

Frills of Fashion.

The season has attained every available height of success in dress and fashionable festivity, and now the days of penitence and renunciation are about to begin once again. However, the Lenten fashion's point of view since sackcloth and ashes have ceased to be literal quantities. It simply shifts the scene, and woman is promptly supplied with fresh incentives and renewed opportunities to repent her many transgressions and rev. l in summer fashions at the same time. New materials, gowns and hats are emphatically in sight already, and prophetic visions of things to come are very beguiling as a pastime between devotions and Lenten lectures. The whole plan for the summer campaign of dress can be mapped out and all the old gowns remodelled for future use.

Winter fashions may be very fetching, and quite the acme of elegance, but it is the diaphanous things for summer that have the greater attraction. Women are unreasonably conscious of the facts that their charms are enhanced by the dainty effects and light colors, and there can be nothing else quite so fascinating in dress as the prospect of a fashionable summer outfit in this year 1900. At least the possibilities are great with such a panorama of beautiful fabrics in sight. It is impossible as yet to give accurate reports of fashion's schemes for summer dress, but a few hints as to the mode of making some of the simple thin gowns may be useful and quite to be trusted as well, since many new models are already shown. Something entirely new and extreme in style may be launched later, but it is always safe to conclude that it will not be very promptly received into general favor, as the average American woman of fashion prefers to wait a bit and see some of her contemporaries venture over the border before she takes the fatal leap. There are a few who unhesitatingly accept the new thing, quickly see its advantages, and adapt them to their special needs without making any mistakes; but such ready followers of the mode are the exception.

It is quite evident that the tucked skirt is going to prevail among the new thin gowns. All the new materials bend themselves very gracefully to this mode of treatment with the prettiest possible effect but there is nothing else quite so practical for the lawns, dimities, organdies and wash gowns of all kinds. First the skirt is gored or shaped to flare at the hem, which is a very important feature, and then the tucks are stitched in up and down, variously arranged in groups or set in evenly all around, beginning at either side of a front or meeting directly in front as you like, in either case they turn toward the front and may meet again on the side, if the box plait fills in the space at the back. Some of these cotton gowns have a decided box plait in the centre of the back, while others are tucked all around and gathered directly in the centre for two or three inches. One pretty model in dimity has the half-inch tucks, with little spaces between them, all around except across the narrow front. They are stitched down to within about fifteen or sixteen inches from the hem, where they flare out. The lower portion is trimmed with three narrow ruffles of dimity edged with narrow lace and headed with a lace-edged ruche.

Other skirts are tucked in groups of three, five or seven very narrow tucks, with wide spaces between the groups running up and down above the ruffles. A band of lace insertion sometimes stripes the space between, with very pretty effect. Lace insertions without tucks are also used in perpendicular lines to trim plain and flowered organdies, and encircle the skirt in two or three rows above the ruffles as well. Some of the ruffles, if not in the narrowest widths, are shaped partially circular, so they require very little, if any fullness at the top. Another feature of trimming muslin gowns is the use of very narrow Valenciennes lace insertion, both black and white being employed in the same gown in alternate rows. It is set in around the skirt and bodice in both waved and straight lines, possibly four or five

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rows above three tiny ruffles, and a two inch space between them.

Alternate frills of black and white narrow edging are also used, one lapping a bit over the other. Narrow white Valenciennes insertion, with black velvet baby ribbon sewn flat on either edge, is very effective in some colors. And again white satin baby ribbon is used in the same way. Very pretty skirts are made by tucking them around the hips in graduated lines reaching to within ten inches of the hem directly in front, the tucks shortening toward the back, where they are not more than twelve inches long. A wide lace insertion carried down the front in a straight line with tucks beginning on either side is very effective. The same insertion is carried around the hem of the skirt and up to the front of the waist, which is also tucked for its entire length in the back and half-way down to form a yoke in front.

The bodices of the new thin gowns in sight is in the usual simple shape, full in front, but trimmed in all the ways fancy can devise. Three features which stand out prominently just at the moment are the irrepressible guimpes and the cape and fichu effects. The fichu arranged around the shoulders not too low and tied in a knot with short ends in front is a very pretty fashion for some women, providing it is made of chiffon, lace net, or gauze with flat plaitings or lace for a finish. Young women who wear large, wide brimmed hats in summer will find the fichu a very becoming addition. The fichu can be purchased in the shops in the neckwear departments all ready for use, together with the deep cape collars of lace and chiffon. Some of these fit up closely around the neck with a collar, and others are V shaped in front. All of them are transparent and fall well over the shoulders. They are made of lace, with black velvet ribbon run through the meshes around the point of the shoulders, and of lace and chiffon combined. Other varieties, also of lace, show a scroll design of white taffeta silk bands. Certainly, it variety is the point of importance, our summer gowns will have more than usual merit this season. These lace cape collars are worn with the plain tucked silk waist, transforming it into something quite dressy.

The new white pique skirts are very convincing representatives of the many variations in plaits and their continued popularity through the coming season as well. All the varying modes which have formed the procession during the winter are reproduced most effectively in this department, and whether they are plaited all around or not, the inevitable box plait adorns the back. Rows of embroidered insertion trim some of them up and down, while others have two rows set in around the skirt above the hem.

Puffings with rows of narrow lace insertion between are another element in the decoration of our new thin gowns. One pale blue organdie has a tunic skirt entirely composed of puffings three inches wide joined together by narrow Valenciennes insertion. It is formed into points around the edge where it laps over the flounces below, and the bodice is also composed of puffs and insertion. The sleeves of the thin gowns are made of lace or tucked lawn to match the yoke, or of the material like the gown, tucked in various ways—some in groups the entire length, others tucked only a short distance down from the shoulders. One new model has lengthwise tucks beginning a few inches below the point of the shoulder and ending at the wrist. Of course the tucks are narrow, but even so they give a little puff effect to the top of the sleeve, which is very becoming. Little cap effects are seen on some of the sleeves to give the breadth we so much need now that the fullness has

entirely disappeared.

A desirable model for foulard silk or any of the new nuns' veiling and crepe materials, shows a skirt with two circular flounces, and a tunic overdress with a box plait in the back. Fine guipure lace is the trimming, and the sash and a wide draped belt may be of white crepe de chine or soft liberty silk in either black or white as is best suited to the material. The bodice is finely tucked, trimmed with lace and little bands of velvet which are very effective in black. Another striking model shows one of the tucked skirts, with a wide band of venetian lace around the hem. This also forms the front of the bodice, which is made with a tucked bolero of the material edged around with fine hand embroidery. The sleeves are of lace, and again there is the long soft sash of liberty silk ribbons with silk fringe on the ends. When crepe de chine is the material employed the sash may be made of the same stuff if contrast in color is not specially desired. A pretty model for gauze, mousseline or point d'esprit has a transparent lace yoke and sleeves and full puffs, which stand out after the manner of a shirred tuck, around the skirt. Heavy lace is the finish around the hem. White organdie forms the next costume, which is trimmed with lace insertion, tucks and ruffles. One encouraging feature of the organdie gowns is that they are not necessarily made over silk. Organdie not quite so fine in quality is used for the foundation dress. The pretty effect of narrow ruchings is shown in another model, where they form scalloped lines around the skirt, while the lace trimmed fichu is another fashionable feature. A charming design for crepe de chine is adorned with folds of the same material and applique lace on chiffon of the same color. This forms the yoke and the tablier front.

Summer gowns for children are blossoming out in the shops in a great profusion of pretty colorings and simple as well as elaborate effects. Among the materials employed there are chambrays, ginghams, linens, piques, and muslins of all kinds, besides the challies, nun veilings and cashmeres. Plaited skirts, both in the deep kilts and the narrow tucks, stitched down half the length of the skirt, prevail. Pale ecru linen seems to be a favorite and the especial feature in trimming is the touch of black and white. One little gown of this material, shown in the illustration, has a black satin belt and a double collar, one of the same material and another of pique. The jacket and skirt are both plaited.

Gathered skirts, which have never gone out of fashion in the children's department, are varied somewhat by using the plain narrow front, with two side plaits turning over it on either side and gathering the skirt the rest of the way around. The double revers collars are very much in evidence among the linen and pique gowns and not always of contrasting colors, as the same material is used for both. A pretty model in challie, always pretty for children's pale blue dotted over with black spots, and shows the cape effect around the shoulders. This is made of the challie, and lace, through which black velvet ribbon is run. In muslin there is a tucked gown trimmed with lace insertions, set in up and down and around the skirt in scallops above an accordion plaited flounce.

Guimpe necks and chemisette vests are the prevailing features of the waists, and the bertha capes for a finish around the yokes are quite as popular as ever. Tiny little white crocheted buttons and tiny gold ones as well are very much used for a trimming, one single row sewn on a band of silk being especially pretty on the silk waists for girls in their teens. Knots and sash ends of the new soft ribbons, and narrow velvet and satin ribbons sewn on in rows are elements in the success of the muslin gown.

FASHIONS IN MOURNING.

Much Brighter Effects Now Sought Than Formerly—Some Examples.

The decrees of dress for mourning have a significance which may be interpreted in various ways as the personal sentiment of the wearer may dictate, or as some recognition of one of the manifold conventions which hedge about a woman's life, and one to which it is often easier to respect than to repudiate, in spite of the depressing effect of black garb. The black clothes are a means of expression, and while the extreme fidelity to the fashion for wearing them may be in inverse proportion to the sorrow it is supposed to express, it is not always an empty form.

Mourning attire has been lightened very much during the past few years, and more attention has been given to the becoming

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features, which is a vast improvement. Women who know the becoming effect of dressing in the particular shade of colour which harmonizes with their complexion are quite as conscious of the fact that dull lustreless black is very trying to any but blonde beauty, and so the study of artistic becoming elements has wrought a welcome change in the general character of mourning gowns. All the mourning fabrics are so much improved, so much lighter in weight and finer in texture that the choice of material is the first step toward a successful mourning gown. The use of chiffon and plain fine net for yokes and sleeves, either tucked or shirred, is a charming feature, and then there are so many pretty black passementeries of silk and fine braid and dull jet beads that it all gives opportunity for variety. Crepe is very generally worn for gowns, trimmings, and long veils by those who feel that this is the one fabric most suitable for deepest mourning. But there are no end of things as substitutes for this, as so many materials have the crepe finish. Chiffon and crepe de chine are both creped for mourning use, altogether there are as many pretty soft effects as there are among the colors. Fleur de suede is a new material for mourning gowns, very soft and apparently durable, with a dull finish, like suede leather. Henrietta cloth, serge, nun's veiling and dull finished peau de soie are the materials most generally employed perhaps, as everyone cannot afford crepe gowns.

The character of the mourning worn is distinguished by the limitations of the dress allowance quite as much as any other influence. The widows mourning is supposed to be the deepest variety if she conforms to the conventional customs in this regard, but fortunately this is optional in this country and she wears the materials and modes that suit her best. The fashions for gowns in colors are carried out as nearly as possible in black, but here are some special designs for mourning gowns illustrated. Henrietta cloth, with folds of crepe for a finish, forms the first costume and the second of the same materials shows a bonne femme skirt, with crepe front and a wide crepe collar on the bodice. A design especially intended for a widow is in tunic form of crepe, with a peau de soie flounce around the skirt. Bows of silk fasten the tunic down the side, and the small yoke and collar band are of folds of white lisse, which forms the cuffs. A stylish gown of crepe cloth made with a panel of the same at the side is elaborately trimmed with crepe folds fastened with dull jet buckles.

The new crepe is so thin and pliable and has so little stiffness that it is tucked very effectively in diagonal lines for wide band trimmings. Three folds of crepe, an inch and a half wide and fully four or five inches apart, formed into large distinct scallops around the skirt, are one mode of trimming, while another is three very wide folds put on straight around, with a narrow space between. Other black skirts have a tablier front of crepe, shaping into a deep flounce, which extends all around and is headed by two narrow folds of crepe.

Mourning gowns are in every detail

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quite up to date, and utter indifference as to their merits in that respect is a thing of the past. Crepe, fine silk grenadine and nun's veiling are the materials used for veils, and the widow's cap is a slender thread of white crepe inside of the small bonnet, which was once very flat and plain with only the veil for trimming, but for some time it has been made with a becoming ruche of black crepe around the face. The narrow turn over collars and wide cuffs are made of India muslin, either in a series of folds or quite plain, with a stitched hem.

Notes of Fashion.

The new hats in sight show very decided crowns more or less high and sometimes broad, being made of fine straw plaited into form as if it were cloth. Tucked taffeta silk hats are a feature, too, and they are turbans, toques and sailor shapes, whichever you prefer, trimmed with chiffon rosettes.

Among the novelties in neckwear is a narrow band of four silk covered cords stitched together, shaped a little to fit the lower edge of the collar band, and the ends about a quarter of a yard long, are braided in the four strands and three silk tassels are the finish at each end. This is worn simply crossed in front and fastened with a stick pin.

Meteore crepe de chine, spotted with chenille, the flower in white, are one of the novelties of the season.

Jackets for spring are very short and simple in style, finished with rows of stitching alone, or very narrow pipings with stitching above. Some of them are double-breasted, with handsome buttons for a finish. Eton coats are shaped down below the waist line in front much as they were made in the autumn.

The warp-proof silk squares for fancy waists are carrying all before them, and a matinee audience looks more than ever like a brilliant bouquet since these gorgeous waists have stormed the feminine heart. Nothing more exquisite in coloring and design has appeared on the market, and the infinite variety of the squares and the bizarre effects possible in the making are a sure appeal to popularity. The fact that the silk is colored in the warp before weaving accounts for the iridescent sheen of the goods, and the French manufacturers until very recently have had a monopoly in the manufacture. Now, however, New York houses have mastered the process and are turning out the squares at a rate that promises unusual glory for the spring and summer gird.

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