

Chat of the Boudoir.

A simple but stylish gown is one of spotted black muslin, the skirt trimmed with three flounces edged with white satin baby ribbon. A tucked white lawn vest and undersleeves form a good contrast, and the belt is made of rows of the ribbon ending at either side of the narrow vest where each row is finished with a blue enameled button. A pretty skirt for a muslin gown is made by tucking the fabric from the waist to the knees and leaving the fullness to fall softly below, either finished with a plain hem or rows of insertion inset. One row of lace which is straight on one edge and extends into points on the other is very effective set in above the hem. In rather heavy lace and long deep points it is an elegant skirt trimming for the white nun's veiling and canvas gowns. The crowning point of the skirt just described is the underdress worn with it, which must be made, whether of silk or mull, with fluffy lingerie ruffles to give the frou-frou effect around the feet. Vertical tucks for the upper part of the skirt, the bodice and elbow sleeves are rather a conspicuous feature of the very latest thin gowns, and solve the problem of how to make the skirt in a very simple manner.

Something rather unusual in the mode of trimming a striped blue and white batiste is obtained by cutting the material in bands crosswise of the stripes and using them in lattice effect over white guipure for the corselet belt, yoke and collar. The bands are stitched, of course, after the manner of all such bands, and they trim the skirt in graduated widths around the hem. Another novel trimming for the thin gowns is embroidered white lawn insertion joined together and attached to the edges of the dress with an open-work stitch done in black silk.

Some lovely gowns for afternoon functions are made of crepe de chine of the lovely soft, glossy quality which is so tempting as it is displayed in the shops, but becomes such a weird counterpart of its original self after it has been worn a few times in a humid atmosphere and has got wrinkled beyond recognition. No amount of coaxing can smooth the wrinkles out, so it is not altogether a desirable fabric, yet it is one of the season's favorites, especially in the light colors.

A new pink which tones delicately into the shades of cerise is very much liked and very becoming to brunettes, and entire gowns are made of it trimmed with bands of taffeta silk of the same color. The bands in this instance are folds arranged in narrow groups, which trim a shaped flounce around the skirt and from the corselet belt. Ecru lace inset in the bodice and forming the sleeves makes the gown very dressy, yet perfectly suitable for garden parties and the races. The touch of black with which it is impossible for fashion to dispense this season, is brought out with narrow black velvet ribbon striped around the wrist to form the cuff and finished with tiny little bows. Short bands of the velvet join the collar band in front and the transparent neck to the bust.

Among the latest models is a muslin gown decorated with lace and worn with one of the new tricorne hats trimmed with roses and black velvet ribbon in a bow at the back. Blue silk muslin generally adorned with black velvet ribbon and lace is another costume, while still another model of nun's veiling shows a trimming of silk folds. The little plaited bolero in two lengths shows another of fashion's whims and some of the new foulard gowns with plain skirts are made in the way, being especially nice for mourning wear.

Quite as important and varied as any of the summer gowns are the linens, and here is one trimmed with embroidery and made with one of the newest skirts laid in three small plaits at either side of a small box plait at the back. At the top of these plaits are short bands stitched only on one edge, giving a full double effect. Another gown in blue liberty linen has graduated tucks around the skirt piped with a paler shade of blue, while the bodice shows a pretty fichu effect of ecru lace and point

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d'esprit, threaded through with baby ribbon. The chemisette, which is transparent, is of the same lace and piping of the pale blue linen stripe as the bodice below. One of the new jackets with basque effect at the back is finished around the edge with rows of narrow gold braid. This sort of coat is worn in Paris for outdoor games, and is not always of the same material and color as the skirt. It is pretty when finished with rows of stitching, and is worn with a cravat and a fringed scarf around the waist of black crepe de chine.

STYLES FOR CHILDREN.

Imported Gowns for Girls: Miniature Copies of Grown up Costumes.

Gowns imported from Paris for young girls are to a great extent miniature copies of grown up costumes. There seems to be no stage between the simple dresses for small children and the older models for girls in their teens. According to the French idea they are either infants or young ladies and consequently are dressed as one or the other. But it is different in this country, where the child's costumes progress suitably with her age and growth. The infant's dress soon emerges into something just a little more dignified and suited to her years, and the little girl is very watchful of the change in style and very ready to assert her rights. She not only looks out sharply for her own privileges, but comments on her mother's gowns if they are not up to date.

Linens in various colors are very much used for children's dresses and the beige colors seem to be especially popular both for boys and girls. One little model in light beige and white linen spotted with white is made with a coat and skirt, the former plaited into a yoke with some thing of the same effect as the grown up boleros. A wide rolling collar of plain linen finished with stitching is tied in front with a white silk cravat. The plaits are really tucks stitched down to the waist line, leaving the hem to fly out loose, and some of these little coats have stole fronts. Without this attachment they are a very pretty style for small boys 2 or 3 years old.

Something pretty in the shape of a gown of pale blue linen has a plain skirt tucked in vertical lines a few inches down from the waist line, and a baby waist with a guimpe and vest of tucked white lawn stitched with blue. The fronts fasten across the narrow vest with little straps of black velvet ribbon, caught down with a small gold button. The little bertha collar around the shoulders is also of the tucked lawn with two rows of black velvet ribbon on the edge. Colored linens trimmed with narrow stitched bands of white lawn or white braid are very effective, and then there is the embroidered beading through which black velvet ribbon is run. A more elaborate insertion with the velvet run through the centre makes a very pretty trimming, forming the belt bands around the puffed sleeves and guimpe neck. Plain pink and blue lawns are charming trimmed with black velvet in bands and rosettes, and the pretty sheer embroidered insertions may be used in addition.

One mode of using the velvet is for a party dress in point d'esprit, mull, organdie, or china silk. The point d'esprit is favored for children of all ages above 3 years when a party dress is in question. And narrow white satin ribbon, sewn on in rows and made into rosettes, is a simple but effective trimming. These little gowns are usually made with a round, medium low neck and finished around the shoulders with ribbon-edged plaitings. The sleeves are a short puff, and narrow plainings finish the skirt.

In linen and pique there is a pretty little model for a dress which resemble the long outside coats in form fastening diagonally at one side of the front from the wide sailor collar to the hem, and worn with a belt which gives it the appearance of being cut all in one. Box plaits in the back give fullness to the skirt, but the front hangs quite plain. The wide sailor collar turns back over a little chemisette with a standing collar and elbow sleeves with a gauntlet cuff complete this attractive gown. Pique gowns are also made with plain gathered skirts and a simple bodice with a belt of broad embroidery beading run through with black velvet ribbon, which

also trims the round collar falling over the shoulders.

A dainty little gown of pink lawn is made by tucking a breath lengthwise from the little lace yoke to the hem of the skirt. This forms a sort of panel four or five inches wide and is joined to the main dress with a row of lace insertion, of which two rows trim the hem. The front hangs loose while the back is confined with a belt, and the sleeves are short puffs with a lace insertion band.

As for children's hats there is a great variety. Hats made of sheer white lawn shirred and plaited into frills sun bonnets made of the same material shirred and frilled, and others of pique double, and divided by sticking into sections which are stiffened with belts of card board, all add variety to this department. The last style of bonnet has a double frill of embroidery all around the edge. Large mob hats with a wide brim of straw and a shirred crown of taffeta silk are one of the most desirable styles for general wear trimmed with graceful bows of inch wide black velvet ribbon, while for the seashore there are white stitched hats with brims faced with green.

SAND TOYS OF TO DAY.

A Surprising Variety of Things of This Type Made for Children.

He would not have to be a very ancient person to recall the time when sand toys consisted simply of a little pail and a little shovel. Nowadays sand toys are made in great variety. Of sand pails alone there are certainly fifty and probably nearly a hundred varieties. These are made of wood, of tin and of papier mache, and in various sizes and styles. Some of them are made in this country and some are imported from France or Germany. Some of the pails of tin are nicely enamelled and finished with gilt bands in imitation of hoops, very trim and natty, indeed, others have pictures on them, and so on. Sand pails of one sort and another sell at from five cents up.

Sand shovels are now made in scores of varieties, counting materials, styles and sizes, and like the pails they are made some in this country and some in Europe. They are made of all wood, part wood and part iron, part wood with a blade of tin, and so on. Of sand pails and sand shovels there are sold in this country millions annually. Almost every child at some time in its life wants to dig in the sand, and while the seashore in summer is where sand toys are chiefly used, yet such toys are sold also for inland use, away from the water, in various parts of the country, for making mud pies in back yards and so on.

In old times children used to borrow of their mother fancy little cake tins with which to mould mud cakes and pies, nowadays there are sold among children's sand toys sand moulds especially designed for this purpose. Half a dozen of them, all different, come in a tin cup, which is used to scoop up and carry the sand when the moulds are being used. These are cheap; a cup with half a dozen sand moulds costs ten cents.

There are made nowadays sand toys that are sold in sets, such sets being made up of a variety of toys, and these in turn being made of various sizes. Here for instance, is a sand toy set that includes a sand sifter, a rake, a shovel, a pail, various sand forms and a sprinkling pot.

The sprinkling pot, it might be added, is comparatively modern as a sand toy. Sprinkling pots are sold not only in sand toy sets, but much more commonly separately, like sand pails and sand shovels. Such sprinkling pots are made in considerable variety as to styles and sizes, and some of them are very pretty. Older people may remember that it was once the custom, in making mud pies to scoop up and carry in the two hands or in anything that came handy, the water required in mixing the sand; it is a common thing for the modern child to use for this purpose a little sprinkling pot.

Other sand toy sets have the various things comprised in them carried in a wheelbarrow, which is a part of the set. Another set has for a holder and carrier of the various things contained in it a basket shaped like a boat. A set of tin sand toys contained in a box is made up of a dozen different forms, like a lot of little blanc mange moulds. These include moulds making forms with a fish on top, with a lobster and so on. There are various sand toy sets of wood, these making forms of shapes different from those commonly produced with tin moulds, the wooden moulds producing rounded forms in various shapes and proportions. In many of the wooden sets the several toys are prettily ornamented; in some wooden sets they are all carved; there are carved shovels and that sort of thing.

A sand toy set of wood, of a different sort from those whose toys make rounded and moulded forms, is one in which the various toys are flat blocks of wood, with the various forms out of the centre. Thus

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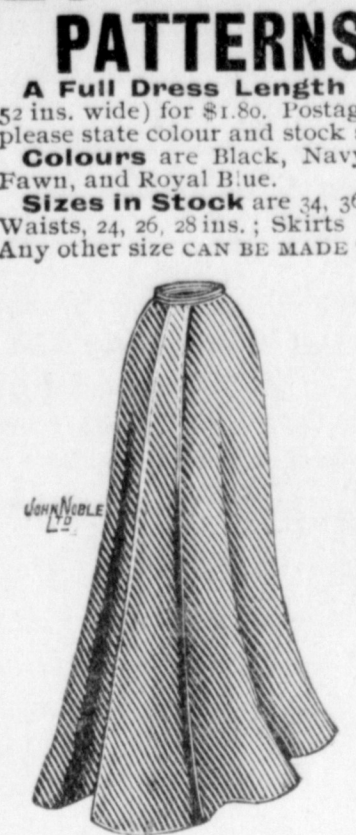


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one block is cut out to make the shape of a heart; one makes the shape of a dog, and so on. The newest thing in wooden sand toy sets is one from Germany, whose parts are used in finishing up and connecting sand structures built on the beach. This set contains arched frames that can be made to serve as doorways into sand mounds, and material in the sets may be used to make entrance ways or tunnels into such mounds. There is material here for building bridges or arches, or tracks, from one sand mound or sand fort to another, and so on. The various sand toy sets of one kind and another sell at 25 cents to \$3 each.

Great as the variety of sand toys offered has come to be yet there are novelties offering all the time, and while it is sure to be surprising, as it is, to one whose digging in the sand was done years ago, before the simpler things then used had come to be known by the distinctive name of sand toys, the assortment is constantly growing.

COSTLY DOORPLATES OF THE PAST.

Many Were of Silver and Went Beyond the Hundred-Dollar Mark.

'People who get about town much must have noticed one change that has taken place in the past few years,' said the man with the red mustache, 'and that is the abolition of doorplates for all except business purposes. There was a time, and not so very long ago either, when everybody that aspired to any kind of social prominence decorated his front door with a plate on which his name was engraved. These plates were made of all kinds of metal, ranging from plain tin to solid silver, according to the prosperity of the owner. Some of them were very expensive. I happened to be in the engraving business when the doorplate craze was raging in its most virulent form, and I know for a fact that we turned out any number of plates that mounted up to and even beyond the hundred-dollar mark.

'One of the most expensive plates we ever made was for a man who lived over on East Twenty-second street. This man was a Russian who had embraced American customs, and he had a name about seven feet long. I can't remember now what it was, but I do know that it used up about all the plates we had in the shop to fit him out, and that when we were finally through with him his front door resembled nothing so much as the billboard of a vaudeville show. There was a peculiar thing about another block over in that part of the city. There were forty houses in that block. Each was ornamented with a door plate, and on thirty-one of those houses the name was 'Green.' I went over to that neighborhood the other day out of curiosity. There are no doorplates there now, and I had no means of ascertaining whether the Green colony still sticks to its old haunts.'

'In one way these doorplates were a mighty fine thing. They gave a stranger

within our gates invaluable assistance in sizing up the nomenclature of the city, but they savored too much of self-advertising to suit the quiet tastes of the more conservative element, and gradually the custom went out of fashion, until now a private house that sports a door plate is a curiosity.'

Vulture and Rattlesnake.

When the International Boundary Commission resurveyed the territorial lines between the United States and Mexico, the naturalists of the party gathered a car-load of natural history specimens. Doctor Mearns, who with his assistants collected nearly twenty thousand specimens of birds and mammals, tells of a fight in the air between a California vulture and a rattlesnake, which he saw while exploring the Cocopah Mountains of Lower California.

It was in the early morning. The big bird had seized the snake behind the head, and was struggling upward with its writhing deadly burden. The snake's captor appeared aware that its victim was dangerous. The burden was heavy, as the reptile was nearly five feet long.

The grip of the bird on the snake's body was not of the best. The snake seemed to be squirming from its captor's talons, at least sufficiently to enable it to strike. Its triangular head was seen to recoil and dart at the mass of feathers.

It did this once or twice, and then with a shriek the vulture dropped its prey. The bird was probably five hundred feet or so above the observers. The astonished men were then treated to a spectacle seldom seen. Few birds but a vulture could accomplish such a feat.

The instant the snake escaped from the bird's clutches, it dropped earthward like a shot. And like a shot the bird dropped after it, catching it in mid-air with a grip that caused death. At any rate, the snake ceased to wriggle, and the vulture soared away to a mountain-peak to devour its hard-earned meal.

That the snake did not bite the vulture and cause its death, can only be explained by the fact that the thick feathers probably protected the flesh from the reptile's fangs.

The Master Will.

Wife: 'You can go to the club to night if you feel like it my dear.'

Husband: 'I do feel like it, but I shan't go.'

Wife: 'Why not?'

Husband: 'Because I intend to have my own way for once.'

'Did that rich young Goldbag propose to you last night?'

'Not exactly, mamma. But he asked for an option on me for 50 days.'

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