

Chat of the Boudoir.

Fashions in general are fully established from the summer, so far as the needs of the season are concerned, but there are unlimited possibilities in combinations and modes of trimming, which are being multiplied again and again with some little variation at each turn of the wheel.

The tendency in fashion is toward the picturesque, which reproduces in a greater or less degree, as the case may be, the Louis Seize effects. Many evidences of this are seen among the latest evening gowns of chiffon, net and Chantilly lace, the distinguishing feature of which is the under dress of silk or satin partly covered with cretonne embroidery in festoons and other designs.

The edges of the cretonne flowers are simply finished with a buttonhole stitch of silk, which applies them to the surface, and the veiling of the transparent fabric gives an indescribable sort of effect which, without careful inspection, leaves you in doubt as to what produces it. Any number of changes can be rung on this idea by using tinted chiffons for the veiling over an embroidered white satin slip.

This sort of gown is really simple in effect, but it is that high bred sort of simplicity which is elaborate enough in the amount of labor it entails. However, one needs to look sharp for the details in all the new summer gowns in order fully to appreciate their value from an artistic as well as a financial point of view.

Some of the cretonne embroideries are hand painted a bit just around the edges, usually in gold water color only, and the whole design is covered with white mousseline, which is sometimes also embroidered, and which softens the effect of the bright coloring underneath. The craze for veiling one fabric with another is seen again in the silk muslin gowns so popular this season, where two or even three different tints of the same material are used one over the other with such charming results.

All lace, however little may be used in a gown, unless it is insertion, has chiffon underneath to soften the effect and bring out the pattern as no other treatment can. A delicate fine lace over a tinted chiffon is a lovely combination, especially when palest green is the tint employed. One gown of this sort is made especially striking by a flounce of black Chantilly lace directly at the hem, the white lace falling over this. The chiffon is plaited, of course, and shows in a narrower panel down the front, the lace lapping over it at either side. The lace is arranged on the bodice in the form of a bolero, showing a little of the chiffon at the neck and above the belt.

Green is one of the most popular tints brought out in the very latest gowns, and we see it combined very attractively with blue in one costume of mousseline voile. The foundation dress is of blue silk veiled with white chiffon, and a green mousseline is inset with black Chantilly lace and black Cluny in combination.

White veiling gowns are extremely popular this season, and new variation in trimming them is the use of cretonne flowers applied on white taffeta, arranged in revers or bands as a finish for the bodice. Again you see the cretonne flowers on white pique in various designs, but especially effective as a finish for circular flounces of which there may be three. A bolero with triple edges further exemplifies this idea, and dull pink mousseline draped around the waist and fastened with a gold buckle forms the belt.

The sleeves are open or rather somewhat flowing in shape with an under sleeve of fine white lawn. The flowing effect, by the way, is the latest, feature of the much-developed sleeve, which in addition to the width shows in many instances a fall of lace or a ruffle of some sort falling over the hand. The flowing sleeve is shown in its most exaggerated width among the fancy silk wraps or coats, as they are more properly called.

But the variety in dress sleeves is legion and new ideas are continually finding expression. In the dressy blouses of fine lawn and batiste one model has a sleeve tucked from the shoulders to the elbow, below which the fulness spreads into a large puff gathered into a band at the wrist with a frill of lace falling over the hand. Another pretty sleeve is tucked crosswise a few inches down from the shoulder, giving the effect of a cap, below which the sleeve is tucked in vertical lines to just above the elbow, where the fulness forms a puff. More vertical tucks confine it to the waist.

The sleeve which is a puff from the shoulder to the elbow, below which it is close fitting, is very popular with young girls in Paris, if the foreign fashion bud-

gets are correct, but it is not a mode which is very much in evidence here just at present. A very simple sleeve seen in some of the thin blouses is a loose, almost straight model gathered in at the shoulder and again at the wrist, where there is a band. Another band confines the fulness just above the elbow. This is especially pretty for young girls.

For organdies and dressy thin gowns the elbow sleeve with frills for a finish is the thing to have. Transparent sleeves for demi-dress occasions are as much the mode as ever, and quite as long, extending well over the hands. In net, so much used in combination with lace for dressy gowns this season, there is a sleeve tucked in vertical lines above the elbow and fitting the arm closely. Below this is a full bishop gathered closely at the wrist with a frill of lace falling over the hand, nearly covering it. Ultra-fashionable Parisians wear the flowing sleeves with a full of lace inside.

As to the waists of summer gowns they are, dressy enough, but simple to a degree compared with some of the skirts, which are elaborate beyond the power of description, covered as they are with tucks, insertions of lace, stitched bands, plaitings and flounces of varying kinds. A skirt set forth as the latest thing to wear with fancy waists is made of taffeta muslin which is something thinner than taffeta and yet not a gauze.

These skirts are trimmed with side plaitings from the knees down each one edged with black velvet ribbon. Plaitings, in fact, are one of the latest modes of trimming but do not always appear in flounces. One black taffeta skirt shows a hip yoke of plait outlined with black velvet ribbon. The plaitings begin at either side of a narrow front breadth, also outlined down either side with velvet ribbon. A plaited flounce narrower at the side of the front than at the back is headed with velvet ribbon, and a little bolero is all in plait edged with ribbon.

Another element in the skirt decorations is the lacing of various widths. Some times velvet ribbon is used, but silk may be utilized very prettily. One form is a wide lacing, threaded through embroidered eyelets around the skirt at the knee, below which it flares out very full. The ends are tied in a knot at the back and finished with tassels or pendants, or the lacing may begin at either side of the front with a rosette bow.

A very graceful skirt model for thin material is trimmed with stitched bands in vertical lines from the waist to the knee, where they end in points over a group of plaits so there is the effect of a deep flounce plaited at intervals without any seam to break the line. A pretty mode of trimming nun's veiling skirts, which is a pretty relief from the stitched bands is made by using the silk as if it were insertion. It is cut out in various designs or in straight bands the edges turned over once and joined to the skirt material with a fancy open stitch. The veiling is cut out underneath of course, so the effect is like an insert insertion. Taffeta is used for this purpose and matches the material exactly in color, the silk used for the open stitch being also of the same shade.

Another nun's veiling model, in dark blue, has a shaped flounce with a band of black taffeta at the head formed of fine side plaits and crossed in vertical lines of black galloon with spaces between. Other veilings have a shaped ruffle entirely striped around with taffeta bands of the same color. The little bolero worn with this skirt is also covered with bands, and, like all the latest jackets of this sort, has no collar or revers.

While the subject of bands as a trimming is in question, it is well to mention again the very fashionable use of cloth bands on foulard gowns. The cloth always matches the predominating color in the foulard, but it is used very generously, sometimes forming a waistcoat, or a wide corselet belt fastened with steel buttons. Foulard boleros are covered with bands of cloth which is often cut in fancy designs rather than straight lines, thus varying the effect in many ways. Panné velvet is also used as a trimming for foulard, white with black spots being especially effective on pale blue patterned with white.

A band of the panne heading each one of two shaped flounces is shown on one gown, the seams of the skirt above joined by an open stitch of black silk. A narrow band of panne edges the bodice, which is in blouse form with a yoke and vest of lace over chiffon. A novel effect is produced in some of the blouse waists by tucking the material to within a few inches of the belt and arranging the fulness to fall in a puff over the belt.

One thing in fashion which holds well in favor is the lace waist, but it has assumed the right to decorate itself with cretonne embroidery, which changes its appearance very materially. Guipure lace is the favored kind and cretonne flowers

are applied very generously to this, being finished around the edge with gold thread. It is pretty to arrange the creton in some design over the lace, in bolero form, for instance, and is something very easily done by the home dressmaker.

Cretonne flowers are arranged, too, in little bunches or bouquets here and there and in bands as well made, to have the appearance of joining some special designs in the lace. The craze for applications of all sorts seems to have reached the limit so great is the variety of materials employed. The idea has developed wonderful possibilities, yet it is not a new one, and can be traced back to the time of Louis XIV.

One of the most attractive combinations in applique is that of fine cloth on the dainty silk berages. Both materials are in the same color, of course, and the cloth design is stitched on. In pale gray berage with gray cloth and a belt of blue taffeta for a note of color, there is a very charming model. Pale blue, by the way, is a very popular color for the chic touch on black and white gowns, and any of the neutral colors as well.

A very dainty mode of expression in applique is the velvet pastille on lace, Cluny being especially desirable for this decoration. The pastille is a lozenge shaped piece of velvet either sewn or pasted on the lace at regular intervals, or arranged in clusters as you may fancy. If the lace is close and fine the pasting is sufficient; if heavy like guipure, the pastille must be sewn on.

Some of the most charming summer gowns are made of flowered mull in white or tinted grounds. Tucks, shirtings and lace insertions figure largely in their decoration, but the special feature to be chronicled is the use of Russian lace ecru in color. This adds an air of style which quite eclipses any thing else. Some of these gowns have black ribbons for sash, belt and bow at one side of the bust, while other models show a white taffeta sash inset with lace at the ends.

A pretty way to make the skirt is in groups of tucking pointing down in the centre around the upper half below a lace hip yoke which extends down between the groups in bands to a fitted flounce, trimmed around with lace insertion.

One of the most useful of the dressy summer gowns is made of Tuscore silk and trimmed with Machin lace. The tendency in materials seems to be more and more toward the use of silk which was a feature of dress during the Trianon period! Louise is greatly favored for the picturesque revival of fashion because of its pliable texture and sheeny surface, but it is elaborately decorated with lace. Shot silks, too, are said to be coming in again. In fact, there is a greater variety in silks than ever before, especially among the thinner kinds, such as foulards and taffetas. The iridescent silks are lovely trimmed with cloth bands covered with rows of stitching.

Bands of stitched white taffeta trim some of the foulard gowns very prettily in the rather severe tailor-made style which is so good for morning wear. A model in Fofence blue and white satin foulard is a good example. There are three bands of the white silk about the hem crossing in front, where the ends turn down and finish in points. The bodice is in the form of an Eton coat with a little postilion back strapped up around the edge with the white taffeta bands. A low cut vest of white silk fastened with gold buttons below a chemisette vest of tucked white mull forms the front.

Something both dainty and useful, labelled as a tailor gown, is made of gray Louise and trimmed with insertions of white Valenciennes. The bolero bodice is inset with satin and finished with a black satin belt.

A summer gown which is almost a necessity this season is of linen, and the height of elegance is to have an embroidered one. The favorite colors are blue in navy and corn flower shades, gray and a dull soft pink, but white rather has the lead. Pale blue has a plain, close-fitting skirt with two circular flounces, one of white embroidered with blue, and one of blue embroidered with white, the white one uppermost. A double collar on the blouse bodice repeats this idea, falling in sailor shape over the shoulders. Above this is another collar of guipure lace, fitting up closely around the chokerless neck, extending down the front in square stock ends to the belt, and fastened with black velvet bows.

FRILLS OF FASHION.

For the woman who wants to wear a wrap of some sort in the summer whether she needs one or not, there is the transparent bolero, of tucked mousseline, outlined all around the edge with an applique of lace. Another of tucked cream taffeta is charming to wear with light gowns.

Bows of every conceivable kind are

worn this season. They are made of feathers, and dower petals, mousseline, net and lace; it hardly matters which, so long as they are full and fluffy enough to gain quite the pretty contour of the neck and shoulders.

The plan of hooking dresses up the back seems to be one of the French fads this season, most of the French gowns being fastened in this way. It does away with many of the difficulties which the dressmaker encounters in trying to arrange the complicated fronts, but in nine cases out of ten it ruins the effect of the back, which is perhaps the most noticeable line in the gown.

Dark blue is still a favored color for yachting suits and cloths, serges, linens and ducks are the correct materials. The prettiest, if not most useful gowns known are made of white in any of the above-mentioned materials.

Simplicity seems to be the only road to distinction in the way of hats, and some of the later productions have two parrot wings for their only trimming. A hat which is nothing if it is not novel is a green straw, round as a plate in shape, with flat brim and a plateau crown. A tuche of black velvet ribbon extends around the crown, or between that and the brim, and a single row of cherries with green leaves are sewn stiffly around the edge of the brim. Pique hats are very attractive for summer wear, and something very odd is the Lulu shape, round and flat, trimmed with a fringe of pink and white clover.

Lacings are a feature of millinery which produce some very pretty effects. The straws are so thin and pliable that it is possible to do almost anything with them, so the wide brims are crimped into flutes threaded through with ribbon, either velvet or satin, and fastened at either side of the front with a small gold buckle. There may be one, two or three lacings, according to the width.

Grown-up brides maids seem to be going out of fashion, and the up-to-date wedding either has none at all or else they are represented by small children.

KING'S DAUGHTERS FLOURISHING

The Order Larger Than Ever, Though Less Heard of Than Formerly. Very little is heard nowadays of the once-much-talked-of King's Daughters. A certain periodical which for years maintained a department devoted to the order has recently discontinued it. Seven or eight years ago even the daily papers reported the doings of various tens. Now the general public seems to have forgotten the very name and to have put the society down as a back number.

It may be somewhat of a surprise, therefore, to many persons to know that the organization is larger and more powerful than ever. The statistics for this year are not yet compiled, but those for 1900 show that there were then 700,000 King's Daughters enrolled. That was the fifteenth year of the existence of the order. This year the membership cards are coming in steadily and the movement seems to be enough and strong enough to last out the century.

Mrs. Margaret Bottome, at whose house the first ten King's of Daughters was organized in 1886, is still the president of the order, which has grown until it has spread over North and South America, Great Britain, Germany, France, Italy, Greece, Switzerland, Denmark, Turkey, India, China, Japan, Australia, New Zealand, the Hawaiian Islands the Bermudas and the Bahamas. There are also circles in Palestine and in Smyrna.

At first the bands were called tens, an expression borrowed from the Lend-a-Hand movement. But the tens had such a way of bursting the bonds of a fixed number that the worn circle was substituted, and it was allowed to expand or shrink to suit individual cases.

These circles have each its own name; the Heartsease Circle, the Whatsoever Circle, the Lend-a-hand Circle, the Macedonia Circle, the Good Intentions Circle, and so on. They do all sorts of things.

A circle of poor working girls in Chicago, who had neither money nor time with which to accomplish much, finally decided that there was one thing they could do. They could look out for banana peel, orange skins, or any of the deadly slippery things which are a trap for the unwary. They could kick or throw these

**One Dose**  
Tells the story. When your head aches, and you feel bilious, constipated, and out of tune, with your stomach sour and no appetite, just buy a package of  
**Hood's Pills**  
And take a dose, from 1 to 4 pills. You will be surprised at how easily they will do their work, cure your headache and biliousness, rouse the liver and make you feel happy again. 25 cents. Sold by all medicine dealers.

dangerous bits of fruit into the gutter, where they would do no harm.

They figured that by strict attention to business they would save perhaps half a dozen persons from sprains or broken bones in the course of a month or two, which would be perhaps quite as good as leaving the peelings to cause accidents and then having the victims taken care of in a hospital.

Other circles undertake more pretentious work. Scattered all over the country are very substantial results in the shape of hospitals, homes, day nurseries and asylums, the Silver Cross, a monthly publication in the interest of the society, contains page after page of pictures of these institutions.

In the latest number alone are thirty of these pictures, including one of the Silver Cross Hospital, a large stone building at Joliet, Ill.: a Children's Home at Tampa; one at Mount Carmel, Conn.; a Rest Cottage at Louisville, a King's Daughters' House at Hempstead, L. I. and a hospital at Jamaica; rest cottages and hospitals in Massachusetts, St. Christopher's Home in Dodd's Ferry, where 150 children are cared for; a home for epileptics in Maryland, a summer camp for boys, a babies' camp at Plainfield, a drinking fountain at Lestershire, N. Y., the children's ward in St. John's Hospital, Brooklyn.

These are only a few of the examples of work done by the King's Daughters. In the summer temporary groups called pizza circles are formed at summer hotels. The members spend an hour or two hours each day sewing for some institution supported by the order or making maternity bags for poor women.

One reason why so little is heard about work of the King's Daughter is found in a paragraph of one of their tracts.

'The order is urged to perform all these services silently, not to talk about them unless necessary in order to stimulate others to do likewise; to forget the good done as quickly as possible and move forward to the next opportunity.'

TALK WITH A BOOKMAKER.

Continued From Page Twelve.

'All right, son,' said I. 'I'll get you one when we get ashore.'

'But I want a Billygoat now,' whimpered the youngster.

'Take the game as it stands and it's not to be beat in the long run. You may string along, doing well at it, for years, but it'll get almost every man in time. You see lots of prosperous chaps at the tracks who are beating them and getting the money. Well, these fellows are having their day. I don't see the chaps that I knew ten or fifteen or twenty years ago round the tracks now. They had their little run of luck and prosperity, and in the natural course of events they were let out, as all of these glad boys of to day will be let out when their hour arrives.

'But,' concluded the bootmaker, 'what's the use of talking? I've been fooling around with the old thing ever since I was knee high to a potato bug, and I don't know enough yet to stick to the percentage of my book and not play 'em. What, then can you expect of Algie with the dope charts and the flaming desire to get rich in two hours?'

Evenly Divided.

A lesson in arithmetic is no joke,—a painful reality, rather,—yet a Boston schoolboy is alleged to have been inspired to humor by the very worst of the problem in long division.

After he had failed on the sums the teacher set, he asked permission to give one of his own. The privilege was granted.

'My aunt has eight children,' he said, 'and she doesn't like to favor one above another. She was at the market the other day, and she bought eight apples for them one apiece; but when she got home she found she'd lost one apple. All the same she divided the apples so as to give each child the same number. How did she do it?'

The class hadn't got along to fractions, and the boy insisted that his aunt knew nothing about algebra. So the puzzled teacher finally asked: 'Well how did she divide the seven apples so as to give each of the eight children an equal number?' 'She made apple sauce.'

**DR. A. W. CHASE'S CATARRH CURE 25c.**  
Is sent direct to the diseased parts by the Improved Blower. Heals the ulcers, clears the air passages, stops droppings in the throat and permanently cures Catarrh and Hay Fever. Blowers sold by all dealers, or Dr. A. W. Chase Medicine Co., Toronto and Buffalo.