## Frills of Fashion.

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The little matter of belts has an importance in dress out of all proportion to the size of the article, but the belt adds to or detracts from the appearance in a most startling manner, especially the latter when it is not adjusted properly. White kid belts, plain or variously trimmed with beads or metal of some sort, are worn with white shirt waists, but prettier than these are the belts of soft white satin ribbon wide enough to wrink'e a little, fastened with a silver gilt buckle. Very pretty too; are the belts of white taffeta silk cut bias hewmed on the machine and finished with a rosette bow.

Gray kid shoes with stockings to match are worn with light gowns in place of the white ones to long popular.

The smart bandanna silk bandkerchief arranged in a four-in-hand necktie stands at the head of the list, but a rising novelty is the automobile of black satin, powdered with crimson sparks and drawn at the neck in a four in-hand knot and at the bust in a sailor's knot. Then its two long ends are secured in the wearer's belt.

Petticoats, whether of silk or lawn, have to be very carefully fitted to wear with the close-fitting skirts. The prettiest to wear with the thin gowns are made of white taffeta, silk trimmed, with detachable lacetrimmed ruffles of lawn, which can be nicely laundered, or of India silk, trimmed with lace that will wash.

Mourning hats for young girls are of dead black chip, with wide brims, and trimmed with plain white tulle or white tulle dotted with black.

The special novelty in French millinery is the Directoire shaped hat in biscuitcolored straw. Small roses and forgetme note or small daisies and jonquils are the flowers used under the brim in front, and tulle or black velvet ribbon forms the strings. Tulle and a pompon of roses or flowers of some sort trim the outside. One long tulle string is sometimes used, carried around the neck from the back of the hat and fastened on the left side with an upward loop and falling end. Hats to match the gown in color are snother notable addition to some of the summer costumes, and they sometimes trimmed with black ostrich feathers, a tulle rosette and a fancy buckle. Toques of white rice straw, with a straw bow in front, white feathers at one side and a touch of black velvet, are also very stunning with light gowns. Yeilow straws, trimmed with white, are also very pretty, and the black hat, with jetted crown and black shirred tulle brim finished with one white and one black tulle rosette, is also very etylish with the light gowns. A wreath of orchids trims this sort of hat very pretti'y. The oddest of all the novelties is the hand painted hat, the brim all spotted with white polka dots like the one shown in the illustration. The quill which gives the stiff effect so desirable in hats of this shape is made of white lisse, overlaid with strands of a white ostrich feather, painted at the end to look like a peaccck's feather.

The season of special sales is here once more, and to the average woman the possible acquisition of bargains opens a path of tempation which stimulates her ambition for shopping all over again, and beguiles her into extravegences which in nine cases out of ten sue repents later. Money melts away astonishir gly on materials that promptly go out of style before they can be used, unless she has great firmness of purpose and a strong measure of power to resist the tempting array of 'wonderful

Some wise counsellor in the wisdom o choice at the sales has suggested that you can buy to some advantage if you have a scheme of color for your dress and keep this constantly in mind, buying nothing that will not promote this scheme. The colors most fashionable just at the moment especially in foulards, are the shades of mauve, gl cier blue, and a peculiar rose with a flame tint in it. These, with the dark blues which never go out, are a safe investment to put away for next reason. The use a woman makes of her money may be indicative of her character in a way, but it is not she who puts all her mentaand moral force into the shopping that all ways buys most wisely. It is the motive which tells the story. Some women buy to make the most show, others for the gratification mere spending affords them, while again it is the desire to possess everything in sight without any regard for its adaptation to special uses. The real love of pretty things and a pride in wearing them, combined with a sense of their usefulness, are the most truly feminine of all the forces which guide a woman selec-

tions in shopping, and it is the teminine creature with long, clinging skirts and no end of ruffles, lace, tulie and feathers that is first on the list this season. There is certainly a atrong reaction from the rather extreme masculi ie tendencies of dress a few seasons past, and a very active enthusism for everything essentially dainty and leminine. So you can make no mistake buying pretty laces and chiffons at reduced prices. The use of black velvet ribbon in the form of bows, straps, loops and bands on gowns of all kinds, and especially the thin ones, is one of the notable teatures of fashion shown to some degree among the illustrations. There seems to the pretty ways of disposing ol it, yet the effect is invariably good.

The special charms of the summer fashions are in the skilful needlework and unusual combinations of materials and trimmings which make the gowns particularly dainty and pretty. Tucks, for example, were never more cleverly managed in dress decoration than they are this season, and nowhere more effectively than in the foulards, as they help to condense the pattern, g ving an unexpected appearance. The triumph of satin foulard is one of the distinguisbing points of summer dress; not the old thin variety so much before, but a handsome glos; quality that costs from \$2 to \$5 as yard. One very striking costume of bright blue foulard patterned with white combined with black net, shows another of the many uses of black velvet ribbon. In the first place so little of the foulard is used that it is quite as much a net dress as a silk one. The lower portion of the bodice and upper portion of the skirt are of silk, giving the appearance of a tunic with a wide plaiting of black net attached to the bottom. A waved band of black chantilly insertion is sewn on the edge of the silk, the net flounce falling below, finished with a narrow trill of the net with insertion at the head. Three rows of narrow black velvet ribbon encircles the narrow frill, and velvet ribbon stripes the flounce up and down at intervals of an inch and a half The foundation dress is white toffeta. showing off the net and velvet ribbon to good advantage. The sleeves are of net over white, s'riped around with velvet baby ribbon, and the yoke is also of net and

Another idea in combination for the dressy toulards is an underskirt of white embroidered batiste over white taffets, with a skirt of white silk mousseline between between the two when the gown is especially elegant. Swiss embroidery is also used for the underskirts, with the tunic of silk falling over. White satin foulards patterned with black are extremely elegant with the embroidered skirts, some of which are made with two flounces of embroidery with a white silk mousseline flounce under each. The edges of the tunics are finished in various ways, with a chiffon ruche, insertions of lace or narrow shaped flources scalloped on the edge and bound with ribbon matching the color in the sik Narrow lace gathered on with a row of black velvet baby ribbon is another pretty finish for the circular frills. Clumy lace in insertions and motifs of different designs is very popular for timming foulards.

Underskirts of accordion-plaited mousseline de soie, with a narrow ruche on the edge, and skirts of point d'esprit in either black or white, trimmed with graduated rows of satin ribbon, are used with the foulard tunic gown. The eccentricities of tashion are sometimes its most attractive features, and especially so when they help out the scheme of remodelling old gowns, as this combination of materials is sure to do. It is an easy matter to renovate our gowns when there is plenty of material, but fashion does not always favor us when it is necessary to eke it out with something

White chine silk partially covered with a shadowy design forms the underskirt of an ecru lace gown made with a long tunic.

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It has four ruffles cut .en forme and scalloped in broad deep scallops finished on the edge with white silk fringe. Chine silk and embroidered muslin is another combination. Some of the fancy toulard gowns are made with two waists, one decoll-te for evening wear. A pretty idea is a bodice of the same lace which trims the skirt, finished with a wide belt and bow of taffeta eilk, either pink or blue if the gown is black and white, and a drapery of the silk around the neck.

Foreign fashion notes remind us again of the revival of the fishu, and many of the latest models attest this fact with a shoulder drapery of chiffon or lace. Whether the gown is of cloth of transparent material has no weight with this fashion as itis equally suitable for either from tashion's point of view. The return of the fishu brings in its tarin the long shoulder scarf, with fring ed ends and the stole ends of chiffon and lace, which are already a pretty addition to many a thin gown. The fichu is especially suited to the bridesmaids' gowns, and is also worn with evening dress, draping prettily around the low neck. Draping the fulness in the bodice crosswise in fichu effect is one of the new modes. A novel model in pale blue muslin.

which can be prettily utilized in cheaper muslins, is tucked perpendicularly all round the skirt from the waist to the knee where the fulness falls in a flounce trimmed with applique designs of lace, and the chemisette vest is of finely tucked lawn lace insertions between the group of tucks. Lace insertions encircle the sleeves, and the belt is of blue velvet ribbon with a rhinestone buckle.

A rather odd feature of trimming on some of the blue muslin gowns in the use beige-colored velvet baby ribbon, sewn on the edge of the ruffles and outlining it everywhere. Embroidered and braided que gowns are the latest novelty Paris, white pique braided with white being especially chic. It is this sort of strictly summer dress which appeals to every woman just at present, and besides the universal cost and skirt costume in pique there are lovely gowns with unlined fitted waists, made as carefully as if they were silk, and trimmed elaborately with embroidery. The careful fit and finish are great improvements on the readymade waists which are sold in the shops, but there is a difference in price which makes one stop to consider. Black pique trimmed with narrow white pipings is very stylish, but the pretty shades of blue, gray and rose color are more desirable in

Pretty models in yachting gowns carried out in blue and white serge, and shown in the illustration, may, be effectively made in pique. One of white serge has a sailor collar and revers of white corded silk braided with flat blue braid. and the outlines of the cost skirt both are traced with the braid. The but ons are of mother of pearl. White Tussore silk is used for revers and collar on another gown of blue serge, finished with braid, rows of stitching and brass buttons. White serge with panel front of blue cloth is another costume trimmed with bands of blue cloth and silver buttons-

If there is a rumour that separate waists are going out of style, it certainly can have no foundation amid the sea of waists which meet your eyes at every turn, both in and out of the shops. Every other woman that you meet wears a white waist of some sort. The thin, fancy waist of sheer lawn, nainsook and India muslin, are the daintiest of all, and the most popular too, for the warm days. They are thin enough to require pretty corset covers underneath, but their usefulness is not confined to house wear, as they are quite as much worn in the street. They are made in various ways, with crosswise and perpendicular groups of tucks, daintily trimmed all over the front with rows of lace insertion and embroidery, or gathered plain into a fancy yoke of alternate rows of lace and embroidered insertion, the tops and wrists of the sleaves being trimmed to match, as in the model shown. Round yokes of insertion are pretty, but every possible form and style of trimming which will endure the laundering process is brought out in this popular department of dr. ss. The very prettiest are made by and, tucked and hemstitched in the daint i at manner, and the especial feature which is the charm of all of them, however they are trimmed, is the fine quality of the material. Course white waists have no place in the tash onable set.

Colored lawns in pale tints, trimmed with fi e tucks and Valenciennes insertion, make charming waists. A novelty in silk and hee run through with black satin baby ribbon. Groups of five tucks in black China silk are sewn in between groups of three rows of black beading, and this in al ernation forms the entire waist and sleeves. Made up without any lining,

it is very cool and especially useful. Among the dressy gowns for atternoon

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wear shown in the sketches is a black moutrimmed with black Cluny lace. Still little bows of black velvet, with paste buckles in the centre, tasten it down the front. The sleeves end in a sort of lace mitt, which does away with the necessity for gloves. A stylish gown of mauve taffeta silk, tucked all over, has an underskirt and revers of ecru guipure run through with black velvet. Two lace waists show some of the many uses of black velvet. One has bands crossing at the neck with rhinestone buckles, and the other has a chemisette vest of tucked blue silk muslin and black velvet bows for a finish. Again we see black velvet ribbon run through under the box plaits of a white muslin gown. Narrow velvet ribbon trims a satin toulard, with a lace panel, and lower skirt outlining it everywhere, and the odd feature is the tucked and hemstitched sheer white muslins sleeves

A very novel model in pastel rose nun's veiling is tucked around the tunic and finished with tlick silk fringe. Down the front is a halt loose wide plait of lace, run through with black velvet ribbon; this shows again that the touch of black is very tashionable feature of the thin, light summer gowns. A gown of soft rose nun's veiling, trimmed with bands of white silk embroidery, has a Vandyked pedlum effect carried out in a vermicelli pattern of white cord, the points being fiinished with fine plaits, which also encircle the hem. This costume shows one of the new empire silk scarfs, edged with embroidery and netted fringe of chenille. A gimp and chenille ornament confine the fulness in the centre of the back.

Summer tea gowns have a tempting place in the summer fashions, and there are two pretty models. One is of white China silk, trimmed elaborately with lace insertion, and another of white crepe de chine and black lace.

Pretty Good Fishing.

A sportsman known to 'Forest and Stream' was once on the beach at the out. let of a creek in New York State, looking for shore birds, when he saw a colored boy who was fishing for perch, lay down his pole at the call of his mother to do some

The sportsman put his gun aside, and took the cane pole and fished, adding a dozen perch to the boy's string, and then sneaked off. Presently a second sportsman, happening that way, asked the boy the usual question, and received this an-



'Yess'r dey's good fisbin' heah. Wen I seline de soie finely tucked all over and stop to run to de sto' to' to get some cawn meal to' mam', de perch dey come outen de crick an' jes' strings devselves awn my s'ring. I don' on' stan' it, but dev's 1 s as good fo' breaktas' 's it dey was cotched awn a hook.'

STOPPING A STAMPEDE.

The Secret of the Cowboy's Coolness in the Face of What seemed Great Peril.

'One of the slickest things I ever saw in my lite,' said a veteran army officer the other day 'was a cowboy stopping a cattle stampede. A herd of about 600 or 800 had got frightened at something and broke away pelimell with their tails in the air. and the bulls at the head of the procession. But Mr. Cowboy didn't get excited at all when he saw the heard was going straight for a tigh bluff, where they would certainly tumble down into the canon and be killed. You know that when a herd like that gets to going it can't stop, no matter whether the cattle rush to death or not. Those in the rear crow i those ahea i. and away they go. I wouldn't have given a dollar ahead for that herd, but the cowboy spurred up bis mustang, made a little detour, came in right in front of the herd, cut across their path at a right angl, and then galloped leisurely on the edge of that bluff, halted and looked around at that wild mass of beef coming right toward him. He was as cool as a cucumber, though I expected to see him killed and was so exicted I could not

'Well, sir, when the leaders had got within about a quarter of a mile of him I saw them try to slack up, though they could not do it very quickly. But the whole herd seemed to want to stop, and when the cows and steers in the rear got about where the cowboy had cut across their path I was surprised to see them stop and commence to nibble at the grass. Then the whole herd stopped wheeled, straggled back and went to fighting for a chance to eat where the rear guard was.

'You see, that cowboy had opened a big bag of sait he had brought out from the ranch to give the cattle, galloped across the herd's course and emptied the bag. Every critter sniffed that line of salt, and, of course, that broke up the stampede. But I tell you it was a queer sight to see that man out there on the edge of that bluff, quietly rolling a cigarette, when it seemed as if he'd be lying under 200 tons of beef in about a minute and a halt.'

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'Well,' said the other in the tone of one who wisely temporizes, 'all I can say is that he's been in court three times, acused of stealing, and he's escaped every time. I don't know any man in the state that's had his honesty tested any oftener!'