

Chat of the Boudoir.

Opinions on fashions do not vary much this season, and, as a rule, they are all on the side of approval despite the fact that nothing very new greets you when the subject of dress is under discussion. But that does not in any sense imply that there is any lack in the inventive powers of the dress designers. They are just as capable of turning out freaks as they ever were, and we hear already some faint whispings of panniers which suggest all sorts of dire things following in their train possibly hoop skirts and bustles.

But rumors of such unshapely things do not carry much weight in these days of artistic taste in dressing. Women are not such blind followers of any chance mode as they were years ago, and they demand some consideration for beauty and grace in outline, as well as elegance in the way of decoration. Panniers, hoop skirts, and all the ugly, deforming features of old-time fashions may come back to us in the course of years, but we can count on their having some redeeming grace which modern taste can supply.

Simplicity of outline is the leading motif of the present fashions and it is altogether too flattering to be discarded without vigorous protests. The well dressed French woman is careful not to sacrifice this for any over elaboration, such as some of the imported gowns show. That it shall be simple, but exquisite in quality and detail, is the rule for the ultra smart Parisienne's gown. Meanwhile, the model makers are turning out a bewildering array of puzzles in decoration for the American woman's choice.

We have demonstrated our readiness to pay, without limit, for the fussiness the French woman will not wear, so it is thrust upon us to the fullest degree. Decorated surfaces are rich with embroidery, lace, fine tucks and hand painting, but the simplicity of outline is very carefully preserved. Fragile slenderness is still a distinctive feature of fashion and however much your gown may be trimmed the trimming must not be of the kind which can add much to the size, or mar the beauty of the silhouette from the bust to the knee.

The craze for decoration is carried to excess no doubt, but as a work of art it suggests the artist's facility for blending colors in the way different textures are made to harmonize. We see cretonne flowers worked in with black Chantilly, and cream guipure, lace appliques, black velvet ribbon and gold thread, with very interesting results. Pretty net laces are delicately run around the pattern with gold thread, and further decorated with hand painted mousseline de soie medallions, also worked around with gold. This is something like adorning the rose, but it is one of the season's fancies.

The application of one kind of lace on another is often done, and very effective too, if the designs are tastefully arranged. Fine guipure motifs on a tambour lace form one combination, the motifs being lighter in tint than the lace. A clever assortment of tones produces very attractive results in this new mode of superposed decoration, but discriminating taste is very necessary for this kind of embroidery, in which so many variations are possible.

This study in effects has brought out the fact that a patterned fabric like foulard has more style trimmed with plain silk or cloth in stitched bands than it has with patterned lace so lavishly used last season. Embroidered batiste sparing employed is always good style with foulard. A novel feature of trimming the veiling gowns is taffeta in the same tint decorated with pink roses hand embroidered. This may form a belt and a little finish on the bodice, and while it enters into the decoration of linen, silk and cloth gowns as well, it is used in small quantities, and is quite expensive enough then.

Painted silk mousselines are very popular for summer evening dresses finished with flounces of silk Chantilly lace. And again you see dainty gowns of cream white crepe de chine trimmed around the hem with raised chiffon flowers. A very striking gown of mousseline is painted with brown chrysanthemums and green leaves, and made over blue silk.

Louisine silk is a decidedly popular fabric for summer gowns, and they are tucked without limit from the bust to the knees, where the lace flounce begins. Three half-inch tucks of the silk form a serviceable finish around the edge of the flounce. Needle run net is used for trimming foulard gowns, forming a bolero bound around the skirt in a wide band beginning half a yard from the hem.

Lattice effects in narrow silk bands stitched on are very effectively illustrated

on the veiling costumes. The silk matches the veiling, and one example shows groups of three from the waist line to the hem, shorter groups running up from the hem to the top of the circular flounce, where other bands encircle the skirt.

White in all its pure, creamy and white wine tints is to triumph this summer, and very simple white gowns can be furnished with some distinction by a belt wide and pointed at the back, made of flat folds of mauve and blue panne.

Sashes, always a pretty addition to the simple gown, are evidently coming into vogue again and the prettiest are made of chiffon in pale green. A dainty model in cream tinted batiste has an embroidery of ribbon and insertions of cluny lace running around the skirt above the lace flounces. The bodice is a lace bolero over a chiffon blouse, and a chiffon scarf is drawn through the bolero, and carried around the waist and tied with long ends at the back.

A popular fancy in the way of trimming on all kinds of materials is lacing wherever seams or edges can be effectively made to meet in this way. Wide belts are laced up each side, and sometimes the little boleros are laced together up the side seams. French knots, too, are quite as popular as ever, and they are used in the most lavish manner, dotted all over with white bands of material, which may be velvet, silk or linen. For example, on a beige colored Louisine there are rich bands of cream panne satin around the skirt, dotted all over with black silk French knots. We see them, too, in unexpected places, one of which is around the hips of a rose-colored linen gown, between bands of white embroidered insertion.

A rather unusual effect is gained by graduating them or rather putting them very close together on one edge of the space to be covered and spreading them toward the other. Another idea in trimming for thin gowns is sewing one row of narrow black velvet ribbon just underneath the edge of a lace frill. This is prettily illustrated on a pale blue mohair swiss gown trimmed around the skirt with five narrow frills of cream lace. The blouse waist is encircled by the same frills below a yoke of tucked silk mull and draped around the shoulders with a lace-edged small fichu.

Trimming silk gingham gowns with taffeta silk is another odd fancy carried out very prettily on a pale blue gingham. The taffeta is black, embroidered in polka dots of white silk. A band fully five inches wide hems the skirt, set on with a cross stitch. The skirt is cut circular and laid in narrow box plaits, which are stitched down nearly to the knee. There is a space of nearly two inches between the plaits at the waist line, and this is filled in all around with tabs of the black taffeta seven or eight inches deep joined to the skirt at the lower edge with the cross stitching. A broad collar is edged with the taffeta and the sleeve below the elbow is also of silk. This is a most striking and chic combination without being at all bizarre.

Running velvet ribbon under little straps of the material, or lace, caught on with buttons is still another form of skirt trimming, the ribbon being tied in a bow either directly in front or at the back. This is seen in a red veiling tucked from the waist to the knee where the ribbon is run under little straps of ecru lace and tied directly in the back. The belt of ecru lace is striped around with black velvet ribbon.

A black wool net which comes this season makes very stylish gowns trimmed with stitched bands of black taffeta and a pretty touch of color is added in the sash of pale green mousseline de soie edged with black velvet. A pretty inexpensive gown for cool days in summer is made of pale blue cashmere trimmed with white foulard spotted with blue, set in plaited fans in the seams, one on either side of the front, one at each side extending to the knee, and one on either side of the back that reaches from waist to hem. The bolero bodice has a deep collar of the foulard with narrow bands of the cashmere stitched on, two of which finish the hem of the foulard fans in the skirt. A wide draped belt of foulard completes the bodice below the bolero which fastens in front with a black velvet bow over a vest of blue mousseline striped across with narrow black velvet ribbon.

A deep shoulder collar of lace, which falls from the throat well over the shoulders, is a distinctive feature of summer dress decidedly quaint and old fashioned in effect and is used in the bodice minus the collar band. This appendage will be done away with on many a summer gown when the effect is becoming which it rarely is, perhaps. Yet when it is becoming at all it is very much so, and so cool and comfortable for summer wear. Pretty dinner gowns for summer are made in this way.

One fact which seems to have been settled at the opening of the salons in Paris

is the popularity of black taffeta and white cloth gowns, or any sort of thin, white cool white material, like veiling and etienne. This function is a sort of opening day of the seasons fashions and seems to furnish a key to the popular styles. The black taffetas were trimmed in all sorts of ways with cloth bands, silk bands, tucks and velvet ribbon, besides various ways of inserting black lace and net. Narrow black lacings, too, are very effective.

Among the fancy blouse waists worn with the white cloth skirts is one which is a combination of lace and embroidered batiste, with a broad belt of white silk. Other pretty waists were of pale yellow liberty gauze, variously inset with yellow lace, or possibly an embroidery in pale colors. Again there is the wide white belt of silk, and a pretty sleeve, tucked and inset with embroidery or lace over the shoulders and puffing out a little over the elbows, over which there is a close fitting undersleeve of lace extending well down over the hand. An odd effect is made in some of the white cloth gowns by stitching in the tucks with black, both on the skirt and the bodice.

As for skirts, there is no prevailing style. Everything seems to be worn, including the gathered and plaited skirts. One of the pretty styles in gathering is seen in a silk veiling, shirred around the hips in yoke form and ending at either side of a narrow front breadth. Bands of fine Arab lace run with gold thread encircle the skirt, the upper one being a little above the knees, where the fullness made by the shirring above is gathered in.

Some of the most effective summer gowns are made of linen in pink, blue or yellow, the skirts in walking length being trimmed with bands piped with white. A little embroidery of the raised, heavy kind gives the style to this sort of gown and appears only on the board collar and cuffs of an Eton jacket. More expensive linen gowns are spotted all over with small designs of this embroidery or trimmed with bands of it set in around the skirt.

Among gowns is one of dimity, tucked and trimmed with lace in a scalloped design. Three tucks encircle the skirt at the hem. Another gown in cream white crepe de chine is encircled the entire length of the skirt with guipure insertions. Lace edges the bolero, the vest is of cream white muslin and the collar band and belt are of white silk, ornamented with rows of spangled baby ribbon.

A pretty model for veiling shows a hip yoke and corselet of lace. One of the new white silk muslin gowns shows a series of narrow plaitings of the muslin headed with a band of open work applique embroidery. The yoke and sleeves are tucked, embroidery is set in below the yoke and the fichu of the mousseline is carried down to form a sash. Black Chantilly lace over white mousseline forms a more elaborate gown, finished around the white skirt with narrow ruchings.

One of the novel gowns of the season is a dotted net trimmed with taffeta silk bands. The skirt is tucked from either side of a narrow front breadth of tucked mousseline de soie, which also forms the vest. The next model shows the cloth jacket worn with the foulard gown and matching it in color. A pretty linen costume is in pastel blue, trimmed with tucking and a Swiss embroidery in black and white. A blouse of silk shows bands joined by a cross stitch and a piping of black velvet. Another dainty model is for lawn and lace or embroidery, the bands pointing up in the back.

Among the neck ruffles which are very fancy and elaborate this season is one of black Chantilly, finished with plaited frills of white chiffon. It is something like a Victorian pelerine in shape, but very attractive and becoming.

THE SUMMER HATS.

They May be Hugh, but They are Light in Weight as Well as Color.

One very appreciable feature of the summer hat is its lightness in weight as well as color. While it may be huge in size, it can be a featherweight all the same.

The Lamballe hat, very round and flat, is one of the popular shapes and is trimmed with flowers and a shepherdess bow of velvet ribbon falling over the hair behind. Many of the latest shapes are well-brimmed bending down a little in front and at the back, where the bow of black velvet ribbon is finished with long ends. One pretty way of trimming these hats is a sort of fringe of flowers around the edge of the brim.

The flower hat, which extends well over the forehead in a sort of peaked shape, is very fashionable, finished with the bow and ends of black velvet ribbon. A bow of black velvet of some sort seems to be an indispensable factor in the latest millinery, as it makes a pretty contrast with flowers and all the gauzy effects employed. There is a shape which has an upturned coal scuttle brim, dropping in back, of course,

and there is a three cornered Directoire hat with no trimming except a rosette directly in front and one ostrich plume falling at one side.

All these drooping tendencies in hats emphasize the fact of the low coiffure, which has arrived with all the necessary accompaniments of curls and puffs. It is this mode of dressing the hair low at the nape of the neck which has brought about the chokerless bodice, and already the hats are affected by it. Besides the velvet ends used at the back, as mentioned before, there are lace ends like those we see in old pictures.

Very pretty toques are made by stitching rows of straw in a net foundation and joining them over the net with a cross stitch of gold thread. This sort of hat requires very little trimming except a rosette or a bunch of flowers at one side.

The marquis shape is a great favorite in Paris, the brim being edged with small flowers. A hat which is promised will be all the rage later on is three coned in shape, of coarse straw, and sometimes has a black crown and a white upturned brim, outlined with small roses in either pink or white. A pretty hat of the Lamballe order is made of cream lace over white chiffon, the brim gracefully curved and trimmed around with a wreath of small pink roses. Rosettes of white chiffon underneath tip the hat a little at one side.

A broad flat hat in ecru lace straw, alternating with tucks of white chiffon, is trimmed with a band of black velvet ribbon, a handsome buckle and two medium long ostrich feathers at one side. Gold-dotted chiffon is used for a scarf around the crown of some of the dressy hats, while among the shirtwaist hats more severe in style you see dotted foulards and fancy quilts as the only trimming.

One unusual style of hat in black crinoline turns sharply off from the face in front in a sort of Napoleon shape, and directly in the centre, fastening the brim to the crown, is a bunch of pink roses. On each side under there are two rosettes of black velvet ribbon, which loops on one side falling over the hair. There is another bunch of roses at the back.

Fashions for Girls.

Fashions this season for girls in their teens are so dainty, so girlish, yet without so individual, one is carried away with their charm.

Plain, dotted and figured muslins and mu lins with lace and tucks entering into their composition are among the most favored thin stuffs.

An unusual amount of trimming; in fact, almost an incredible amount of work, is necessary this year in the creation of even what is termed 'a simple little frock' for young girls. The required amount of lace ribbon and frout generally brings their cost quite on a level with a winter gown.

Ruchings, pleatings—accordion, box and side—lace insertions, tucks, fichus, flounces, ribbons, contrasting bands, French knots and fancy cross stitches are all fashionable garnitures.

As a smart little finish for young girl's gowns rosettes, stock and folded girdle of panne, peau de soie or taffeta furnish an effective color tone, as almost always they harmoniously contrast.

A well-made, yet severely plain covert coat is exceedingly smart for girls in their teens, besides possessing the added virtue of being capable of being worn with almost any style of dress.

Warts are Unsightly.

That is the reason no one is clamoring for a few more warts—make them fashionable and a remedy to grow warts would quickly be made a financial success. Yes, Putnam's Corn and Wart Extractor removes them, works quickly and without pain—any druggist will tell you more about this remedy.

It Has Only One Source.

A writer in the 'Parish Magazine' of St. Marks, Battersea, says that some years ago, when Dr. Ingram, the new bishop of London, was in serious conversation with a church dignitary, he suddenly said: 'Pardon me,' rushed after a rough-looking man who was passing, shook him heartily by the hand, and talked to him for some minutes. 'One of the cleverest of my Victoria Park opponents,' said Dr. Ingram on his return. 'Not an atheist, surely?' rejoined his companion. 'Yes,' said Dr. Ingram; 'or, at all events, he fancies he is; but he's such a pleasant fellow, and there's a lot of good in him.' And then, after a

TO THE DEAF.—A rich lady, cured of her Deafness and Noise in the Head by Dr. Nicholas' 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, 730 Eighth Avenue, New York.

Headache

Is often a warning that the liver is torpid or inactive. More serious troubles may follow. For a prompt, efficient cure of Headache and all liver troubles, take

Hood's Pills

While they rouse the liver, restore full, regular action of the bowels, they do not gripe or pain, do not irritate or inflame the internal organs, but have a positive tonic effect. 25c. at all druggists or by mail of C. I. Hood & Co., Lowell, Mass.

parise—'And goodness can only have one source.'

A Telephone Line From Rome to Paris.

For some months Italian and French engineers have been carrying a telephone line up their respective slopes of Alps, and they expect soon to form a junction, thus opening direct telephonic communication between Rome and Paris. The most difficult part of the work has naturally been to cross the Alps.

Dr. Agnew's Catarrhal Powder.—Rev. W. H. Main, pastor of the Baptist Emanuel Church, Buffalo, gives strong testimony for and is a firm believer in Dr. Agnew's Catarrhal Powder. He has tried many kinds of remedies without avail. "After using Dr. Agnew's Catarrhal Powder I was benefited at once," are his words. It is a wonderful remedy. 50 cents.—65

'What's the matter with your partner? I tried to talk to him about the margins of the book I want printed, and he hastily left me.'

'Oh, he was caught in the big stock slump yesterday, and his stomach is a little weak.'

South American Rheumatic Cure Cures Rheumatism.—It is safe, harmless and acts quick—gives almost instant relief and an absolute cure in from one to three days—works wonders in most acute forms of rheumatism. One man's testimony: "I spent 6 weeks in bed before commencing its use—4 bottles cured me."—66

'Do you think it would improve my style,' inquired the 'varsity man who had got into the crew through favoritism, 'if I were to acquire a fast stroke?' 'It would improve the crew,' replied the candid trainer, 'if you got a lightning stroke.'

Help the Overworked Heart.

—Is the great engine which pumps life through your system hard pressed, overtaxed, groaning under its load because disease has clogged it? Dr. Agnew's Cure for the Heart is nature's lubricator and cleanser, and daily demonstrates to heart sufferers that it is the safest, surest, and most speedy remedy that medical science knows.—67

Mrs. Hatterson—'I am going to meet my husband at one o'clock to select some decorations for the drawing room.' Mrs. Catterston—'What do you want him with you for?' 'Well, in case they don't turn out right, I can say it is his fault.'

Indigestion, that menace to human happiness, pitiless in its assaults, and no respecter of persons, has met its conqueror in South American Nerve. This great stomach and nerve remedy stimulates digestion, tones the nerves, aids circulation, drives out impurities, dispels emaciation, and brings back the glow of perfect health. Cures hundreds of "chronics" that have baffled physicians.—68

Miss Lacey—I don't feel comfortable in this waist at all.

Miss Gracy—Why not?
Miss Lacey—It makes me feel uncomfortable because it's too comfortable to be a good fit.

Little Braves.—Old time a quarter-a-box "Purgers" are quitting the field in whole battalions. Dr. Agnew's Little Pills at 70 cents a vial are driving them out at all points. Because they act gently, more effectively, never pain, and are easy to take. Sick Headache succumbs to one dose.—69

Mrs. B.—'Oh, Charles, we can never sit down with 13 at table.' Mr. B.—'Pshaw, I hope you are not so superstitious as that.' Mrs. B.—'No, of course not; but we have only 12 dinner plates.'

A Cry for Help.—A pain in the back is a cry of the kidneys for help. South American Kidney Cure is the only cure that hasn't a failure written against it in cases of Bright's disease, diabetes, inflammation of the bladder, gravel and other kidney ailments. Don't neglect the apparently insignificant "signs." This powerful liquid specific prevents and cures.—70

Mrs. Newbride (who has been baking)—'I wonder who first invented angel cake?' Mr. Newbride (who had to sample the baking)—'I don't know, but I fancy it was one of the fallen angels.'

Have you Eczema?—Have you any skin disease or eruptions? Are you subject to chafing or scalding? Dr. Agnew's Ointment prevents and cures any and all of these, and cures Itching, Bleeding and Blind Piles besides. One application brings relief in ten minutes, and cases cured in three to six nights. 35 cents.—71

Tact—Cobble—There goes Glover, one of my best friends. Never knew him to say one word against me. Stone—Yes. He's a fellow of rare restraint.

Dr. Agnew's Ointment Cures Piles.—Itching, Bleeding and Blind Piles. Comfort in one application. It cures in three to six nights. It cures all skin diseases in young and old. A remedy beyond compare, and it never fails. 35 cents.—73