

UP-TO-DATE FASHIONS.

Alpaca in the shades of dark blue, brown and gray is a popular material for travelling dresses.

Louis XVI. muslins with bouquets of flowers between stripes of lace insertion are the daintiest fabrics imaginable. They are trimmed with lace and made up with overdresses and fichus much as they were fifty years ago.

Evening gowns in thin materials are lavishly trimmed with wreaths and vines of flowers made of quilled net or chiffon and mixed with lace applique.

Turbans made of glossy lacelike straw and trimmed with violets and roses are one variety of headgear, while still another is a low crowned broad-brimmed hat trimmed with spring flowers and plaited lace.

White gloves are going out of fashion, and in their place we have the delicate tinted shades of tan, cream, pink and tea color in suede. Dark tan suede gloves are worn for shopping.

Stain foulards and India silks are to be worn this season more than ever before. Blue is perhaps the most popular color, but it is a much brighter blue than the old navy worn so long. A special novelty in these silks shows a Persian stripe alternating with a plain stripe of blue, red, green or black. In some patterns the plain stripe is dotted over with small polka dots, but the effect in either case is very stylish. These silks are used for entire gowns and are especially pretty for the tucked shirt waists.

Black and white effects are evidently a feature of dress not to be overlooked this season as something in that line is bought out in nearly every gown. There are pretty braids for trimming in black and white mixtures, white laces run with black thread, and black and white combinations of every conceivable kind. Narrow black velvet ribbon, gathered on the edge of heavy cream lace insertion, is very effective, and tiny ruffles of black chiffon and net are also for this purpose.

A novel idea for the bridesmaid's costume is a long tulle veil fastened at one side of the hair with a rosette of tulle and an aigrette, or a bunch of flowers, presumably violets, as violet seems to be a fashionable color for weddings.

Decorated quill are a striking feature in millinery. They have blossomed out in polka dots, of golf sticks, tennis rackets and all sorts of suggestive designs.

Perforated piques are one of the novelties.

Military effects decorate the yachting and cycling gowns this season.

The newest cape is in peplum shape with four deep points at the sides, back and front.

Love of dress as a means of improving personal appearance is a legitimate form of vanity granted to all women, but between this, the love of display in dress and dress as a medium of expression, as it is in mourning, there is a wide difference. Mourning dress has a deep meaning quite apart from any outward form it may assume, when it is worn by those who truly mourn, but unfortunately it is quite as often merely a display of fashion which is useful in giving a silent explanation of the new attitude toward life, if nothing more. It is a fashion almost exclusively given over to women, as men rarely make any change in their dress, or if it is so slight that it requires little attention. The possible necessity for mourning dress brings out a phase of feminine peculiarities which

nothing else could, and as an expression of respect and sorrow, as an indication of diversity in character, it has widely separated motives; yet it is sufficiently distinctive to meet all the demands required.

Fortunately mourning customs are elastic in this country, where there are no rigid rules that determine the special materials we must wear some given length of time, and we can make our mourning gowns as becoming or unbecoming as we choose. Fashion varies the customs which govern mourning attire to some extent, however, and it is a noteworthy fact that there has been a decided transformation in mourning dress within the past fifteen years. This change has involved a decline in mourning, a strong tendency to shorten the period of wearing black and to lighten the effect. Much of this has been brought about, no doubt, by the general use of black gowns for ordinary dress.

Foreign newspaper reports tell us that in England, where the line of difference in fashion for mourning is rather sharply drawn, there is a noticeable decadence, for which the so called smart set is responsible. Whatever the degree of difference may be, it is evident that heavy bombazine and heavy crepe are both relegated to the past. English crepe, however, is as fashionable as ever, but it is a lighter quality and more agreeable to wear.

Black materials of all kinds have improved wonderfully both in color and texture within the past few years, and when they are stylishly made up there is nothing much more elegant or distinguished than the black gown. Henrietta cloth is the conventional thing for the first black dress, which is usually very plain, with some crepe folds and a yoke or vest of crepe for trimming, but for those who do not care to wear crepe a dull silk is substituted. Dull finished ladies' cloth is used for the coat and skirt style of gown, or a plain cheviot, which is more serviceable, and for the more dressy costumes the materials were never so pretty before. Soft, clinging effects are especially desirable for mourning, since the rustle of a silk lining even is not considered the proper thing, and besides they are more in harmony with the feelings than the stiff fabrics and silks.

When mourning is not worn simply for fashion's sake, the less it suggests itself the more grateful it is. The new nun's veiling, China silks, crepe cloths and crepes de chine are all very desirable, especially the former, as it is one of the leading fabrics of fashion this season. It comes both with and without a border, in two or three different widths which makes it very effective. The woman who loves crepe and does not have to consider expense may have an entire crepe gown and a veil of exaggerated length if she likes, for such costumes are worn by the few, and the new crepe of the best quality is very soft and nice, as it has very little dressing. But entire gowns of crepe are the rare exceptions, and much prettier dresses are made of the dull crepe de chine, which is delightful to the touch.

Chiffon and Brussels net are used for trimming in ruffles, and plaited frills, if you want a dressy gown, and the black gowns are very dressy, except those made for the first gowns, which are trimmed with milliner's folds or flat trimmings of some sort.

The fashion for fine tucking, cording and shirring is exemplified fully in the black gowns of sheer wool and thin silk, and nothing admissible in trimming can be prettier than this hand sewing. Bodices, sleeves and overdresses are entirely covered with fine tucks run in by hand, which in the sheer nun's veiling are very effective. Waists of black taffeta and China silk are tucked diagonally, up and down or around, as you fancy, and, as in the trimming of colored gowns, rows of stitching are a very popular finish. The China silk waist made simply without any tucks is the coolest bodice for summer wear, unless white is worn, and in that case white dimity shirt-waists are very nice. Black pique skirts are very useful with the black silk waists, for mourning dresses, and these are supplied with a coat like the white pique suits, also worn for mourning with black belt and necktie.

All the fashions for cut, style and finish which apply to colored gowns, barring the use of lace, embroidery, beads and satin ribbon. Thus a mourning gown made by an artistic dress maker may have a beauty peculiar to itself, may be something which has style, grace and a fashionable appearance, and still express something of the sorrow it typifies.

It is not necessary that our mourning gowns should be unbecoming in these days of soft pretty materials and variety in the modes of trimming, but, like everything else in dress, they require a lot of thought and attention. House gowns are made of lustreless silk trimmed with dull jet, and among other effects in trimming you will see the gathered frills of taffeta, gros grain and gauze ribbon.

Headache

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Mourning bonnets are finished around the front with a full plaited ruche of crepe, made in any width which is most becoming, and the veil fastens back of this. If you wear your hair in a high pompadour, your bonnet is a flat three-cornered piece with the ruche of crepe, and a medium long veil falling at the back. Long veils, usually so uncomfortable from the weight dragging at the back of the head, are worn with the longer end over the front of the shoulder, which makes a wonderful difference in the comfort. The white border is always a part of the widow's bonnet. Long veils are of crepe, nun's veiling and silk grenadine, hemstitched, and when these are discarded a face veil of net with a crepe border is substituted.

The fashionable collar for mourning, so much worn by widows, is a narrow turnover band of the finest linen lawn or French nainsook, hemmed around on the machine. Cuffs to match this turn back over the sleeves about three inches. Collars and cuffs are also made of organdie and mousseline de soie, finished with the same machine stitching.

One illustration of the use of tucks in a nun's veiling gown is shown in the first place. The entire dress, both upper and under skirts, is run in fine tucks up and down within a few inches of the edge, where it falls in a frill. The vest is of black chiffon, laid in crosswise tucks, the edges forming a frill in the same manner. This front may be made of thin silk like the little bolero collar, which is edged around with plain milliner's folds. Another model for crepe de chine or hand-made silk is trimmed with knife plaitings of foeting or Brussels net, with a ruche of the net heading each plaiting. The yoke is also of shirred net. A dressy costume in crepe de chine shows the circular flounces edged with tiny ruffles of black chiffon. The bodice is tucked up and down, turned back in front from a vest of chignon with a revers collar of crepe de chine laid in crosswise tucks, scalloped on the edge and finished with a ruche. A jabot of plaited chiffon is the finish at the neck, and the tops of the sleeves are tucked.

Henrietta cloth and crepe form another costume, scalloped down either side where the overdress falls over the crepe skirt, and finished with crepe folds. Another model for the same combination of materials shows a tucked yoke of white chiffon. A pretty design of nun's veiling had a front and yoke of black taffeta silk crossed with chiffon ruffles. This same effect may be carried out with chiffon alone. The edges of the gown are finished everywhere with a stitched band of black taffeta silk. Folds of crepe arranged in deep scallops trim a cashmere gown, with a vest of tucked silk, turning back from which is a revers collar of silk covered with embroidered chiffon. Folds of crepe also trim the bodice.

Mourning capes are various combinations of cloth and silk, cloth and crepe, silk and crepe, and plaitings of net on chiffon on a dull taffeta silk foundation. One of the models shown is of stitched cloth cut in shaped bands and a yoke effect, with crepe filling in the spaces. Plain cloth capes with rows of stitching or stitched bands like the colored ones, but the daintiest little garments for summer are the net and chiffon capes with only ruffles and plaiting for trimming.

Two pretty blouse waists of dull taffeta

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show the use of tucks for decoration, and the edges of both are finished with stitched band and a narrow applique trimming of dull silk cord. A bias band of tucks trims one shirt waist, while another is a combination of box plaits and fine tucks. A special feature in the shirt-waist department is the waist of fine flannel, tailor made, for wear in the mountains.

In the Looking-Glass.

It is really not a father's fault that his little daughter supposes him to know everything. Children are born to have faith. But one Chicago parent should have expected trouble when, says the Tribune, his child began:

'Papa, you took the scientific course in college, didn't you?'

'Yes, dear, I spent two years on science.'

'When you look in a mirror the left side of your face appears to be the right side, and the right side seems to be the left. The looking glass reverses it, doesn't it?'

'Yes.'

'Then why doesn't it reverse the top and bottom of your face the same way?'

TIED AND LANGUID

THE EXPERIENCE OF AN ESTIMATED YOUNG LADY.

Her Blood was Poor and Watery—Suffered From Sick Headache and Fainting Spells—How She Regained Health's Bloom.

The Recorder, Brockville.

On one of the finest farms in Wofford township, Greenville county, resides Mr. and Mrs. Alonzo Smith and family. Mr. Smith is perhaps one of the best known men in the country, as in addition to being a practical farmer he represents several agricultural implement companies. His family consists of two estimable daughters, the eldest being seventeen years of age. To a correspondent of the Brockville Recorder who recently called at Mr. Smith's, Miss Minnie E. Smith, the eldest daughter, related the following story:—'About two years ago I was taken quite ill. I became pale and languid, and, if I undertook to do any work about the house, would easily become terribly fatigued. I became subject to terrible sick headaches, and my stomach became so weak that I loathed food. My trouble was further aggravated by weak spells, and my feet, winter or summer, were as cold as ice; in fact it seemed as if there was no feeling in them. I tried several kinds of medicine, but instead of helping me I was growing weaker. One day in March, 1898, my father brought home a box of Dr. Williams' Pink Pills. I immediately discontinued the other medicine and began taking the pills. I found that they helped me and four more boxes were procured and by the time I had finished them I was entirely well. I have never had better health in my life than I am now enjoying. My appetite is now always good, and I have increased in weight. All this is due to the efficacy of Dr. Williams' Pink Pills, and I would advise any other young girl troubled as I was to use them, and they will certainly cure if the directions are followed.

The facts above related are important to parents, as there are many young girls just budding into womanhood whose condition is, to say the least, more critical than their parents imagine. Their complexion is pale and waxy in appearance, troubled with heart palpitation, headache, shortness of breath on the slightest exercise, faintness and other distressing symptoms which invariably lead to a premature grave unless prompt steps are taken to bring about a natural condition of health. In this emergency no remedy yet discovered can supply the place of Dr. Williams' Pink Pills, which build anew the blood, strengthen the nerves and restore the glow of health to pale and shallow cheeks. They are certain cure for all troubles peculiar to the female system, young or old, these Pills also cure such diseases as rheumatism, neuralgia, partial paralysis, locomotor ataxia, St. Vitus dance, nervous headache, nervous prostration, the after effects of grippe, influenza and severe colds, diseases depending on humors in the blood, such as scrofula, chronic erysipelas, etc. Do not be persuaded to accept any imitation, no matter what the dealer may say who offers it. Imitations never cured any one. See that the full name Dr. Williams' Pink Pills for Pale People is on the wrapper around every box you buy.

Matches Preferred by Burglars.

'There is this to be said in favor of the sulphur match,' said the retired burglar, 'that it is noiseless when struck; but its odor is decidedly against it. More than once, when I have struck a sulphur match on the landing, I have heard some light sleeper, when the pungent fumes of the sulphur permeated the atmosphere, turn in bed in an adjacent room. I stuck to sulphur matches a long time—naturally enough, I suppose—but finally I came to use safety matches altogether. They are noisy, but odorless, and it may be possible to scratch them when carts are passing or when the wind is blowing or there is some other noise abroad. At any rate I came to prefer, from experience, the noisy, odorless match to the silent sulphur. Of course, the ideal match for anybody in my business would be one that should be both silent and odorless. It is a won-



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der to me that nobody has invented such a match; it is greatly needed, and I should say that it would be comparatively easy of invention. Now that I have retired, may be I will devote myself to the invention of such a match and to do something to promote the interests of an arduous and none too remunerative calling.

A Chapter of Mishaps.

One of Wilmington's best-known society men made a visit to Philadelphia the other week, and to avoid the annoyance of carrying a bag he bestowed about his person the materials necessary to a night's comfort and the morning toilet. Without going further into particulars, he had his tooth brush in his overcoat pocket and his collar in his hat. In the evening with a friend he went to a theatre, and as the play was a popular one they considered themselves lucky to get two seats in the front row of the balcony. Overcoats were carelessly laid over the rail, and the toothbrush slipped out of the pocket and fell into the parquet. Involuntarily both men looked over to see where it fell, and met the eyes of two girls they knew, who were looking up to see where it came from. This was embarrassing, especially as an unmistakable titter could be heard from the parquet. At the end of the first act the men grabbed their hats and hurried out to restore their composure by artificial means. On returning they found the collar, which had slipped from the hat, carefully laid on the seat of one of their chairs, and the whole balcony was giggling.—Philadelphia Record.

Over a Bridge of Silver.

A strange Bohemian wedding custom is that of making the bride cross a silver bridge during the wedding feast. It typifies that the bridegroom hopes to strew her life path with riches. The father-in-law lifts his daughter upon the table, where she walks on two rows of silver coins, at the end of which she is received into the arms of her husband.

Mrs. Scrooge.—'I am writing to ask the Browns to meet the Joneses and the Joneses to meet the Browns. We owe them both an invitation you know.' Mr. Scrooge.—'But I've heard they've just quarrelled and don't speak.' Mrs. Scrooge.—'I know. They'll refuse, and we needn't give a dinner party at all.'

The present is the future from which we hoped so much.

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