

Chat of the Boudoir.

Extravagance and elaboration are the very breath of the mode this season. Each succeeding display of imported costumes serves to establish that statement without any modifications, while each year fashion assumes a greater importance and dress is more carefully considered from every standpoint. Surely there has never before been so much time and money spent on the details and dainty accessories of dress that give it distinction; and from the so called simple tailor gown through all the gradations to the most gorgeous ball gown, there is endless variety and convincing evidence of lavish expenditure.

The exigencies of the age have brought about this condition of things to meet the pressing need of variety in dress suitable for the various functions which animate these modern days. Our grandmothers would look with wondering astonishment on the extent of the modern fashionable outfit, multiplied so many times beyond their conception of the needs for good dressing; but social requirements have changed and we must keep up the pace or endure the anguish of being out of the fashion.

Tailor gowns of the most ornate description and highly embellished price, stand out as one of the special features of the new modes. They are made by men, and women as well, but they are distinctively tailor made. Taffeta silk gowns strapped and stitched have been worn for some time but to promote the scheme for variety foulard gowns are treated to the craze for stitching and strapping with cloth bands. Apropos of this style of decoration is the use of silk bands on nuns' veiling and canvas, the latter forming some of the three-quarter coats as well as gowns, and being strapped all over with Taffeta silk bands of the same color as the canvas.

Some of the glorified tailor gowns have the short bolero jacket cut out in the neck and finished with a broad sailor collar of fine linen batiste decorated with guipure lace. This was shown at one of the recent openings on a tailor gown of dark blue foulard covered with a small design in white. The skirt was striped up and down all around at intervals of three or four inches, with narrow stitched bands of dark blue taffeta, for which cloth can be substituted with an equally stylish effect.

Many uses are found for foulard this season and it figures largely as a trimming on canvas gowns and as a lining for outside wraps, while in costumes we see the plain and figured foulards used in combination. Mohair gowns, always desirable in blue for practical wear in summer, are trimmed with bands of blue and white spotted foulard. Cloth gowns, too, are trimmed with bands and narrow circular frills of foulard.

Foulard in turn is combined with mousseline and net. A pretty imported gown of pale blue and white foulard is a good example of the latter combination, showing a deep shaped flounce made of alternate bands of the silk edged with a narrow frill of valenciennes lace and one row of gold soutache braid and a wider band of cream net patterned in small rings. The net is side plaited with a little space between the plaits. There are five bands of the silk graduating from three to five inches in width and the effect is very smart.

The bodice is a bolero of silk, with one design in the pattern, which is in sort of star shape, cut out and edged around with the gold braid and caught to the under-bodice of the plaited net. Black velvet bows with rhinestone clasps fasten the front and the edge is finished with the narrow frill of lace and the gold braid. The tops of the sleeves also show the cut out designs and the close fitting undersleeves are of a plaited net.

Another very pretty and more striking model is in white foulard showered over with black spots and combined with white mousseline, on which there are sprays of small roses and leaves made of the silk in raised applique, so much employed, and very often carried out in chiffon. This embroidered mousseline forms a broad collar edged with a little frill of narrow valenciennes.

Black lace in undulating bands, in wheels or in diamonds is extremely effective on the black and white foulards, one of which shows a shaped flounce encircled with two rows of this lace. The gown is made over blue silk showing underneath where the material is cut out. The belt is of lace over blue and the vest is blue chiffon. The bodice is really a finely tucked blouse inset with the insertion, and the upper part of the skirt is tucked in clusters.

One skirt trimming which carries out

the prevailing idea of fluff and fullness around the feet consists of narrow ruffles edged with velvet ribbon alternating with groups of tucks from the knees down. This is shown to advantage in a black taffeta gown which has a tucked bolero finished just above the waist line with a band of stitched velvet and turned back in revers of flowered pale blue silk covered with fine ecru lace.

A pretty idea for the skirt of a flowered mousseline de soie, which by the way is a very popular material for the garden party gown, is a circular flounce of white net in rather an open strong mesh, trimmed round with rows of narrow black velvet edged on one side with white satin and gathered very slightly. The rows are about an inch apart and the flounce, not more than nine inches wide in front and fourteen at the back, is headed with a row of large diamond-shaped metalions of black lace bordered around with a delicate applique of black velvet. The skirt above this is striped on the seams with a band of inch wide lace insertion edged with the black and white velvet.

Some of the newest features in detail are brought out in skirts, one of which, in nun's veiling, has a narrow gorod front, each seam covered by a narrow tuck which is the beginning of the series of tucks extending over the hips and graduating in length to a few inches just back of the hip, where they lengthen again so rapidly that the middle tucks reach almost to the hem. The sides of the skirt are trimmed with inset bands of lace.

Again, on a dull pink and white foulard we see a skirt trimming of black lace insertion alternated with puffs of cream white mousseline de soie. This may be arranged in various ways as a heading for the flounce in points, or slightly waved lines, or as a part of the flounce itself.

Another variation of fashion's fancy in the use of black and white striped or polka dotted muslin for ruffles on a white muslin gown, each ruffle edged with black lace. Mousseline de soie flounces matching the silk in color are also good style on a taffeta silk gown. A narrow decoration of spangles, rows of ribbon, or ruches may be the finish on the edge. Rows of shirring done in the mousseline form the heading for one flounce with stars embroidered in spangles on the edge.

Bows of black velvet ribbon in graduated widths are one of the modes of decoration prettily exemplified in a black glaze where this trimming extends from the hem to the knee. The bodice is a bolero, edged with velvet, opening in front over a tucked white liss and ecru lace vest. It fastens across with black velvet bows and is finished with large tucked collar of lisse and lace.

Bands of panne stitched on trim another skirt of veiling. Four or five bands in graduated widths, or one five-inch band with three very narrow bands above are very effective. The bodice may be a bolero or a blouse falling in a puff effect slightly over the wide draped belt of panne.

A distinctly novel idea in skirt building is to cover the shaped flounce with ruffles. Whatever the material of the gown may be the shaped flounce should be of silk and the ruffles, overlapping each other, of the material. This, in most cases, lightens the weight of the skirt.

All sorts of variations are accomplished with the circular flounce by changing the shape at the top, pointing it down in front and up at the sides, or cutting it in curved lines or squares. A pretty skirt for thin materials is made by cutting it out at the hem in scallops or points over a wide plaited flounce of mousseline de soie trimmed with two narrow ruches on the edge. The foundation skirt for this is made with a shaped flounce or a wide plaited flounce rucked on the edge. This sort of skirt is effectively carried out in mohair of a dull, rather gray blue shade, three circular ruffles covering the shaped flounce.

A style of gown which is very striking is made of fine black net, figured with a small pattern and striped around from neck to hem with black taffeta bands graduated slightly in width to and from the waist line. The lower edge of each band is narrowly piped with white and there are spaces of the same width between the bands. It is made over white taffeta and while it is simple in effect shows endless labor and a very distinguished appearance.

Another pretty combination for an evening gown is a black net closely spotted with gold color and made up with cream lace insertion, edged with narrow ruches of black tulle. The belt is of pale blue silk narrow directly in front and at the back and wider at the sides, where it laces together with black velvet ribbon.

Some very pretty summer gowns are made of mohair Swiss, either plain or figured, over a taffeta silk foundation with a plaiting both of taffeta and Swiss around the feet. The upper skirt falls like a tunic

over this, and is cut in points on the edge and finished with cream lace insertion edged with a frill of narrow black Valenciennes.

Despite the lavish use of lace on all kinds and conditions of gowns, nothing else is considered quite so modish for linen, white muslin and batiste gowns as embroidery. The French open work variety is very chic except for the linen gowns, which in the most elegant models show the close overwork exquisitely done by hand. The open work is also done by hand, as well as machine, and some of the most extravagant gowns are liberally covered with hand work.

A very charming embroidered Batiste in the cream tint has a rather unusual skirt which is in sections. Beginning at the waist, where the plain batiste is used, there are five tucks an inch apart extending down several inches from the waist line all around. Joining this to the next section midway between the waist and the knee is a band of embroidery in a scalloped design exactly matching the batiste. Below this band the plain batiste is tucked down a few inches as though it were a flounce, with tucks nearer together than the upper part.

The lower edge of this is joined to a deep embroidered flounce of batiste with another band of the embroidery. Narrow lace edged ruffles of batiste are the narrow finish at the foot. A full, loose hanging bolero of the embroidery with a little square neck of lace, and a wide draped belt of flowered taffeta, form the bodice. The sleeves are tucked vertically down to a little below the elbow and finished with an undersleeve of narrow cream Valenciennes alternating with groups of fine tucks like the square yoke and encircling the arm.

One pretty white batiste is made with narrow Valenciennes insertion alternating with scant puffs two inches wide all around the hips and well down toward the knee, where the skirt is finely tucked in vertical lines ending in a flounce midway between the knee and the hem. This is finished with three narrow ruffles edged with narrow lace and three tucks. The bodice is a combination of the tucks and puffing, the latter around the shoulders extending well down over all bust, and the vertical tucks filling in between. As this is all hand work the value may be surmised.

Very dainty and youthful is a white batiste gown tucked finely all around the skirt and left to form its own flounce, finished with tucks and a hem joined with crisp stitching. Embroidery in the form of a double row of half moons makes a hip yoke, and a deep yoke for the bodice, which is tucked below. The sleeves are tucked around the entire length and an embroidered cuff finishes the wrist.

The collar bands of all the new gowns are very simple in style, and made as thin and soft as possible, without any lining at all in many cases, and nothing in the way of trimming which can make the neck look large or bunched. Some of the collar bands point down in front, giving a long effect to the throat, which is good style for those to whom it is becoming.

Among the gowns illustrated is one of black chiffon made in a series of folds, with two plaited ruffles around the feet. These are finished with a ruche and decorated with a jetted lace insertion. Velvet ribbon in loops and ends is a trimming down the front. The sleeves are crossed with velvet ribbon with a small nail head of jet at each crossing, and the yoke is of cream lace.

A white chiffon gown shows one of the new ruffled skirts finished with ruchings of black lace, and the bolero is of black and cream lace. Box plaits and lace with tucks around the circular flounce between rows of insertion are the feature of the next gown, while another in pale gray silk poplin is trimmed with velvet and silver braid. A pale blue voile shows a trimming of white cloth in embroidered bands and a vest of white panne.

Something unique in the way of a taffeta silk coat has a fichu effect and puffed sleeves with flowing frill below. A pretty model for a silk or batiste waist is trimmed with embroidery and stitched bands. Silver braid, black velvet and tiny silver nail heads decorate another blouse with bolero fronts made by joining bands of silk with cross stitching.

A blouse of white silk varied by lines of drawn work is especially pretty with a yoke and under sleeves of lace threaded with narrow velvet ribbon. Transparent insertions of lace and velvet bands trim another blouse, which may be made of white or colored glace silk.

One of the new taffeta coats is tucked in diamonds to form a bolero, and trimmed down the fronts, which are faced in white silk, with lace run through with velvet ribbon.

FRILLS OF FASHION.

Tan in all its varying shades, from palest biscuit color to the deeper and more use-

ful tones, is the dominating color of the season, not only for gowns, but also for coats and parasols, besides many of the small accessories of dress.

Flowers which merely suggest the kinds they imitate are a striking feature of the new millinery, yet they are beautiful beyond description, especially the crepe and chiffon roses.

Wash silk parasols are one of the useful variations of this much trimmed article of dress, and have a companion in parasols of linen batiste, prettily lined with a color. The plain silk parasol with striped silk border are also very useful and good style.

The newest flowers for use on evening gowns are made of tissue with gauze leaves.

Wash silks in variegated colors, arranged in stripes, are one of the novelty materials for shirtwaists. The tones are soft and prettily blended and the cost is \$1 a yard.

White taffeta petticoats are shown in great variety this season and are in the best of taste, except those which match the gowns. Tucked ruffles with a hem joined by a cross-stitching of gold thread, trim one pretty model, while another has plaittings of white chiffon with a tiny ruche on the edges. Black chiffon is also used for the ruffles, and again there is a detachable flounce made of white mull, lace insertion and edging which can be laundered.

Chiffon sashes finished all around the edge with a tiny ruche or narrow knife plaiting are a pretty feature of the white gowns.

One of the most useful and chic of all the garments in the children's department of dress is the black taffeta silk coat with a broad collar of pale blue or cream white silk trimmed with cream applique lace. The coat is fairly long, showing the dress about four inches below it and sometimes is made with half inch tucks all around the waist, from the neck to an inch or two below the waist line and these are stitched in with silk matching the color of the collar.

Dainty little boleros of embroidered batiste decorate many a bodice among the thin gowns of foulard and veiling.

A trimming of black lace on which cretonne designs are applique is one of the novelties of the season. The lace may be in the form of an insertion with cretonne flowers embroidered in at intervals.

The latest bolero is short at both ends, being cut out in the neck and finished with a broad collar which gives the broad shoulder effect.

White pearl buttons so tiny that they are a mere speck are much used for trimming.

WANTED A MENDING BUREAU.

Suggestions for Some Girl Wondering How to Make a Living.

'I wish,' said Miranda, sitting down before a pile of stockings, white garments, dress skirts and waists for her quarterly mending bout, 'that girls had more get up and go about them, more originality in the things they did to make a living.'

Her roommate looked up from the letter she was writing.

'But what are such girls to do?' she asked, dropping her pen and swinging around in her chair.

'I heard of a woman the other day,' responded Miranda, 'who found out what to do. She had sense and energy and not an atom of false pride. She was a rich woman, and she suddenly lost everything she had. She didn't aspire to be a companion or a nursery governess. She sat down and counted over her accomplishments and concluded that she hadn't a single marketable one. But salted almonds she could make so they'd melt in your mouth.'

'There was her chance, and she had genius enough to know it. She interested some of her friends in what she trying to do, and they gave her orders. She managed to show a letter of introduction to one of the largest grocery firms in the city and persuaded one of those high in authority to give her almonds a trial. Well, they were so perfectly delicious and so daintily put up in boxes lined with silver and tied with ribbon that the firm was delighted and gave her a big standing order. Now she has two or three assistants and is kept as busy

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

Hood's Pills

Are prepared from Nature's mild laxatives, and while gentle are reliable and efficient. They

Rouse the Liver

Cure Sick Headache, Biliousness, Sour Stomach, and Constipation. Sold everywhere, 25c. per box. Prepared by C.L. Hood & Co., Lowell, Mass.

as she can be making her salted almonds. They are quite a feature at swell luncheons and as private orders always bring her 80 cents a pound, her profit is pretty good, you see.

'Then I know of two college friends who started a model laundry in Boston. They're running it on strictly hygienic principals. Clothes of different families are washed separately. The workmen and woman have ideally arranged workrooms, with all the modern improvements, and the two girls are making the venture pay.'

'There's a woman out in Chicago who is running a bootblackening establishment and making money hand over fist. Women don't like to black their own shoes, but they can hardly go into a saloon to get them done or perch up in one of the boot-black chairs in the street. This girl was clever enough to see all that and to meet the need of a boot-blackening establishment which provides a separate place for women.'

'But how many girls would want to turn bootblacks?' asked the roommate.

'Why, she didn't black boots herself,' was Miranda's answer. 'She had other people do it for her.'

'Oh,' murmured her room mate.

'Yes,' said Miranda, warming up to her subject, 'that's the sort of thing I mean. Find a need that no one else is filling and meet it. If you can't find one, create it. That's the first law of business.'

'Will you tell me,' asked her room mate, a trifle impatiently, 'what started you this subject? Are you going to organize an employment bureau or have you founded a working girls' aid society or what?'

— Miranda pointed to the pile of un-mended garments on her couch.

'That started it,' she said. 'I want some one to mend my clothes.'

'Why don't you get some one to do it then?' was the other's answer.

'It's the hardest thing to find in New York,' returned Miranda. 'You can get dressmakers by the score. But you might as well hunt for a needle in a haystack as a sewing woman.'

'Well,' ejaculated her roommate, 'what do you want?'

'A mending bureau.'

'A what?'

'A mending bureau,' repeated Miranda.

It ought to mean the financial salvation of some poor girl of refinement thrown on the mercy of a hardhearted world. She could collect all the garments from her patrons just as a laundry boy does soiled linen. Then she could return them mended a few days afterward. My dear she couldn't help customers. Think what bliss it would be to bundle up all the garments that needed mending, the waists with hooks off, the gloves with fish mouth fingers, the skirts frayed at the bottom and have them come back to you all whole and ready to wear! Lots of girls would be glad to give her work. I think it's a fine scheme for some one. I wish I knew of a mending bureau now,' she sighed, looking at her un-mended clothes gloomily and then out at the brilliant sunshine. 'I'd do my part toward advertising the girl who started it.'

'I would, too,' said her roommate, turning around to her desk again, 'if only to keep you from talking while I write letters.'

'All the same I wish somebody would try my mending bureau,' was the murmured reply as Miranda took up a silk waist and surveyed the big, round hole in the elbow hopelessly.

Deafness of 12 Years' Standing.—Protracted Catarrh produces deafness in many cases. Capt. Ben. Connor, of Toronto, Canada, was deaf for 12 years from Catarrh. All treatments failed to relieve. Dr. Agnew's Catarrhal Powder gave him relief in one day, and in a very short while the deafness left him entirely. It will do as much for you. 50 cents.—33

'This is not so dusty,' said the gentle breeze of Spring as it winter along Sherbrooke street and found the melting snow-drifts. 'But maybe I'll come summer along in June and cause a rise in real estate,' said the west end. 'Oh, you dry cuss; we never fall foul of each other,' gurgled the little watering cart.

Sciatica put him on Crutches.—Jas. Smith, dairyman, of Grimsby, Ont., writes: 'My limbs were almost useless from sciatica and rheumatism, and, notwithstanding my esteem for physicians, I must give the credit where it belongs. I am a cured man to-day, and South American Rheumatic Cure must have all the credit. It's a marvel.—34'