

## Chat of the Boudoir.

The prettiest new foulards are satin finished and well covered with some conventional floral design in white on different colored grounds. One shade of a rather light blue on a white ground with occasional touches of black is a desirable and stylish combination. Rings and polka dot designs in varied sizes are good style, and then there are no end of arabesque scrolls combined with floral patterns.

Among dress silks moire effects are seen again. Pongee in the old fashioned ecru color is to be one of the popular summer materials in the new models from Paris are any standard upon which to base a conclusion. They are elaborately trimmed with guipure lace of the same color, and made with the circular flounce skirt, and bolero bodice over a lingerie blouse of fine white tulle divided in groups with a narrow fine cream lace insertion. A little color is introduced on the bodice to make it becoming, and a pretty bolero is made in three wide folds running around the body. These form the main portion of it, and it is cut out to show the blouse around the neck and finished with a collar of the heavy lace.

Among the early importations is the dainty blouses of colored batiste decorated with hand embroidery. They come in pink, lavender and pale blue, with a little square or round neck of tucked white batiste set in. All around this, extending out to the shoulders and down into the body of the waist is an applique design of flowers and leaves of the white batiste hand embroidered around the edges, and veined in the centre to give the correct outline. The embroidery branches out in dainty tendrils designs from the flowers, all being done in the overwrought close stitch. A little narrow Valenciennes lace is used in the finish on the tucked white collar band and cuffs and the whole effect is lovely beyond description.

Some very pretty ideas for gowns are shown in the white cloth costumes made with the deep circular flounce the upper skirt overlapping this in curved lines which form four shallow scallops outlined with a piping of black velvet or a stitched band of cloth. With this is worn a blouse of tucked mousseline de soie in some pale color, partly covered by a cream guipure lace bolero over a silk-lining which matches the mousseline. A guipure beading with black velvet ribbon run through makes a pretty finish for the edge of the tulle. The sleeves of cloth are elbow length over the mousseline undersleeve, and a triple collar of cloth covers the shoulders, at least it is triple in effect, and the edges are piped or stitched.

### FRILLS OF FASHIONS.

Spring hats have blossomed out in a very realistic way with flowers in the lead for decoration. Roses are the first on the list, but all sorts of exquisite floral designs are in evidence on the new hats.

Thin lacy straws seem to prevail among the first importations and light effects of any sort are in order. Tulle hats are greatly in evidence, and the broad full turbans, and gypsy shapes are the specialties in sight just at present. Hats made of autumn leaves are said to be one of the smartest things in Paris and some of the spring varieties show a crown of leaves with a puffy brim of white tulle dotted over with jet spangles.

Just at present tulle hats are in demand and we see them in black over either gold or silver gauze, and in blue combined with white tulle and crowned with one or two gorgeous roses perched on the brim. For use in south there are very picturesque white felt hats with decided brims which assume varied becoming phases and are trimmed simply with bows of black and white velvet ribbon.

Like everything else in fashion, parasols have surpassed all previous efforts in the way of variety, even at this early date; so it is difficult to imagine anything in the way of novelty later on. Insertions and motifs of lace are inset in various ways in white and black silk parasols showing a dainty colored lining through the meshes, and then there are plain silk parasols in various colors, with fluffy chiffon ruffles around the edge.

Another novelty is silk parasols with three graduated rows of velvet ribbon all around. They are sewn on with quite a space between and the widest band on the edge is two inches in width. Other combinations rather more startling are in red or blue silk and black and white striped silk, the latter forming the lower and larger half, the stripes running around. The colored silk is shirred and joins the other with a little frill.

Sashes of all kinds and descriptions will

be a feature of summer dress. A novel combination worthy of mention is one sash end composed of a breadth of mousseline de soie knotted at the end and twice at intervals above with a companion end formed of several strands of narrow black velvet ribbon, either knotted together a little way from the end to form a tassel, finished with tiny gold tags.

A whole chapter can be written about belts, so many and varied are the styles. The new leather belts are the same straight around bands so long worn, but are covered with rows of stitching or combined with velvet showing a narrow line through the centre, the leather overlapping and being stitched on. Velvet ribbon and gold braid in alternate rows form another style, a cluster of ends with gold tags being the finish.

Gold buckles, with embossed leather figures on them, fasten some of the leather belts. The variety in buckles is legion, but the leading feature is the rather large size and any design which expresses something of the Napoleonic period. Eagles of steel and gold, set in a wreath of laurel leaves, are one variety, and again you may have three eagles, a large one in the centre, all surrounded by stars.

Sterling silver buckles in the Indian gold finish, set with imitation gems, are especially good style, and there is simply no limit to the variety in design. French gilt buckles, ornamented with a design in painted leather, is another variety.

As for the belts themselves they almost equal the buckles in diversity of style. A pretty belt for the white shirt waist is made of bias folds of gold cloth. The silk elastic belt comes in white, black and gold, three or four inches wide, and naturally the buckles are very large, one in leather, decorated with enamelled flowers studded with steel being one variety.

Single faced velvet ribbon is promised as one of the trimmings for foulard gowns and it is to be stitched on at the upper edge. Graduated bands of piece velvet were stitched on to the skirts of the winter models, so it is only the same idea differently expressed.

Embroidered batiste of the finest texture and the daintiest biscuit tint is to be very much worn this season for entire gowns, waists and trimmings. One novel use of it is on a canvas gown in yellow, patterned over with black lines and white polka dots. The batiste is in pointed band trimmings on the skirt and forms a large shoulder collar edged around with a narrow black lace insertion and a tiny frill of biscuit colored lace, which is repeated on the skirt.

The prettiest, most becoming face veil for mourning wear is made of Brussels net with a scalloped edge, a hemstitched border or a crepe band. All of the modern accessories of mourning are very smart and nothing is more so perhaps than the hats and toques which are made of soft folds and plaitings of finest crepe and chiffon with silk roses, loops of silk, or crepe for a finish. Even the little frames which once were not much more than a foundation for the long veil have some becoming loops or a full plaiting of crepe across the front.

French knots are quite as popular as ever as a means of trimming, with the difference of using heavy instead of fine silk. On gauze materials they are very effective.

A very dainty little invention for carrying perfume on the person is a tiny gold ball perforated like a tea ball. Some aromatic perfume saturates a sponge inside and you wear this little trinket on your watch chain or a chatelaine.

Imitation jewelled chains and bead chains of all sorts are very much worn, not only by young girls, but older women as well, and they are either short or long as you choose. The matrix turquoise is quite as popular as any stone, but there are Venetian bead chains of all colors in which young girls seem to delight.

### Shirt Waists for Spring.

So far from going out, the shirt waist enjoys and promises to enjoy a greater popularity than ever. It is a garment to which women cling with tenacity, because of its comfort. Unlike the tight-fitting basque or bodice, the shirt waist never restricts the movements of the body; one can live and move and have one's being in it with comfort, and at the same time feel that one is dressed with as much style as attaches to what is really a morning garment. But what was originally a morning garment has evolved and developed into a varied creation which may be worn with perfect propriety, morning, noon and night according to the simplicity or elaboration of material and trimming which

characterizes the shirt waist. From flannel to cashmere, and from cotton print to silk and lace it ranges, but in whatever material it comes, it has the benefit over all other garments, of combining utility with beauty. It adapts itself to all times and seasons, it comes in a hundred varieties and is a thing so perennially necessary, that it is no wonder it has won its way universally into the hearts of women.

Among the shirt waist models for spring wear are a number in cloth and flannel, each one carrying an individuality and style that may be copied in any color to suit the wearer. There are also many novel and suggestive little ideas which will be useful in the making of a shirt waist, though the whole may not be adopted. The idea, for example, of stitching white or cream cloth with black silk or gold thread, is new and charming, and gives an effect at once striking and stylish; it is an idea, too, easily carried out by the home dressmaker, or the girl who saves her allowance by making such things herself. The black panne scarf knotted, and with fringed ends and the velvet belt, may be adopted with effect in any sort of dressy waist. Of another style is of blue flannel with an edging of black ribbon velvet and fancy buttons. The collar is finished with an aiglon bow of the ribbon at the back.

Another good example of the handkerchief blouse which will be very popular this spring. The chemisette is of tucked silk and insertion, and the velvet to bind it out from the piece on the bias.

Bias and gold is always a delightful combination, and something very new and effective is shown in a light blue French flannel waist that is stitched all over the body with gold thread, each row of stitching being about an inch apart. The sleeves are full at the wrist, and caught in with a gold-stitched band; the box pleat down the front is similarly decorated, and the collar and belt also show the lines of gold thread. The effect is at once simple and rich, and such a waist will be a novel and stylish addition to the spring outfit. All the new flannel and cloth waists show tailor-stitched bands of silk of contrasting colours, tucks, cordings, stitchings into the material, and buttons both cloth and gilt.

In silk waists taffeta holds first place, while peau de soie and Imperial silk follow. Clusters of very fine pin tucking and hem-stitching trim these silk blouses, while others show lace boleros, or bolero effects made by trimmings of gold and ribbon velvet very tastefully arranged. Velvet, too, is a new feature in silk waists, and is admirably adapted to this purpose. It is of a lovely gold brown stitched in cords down the front, and showing a chemisette of ivory duchesse satin tucked, and ivory and gold embroidered bands for trimming.

Dressier, perhaps, and very stylish is a New York model. It is of black net with guimpe of silk having a lattice work of narrow black ribbon velvet. The net is draped across the front and fastened at the side, and a graceful fichu with double frills about the yoke, is caught at the left side with a rosette, and falls in long ends down the front of the gown. A very charming waist this for a tall slender girl.

### For Summer Wear.

Turning to the blouses and shirt waists for hot weather, one finds everything from the very plain unpretentious cotton shirt to the elaborately tucked and inserted one of sheerest lawn. There are shirt waists for all occasions, but the white one easily leads, as it is suitable for almost any occasion, and may be made dressy to a degree. As was the case last summer, the back yoke has been dispensed with, and all sorts of pretty backs are made by joining and arranging of stripes, tucks, pleats etc.

The fronts are for the most part quite plain cut, with a long shoulder seam and a box pleat down the middle of the front, and are fitted down at the sides with a slant in the stripes or tucks, which gives a pretty curve to the figure, and forms the fulness in front which has the long fashionable effect. The sleeves, which are medium size, gather into a narrow straight cuff with square corners. The long shoulder seam is decidedly the new feature of the shirt waists for spring and summer, but there is also a more graceful outline at the side, and the well-fitted back to be added. The French linens and silk and linen materials are especially desirable, says an authority on such matters, and then there is every conceivable variety of fine lawns and batistes, with lace stripes and figures, lace insertions and embroidery in combinations. Bands of both colored and white batistes alternate with lace and embroidery to form exquisite waist materials, exceeded only by the silk mull, similarly treated with lace and embroidery. Then there are fancy piques, silk and linen goods striped with fine cords, and a silk called

satijn lumino, which has groups of narrow cross-wise tucks woven in. This silk is thin and soft and very glossy. White linen promises to be a favorite material for shirt waists this season, and many of them show embroidery of white or black linen floss.

There is a decided tendency in all the new summer shirt waists to combine coolness and comfort with beauty. The stiff collar and cuffs are not nearly so much in evidence as formerly; the pretty scalloped or rounded sleeves come well down over the wrists, and are finished with lace or embroidered fluffiness. Stocks and collars are, in the more transparent fabrics, soft, transparent things that admit of coolness and comfort, and in many instances there is a very marked endeavor to do away with collars altogether, becoming little V shaped necks being substituted, or the little square cut or Botticelli cut, outlined with embroidery insertion. These are steps toward comfort in the hot summer days, that will appeal to every woman and win her approval. The wearing of the high stiff collar has become the proper conventional thing merely because we are so accustomed to it. When we are a little more accustomed to the collarless gown and shirt waist, we will begin to wonder how we ever endured the tortures of high tight collar, which is not only ridiculous, but ruinous to any beauty of neck a woman may have.

The pleasing feature of many of the fashions is their tendency to adapt themselves to the body, not to make the body subservient to them. Woman is forcing her sense upon fashion. The good dresser is coming to exercise more and more the dictates of her own feelings and tastes in the matter of dress, and the result, let us hope, will be the ideal philosophy of clothes. It is not an indifferent matter whether we like and choose this or that; it is the outward and visible expression of our being. What we like determines what we are, and shows what we are, and to still tastes into a person is inevitably to form character. It is to be hoped that the day is not far distant when the art of dressing will be a personal science, not a matter of fashion only.—Helen A. Kerr, in the Ladies' Magazine.

### THE NEW ART JEWELRY.

Curious and Fabulously Costly Things Turned Out by Master Craftsmen.

A new fad in jewelry has slowly been making its way to favor in recent years, and the Paris Exposition brought it into something like popularity. Fortunately the expense of the work, and the fact that it appeals to the artistic taste more than to the canons of elegance generally current, promise to keep the fashion from becoming fatally common.

The Salique jewelry is perhaps the finest example of this new work, which is after all old, for it works back to the wonderful metal work of renaissance times and makes the precious stones merely incidental. The exhibition of Rene Salique's work at the Exposition was a revelation to the host who had known nothing about him.

This work has been eagerly sought for in Europe for years past, but his prices are fabulous and he does not sell to dealers, but works only on special orders, which it may be his whim to accept; so, up to the present time, his jewels have been obtained only by royal personages or other illustrious patrons, and their number is not very great.

Castellani, in Rome, has had a reputation for work of the same general order as Salique's although he has achieved nothing to equal the Salique jewels, and a crowd of lesser lights have been following the same path with more or less success.

Of course, the central idea of the jewelry is beauty and exclusiveness of design. The masters of the craft, like Salique, often make the jewel, whatever it may be, with direct reference to the appearance and personality of the woman who is to wear it, and this opens up an endless vista of suggestive and symbolic possibility.

Then again the jewel may be made merely to carry out a conception in the mind of the artist, without reference to the future owner. Rare stones are introduced wherever the design requires their color, but very often the semi precious stones answer the requirements better than the more costly jewels and are used by preference, without thought of the comparative cost.

If a patron is willing to put a crown's ransom of rubies into an order and Salique thinks pink topaz or lapis lazuli accords better with his design, the buyer doesn't get the rubies. Moonstones are particular favorites with Salique and with many of his followers, because they lend themselves to symbolism and suggestion without detracting from the effect of the mental work

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 West 47th St., 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.

and design. One of the most remarkable pieces of this art jewelry ever turned out was a comb in a design of bats flying through the filtered light of moonstones.

American designers are taking up the art jewel idea, and a new era of extravagance in jewelry is evidently at hand. Gorgeous tiaras and stonemasons of diamonds will not do now. My lady must have specially designed and eccentric jewelry of which there is no duplicate, which bears the signature of a master craftsman.

Several of the New York jewellers brought home quantities of signed jewels in unusual designs, and have sold them rapidly. One ring for a man, labelled 'The Heart of the Oak' and signed by a famous French workman, was a particularly good specimen, although it hadn't a hint of a precious stone about it. The ring was wrought in semblance of bark and bore a strange, satyr-like head, that at first glance looked merely like the gnarled knot on a limb of a tree.

One Chicago woman has taken up this art jewel craft with immense success, and has orders so far in advance that she says it will be impossible for her to promise anything before 1908.

Got a Constant Headache?—Ten chances to one the secret of your suffering is that "white man's burden," Catarrh. Here's a sentence from one man's evidence for Dr. Agnew's Catarrhal Powder—"One application gave me instant relief, cleared the nasal passages and stopped the pain in my head." It's a quick, safe and sure treatment, and it never fails to cure. 50 cents.—145

Customer—What's this? Seventy five for a two cent stamp? Why, that is outrageous. Druggist—Bag parkon, sir. I thought you had a prescription for it.

The Iceman's Troubles.—"My business," says John Gray, ice dealer, of Wingham, Ont., "is one of the most fertile fields under the sun for sowing the seeds for rheumatic suffering. For five years I was a great invalid, words cannot convey the faintest idea of my intense suffering and constant pain I endured. 6 bottles of South American Rheumatic Cure permanently cured me."—146

'Well,' she asked her old bachelor brother, as she took the baby away from him, 'what do you think of the dear little darling anyway?' 'Oh, I dunno,' he said, 'I guess mebbe it's do to raise.'

Apoplexy.—Dr. Agnew's Cure for the Heart is effective in apoplectic symptoms. If you have unpleasant dizziness, lightness or sudden rush of blood to the head, take precautions against a recurrence. This great remedy will remove the cause. The press of the land has daily a list of sudden deaths which would not be chronicled if Dr. Agnew's Cure for the Heart were used.—147

Little Willie—Say, pa, what's a promoter? Pa—A promoter, my son, is a man who sells something he hasn't got to another man who doesn't want it.

For "Run-down" People there's nothing known in medical treatment to-day so effective and certain of a cure and so magical in its building up power as South American Nerve, because it strikes at the root of all nervous ailments, the digestive organs, makes rich red blood, drives away emaciation, puts on flesh and makes over physical wrecks generally.—148

He—My little income of \$3000 seems so small, my dear, compared with your father's. She—Never mind. He said it would help.

Pill-Fame.—10 cents a vial for Dr. Agnew's Liver Pills would not make them the fame they enjoy to-day if the curative powers were not in them. Worth will get to the top and that accounts for the wonderful demand for these little gems. They positively cure Constipation, Biliousness, Sick Headache.—149

'I'm sorry for her.' 'But I thought she encouraged you until she found out you were not rich and then heartlessly threw you over?' 'She did. Still, there are limits to my desire for revenge. The fellow she's to marry once built a spite-fence.'

"My Woman, is it the Kidneys?"—Investigation in half the disorders peculiar to woman would prove faulty kidneys the seat of the trouble. If you're troubled with that tired, dragging feeling, have an almost constant heaviness, maybe sharp pains in the head, put South American Kidney Cure to the test. You'll find it the long sought friend, and it never fails.—150

'Say,' said her little brother, 'gimme a nickle?' 'Why, Tommy,' exclaimed the suitor, 'are you in the habit of asking people for nickels?' 'No, I generally ask for a penny, but I heard ma telling sis this afternoon that you didn't have a penny to your name.'