

HOW PARIS IS USING EMBROIDERIES IN NEW SUMMER FROCKS



Crossbarred Net Veiled with Two Kinds of Embroidery

Macrame Lace and Vest with a Vest of Fine Embroidery



Embroidered Crepe Cleverly Used to Outline a Skirt Drapery

Embroidery is omnipresent in the new spring fashions. Colored embroideries on white and cream cotton materials give the oriental suggestion so much in vogue now, while embroideries on crepe are used for distinctive frocks of a linear character, and the scores of new effects in all-white embroideries have description. With this vogue of embroidery returns, in natural sequence, the vogue for flounced effects; and two, three and even six-tier skirts, with one flounce of handsome matching embroidery mounted over another are to be a feature of the coming summer—according to advance modes of the Southland season.

Deep flouncings are also incorporated in draped skirts, and indeed the lingerie frock of the new season appears to be an artificial blending of sheer fabric, rich embroidery and lace, so intricate in its design that it would be hopeless for the home dressmaker to try to copy it. Part of this intricacy of pattern is due to the fact that the handsome machine embroideries are added to the costume in the form of oddly shaped motifs, or shaped sections rather than being put on in straight flounces and bands in the ordinary manner.

CURED OF DRINK BY SIMPLE REMEDY

A Devoted Wife Helps Her Husband to a Cure Through Samaria Prescription.

Mrs. S. of Trenton, was in despair. A loving father and a careful provider when sober—her husband had gradually fallen into drinking habits, which were ruining his home, health and happiness. Drink had inflamed his stomach and nerves and created that unnatural craving that kills conscience, love, honor and breaks all family ties.

But read his letter: "I feel it my duty to say a few words about your Tablets. As you are aware, I am not a doctor, thinking I would try them in secret. My husband had only taken them a week when he told me he was going to stop drinking for the summer, and I had to tell him all about the Tablets. He said he would take them just the same, and I sent and got the second bottle for him. He says he has not had a drop of drink since he has taken the contents of both bottles and he feels splendid, does not care for drink. In fact he has not taken any since from the first of my giving him the Tablets. I feel it my duty to say much in favor of your wonderful Remedy."

Mrs. S. of Trenton, Ont. Samaria Prescription stops the craving for drink. It restores the shaking nerves, improves the appetite and general health, and makes drink distasteful and even nauseous. It is used regularly by Physicians and hospitals, and is tasteless and odorless, dissolving instantly in tea, coffee or food.

Now, if you know any home on which the curse of drink has fallen tell them of Samaria Prescription. If you have a husband, father, brother or friend on whom the habit is getting its hold, help him yourself. Write to-day. A FREE TRIAL PACKAGE of Samaria Prescription, with booklet, giving full particulars, testimonials, price, etc., will be sent absolutely free and postpaid, in plain sealed package, to any one asking for it and mentioning this paper. Correspondence carefully confidential. Write to-day.

THE SAMARIA REMEDY CO., Dept. 7, 48 Colborne Street, Toronto, Ont., also for sale at Mack's, McLeod's drug store, Kingston.

mental effects familiar for years. Such simple frocks are worn only by children now and the new embroidery trimmed summer frock of 1913 is a marvelous affair when turned out by the hands of a skilled couturier who has grasped the possibilities of the new embroideries in combination with airy fabrics and cobwebby laces. An example of this is illustrated in the summer evening gown of embroidered crepe and Cluny lace. The machine embroidered crepe flouncing has been used with mastery skill by the couturier—Mme. Paquin—and the simple beauty of its pattern is thrown into high relief by the introduction of very open Cluny laces in the design of the costume.

Note the very clever way in which the edge of the flouncing is attached to the lace of the skirt, the crepe material being scalloped out over the hip and attached to corresponding scallops in the lace by hand-embroidered buttonholing. The front edges of the flouncing, however, over a cord, fall free of the skirt and simulate a graceful drapery, crossed just below the waist and meeting again below the knees at the back, over the lace panel which forms the back of the skirt. Under the crossed drapery of embroidered crepe, in front, is a tunic made of lace, and below this, a band of the crepe flouncing, also bias in cut, being added at the lower edge. Below this tunic is a flounce of Cluny attached to a white liberty silk foundation skirt—very soft and clinging. Buttoned boots of white satin accompany the evening skirt.

The bodice of this Paquin gown is of two layers of fine white Brussels net overlapped with the Cluny lace, on which are applied motifs of the embroidered crepe. Another interesting and rather unusual use of machine embroidery in combination with plain white crepe is instanced in a frock just completed by a New York dressmaker for wear at Palm Beach. This gown is of the semi-tailored order and has a Russian tunic to the knee, buttoning straight down the front with small ball buttons of the dull white Russian pearl which is the fashion for this year. The buttoned tunic falls over a narrow skirt of embroidered crepe flouncing, short enough to show the neat buttoned hoet of white buckskin—the accepted type of boot this season with tailored white costumes—and the flouncing is put on perfectly straight and is quite goddess of drapery. The novel note is in the arrangement of the embroidered flouncing as a wide sleeve on the tunic. This sleeve is attached to an armhole which extends from the shoulder to the waistline, the embroidered fabric tapering, partly by drapery, partly by cut, to just below the elbow, where it is met by a long, tight cuff of the plain crepe, with at least two dozen of the round creamy pearl buttons running up the outer side.

These long, Oriental sleeves have been used all winter on evening wraps and on negligees, but this is the first time they have appeared on a gown. Of course, the sleeve is very cleverly cut and has a good deal of fullness underneath, else the arms could not be lifted to a level with the head in the smartest costume.

To wear with this Palm Beach frock in the Russian style, there are three very smart accessories in one of the new shades of brick red: a turban of soft red hemp with a white pleated ribbon around the front, a red silk parasol with a very long handle in imitation carvings, and a belt of red suede with a

white pyroxilin clasp also in carved ivory effect.

Though most of the summer evening and piazza gowns now ready for southern wear show flouncings introduced in one way or another, tailors' white costumes, both for the Southland here and for the Riviera, show a preponderance of Russian tunic styles. These tunics will dominate the spring situation in tailored wear. Say many authoritative tailors, and they are appearing also in smart semi-tailored costumes of a tub character. The 1913 tunic opens straight down the front instead of at the side as does the genuine Russian garment, and very often the skirt is "buttoned down before" below the tunic. A morning costume of this character, part of the trousseau of La. February bride who will spend her honeymoon at Aiken, is of fine white cotton-voile effectively decorated with long and short stitch embroidery in Roumanian colors. A border of this bright colored embroidery is set two inches above the hem of the hip-length tunic, and another row of the embroidery, inverted, encircles the bodice at the bust line. The skirt is plain, save for a six inch, corded hem and down the front are set buttons of Roman pearl and real buttonholes. The last six are left unfastened and the slash will reveal glimpses of a buttoned hoet of white buckskin. A deep, oval tablier cut out of the front of the bodice is filled in with allover eyelid embroidery and a collar of the same embroidery, edged with Cluny, turns back from the neck of the bodice, a little bow of silk in one of the Roumanian colors is set at the front, where the collar meets the tablier.

Two French frocks for Riviera wear show the popular Russian tunic idea, though neither of these costumes can be placed under the tailored, or even ready-made, category. One is of handsome eyelid embroidered flouncing combined with white net and the other is of chiffon and very heavy Macrame lace.

The former frock is one of the most interesting models that Paris has turned out this season and is ready-made for dressmakers are copying this lovely model which is pictured to-day. Net and machine embroidery in combination are exclusively ONE "Bromo Quinine," that is Laxative Bromo Quinine Cures a Cold in One Day, Grip in 2 Days on box. 25c.



A Noland Embroidery Frock in the Russian Style



Red Chiffon Touches Give Dash to This Voile Model

Larvin for a French bride-to-be, this frock has a tunic of sheer all-over eyelid embroidery above a skirt of accordion-pleated white net. The tunic is slightly longer at the back than it is at the front and down the front runs a narrow panel of white net between inch wide bands of val lace. The net is tucked in groups of three, set and each apart and each tiny tuck is flanked at either side by equally tiny white pearl buttons. A collar of pleated net with pleated net frills on the sleeves finishes the dainty frock. Something all-over machine embroidery forms a deep yoke which includes the kimono sleeves, a skirt of crepe or voile rising in corset fashion on the yoke, with corded pipings in color to outline the seams. Colored pipings are largely used on new lingerie costumes by the French couturiers and naturally such glorified tub frocks may be dry cleaned only, never rudely washed with soap and water. A typical Paris model of the sort described is illustrated in the Christiane costume showing pipings and buttons in color on a white embroidered crepe ground. This frock is made of St. Gall embroidery in an imitation of Carrickmacross lace. A broad band of this embroidery runs down the skirt-front and outer sleeve and motifs are set above the rounded embroidery bodice, against a yoke of tucked net. Under the embroidery skirt is a second skirt of crossbarred net run with black velvet ribbons, but the buttoned boots are white. Among the new tub fabrics are zig-zag and crossbarred weaves and a most interesting weave called harmonica which simulates pinlocks set closely together. Some of the new embroidered robe dresses show quaint Plumetis patterns in color, tiny sprays of old-fashioned flowers being scattered stilly over a sheer ground.

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