

By "HOP"



LY PARTY... RE NEEDED... RESTFUL... ATION TRIP... ME UP... WE GET... HE TOP... OF!

There is a possibility that Pitcher Reilly, who was let go by Manager Deneau and finally let out by Manager Ort. of the Saints, will be signed up again by Manager Deneau. Reilly has won all his starts in the Canadian League although he has not been feeling himself. Medical advice says that he had a touch of typhoid early this spring and has not quite recovered.

CURE FOR SICK WOMEN

When pains gather round the hips and lodge in the small of the back—when to stoop or bend seems impossible, when dizzy spells and bearing down pains are ever present—that's the time to use Dr. Hamilton's Pills. Irregularities disappear, vital energy is restored, back trouble is forgotten. The ailing sick woman gains strength, improves in looks, increases in spirit by using Dr. Hamilton's Pills. They cure the conditions that rob her of health and vigor. No medicine so helpful as Dr. Hamilton's Pills. 25c. at all dealers.

Tobacco and

SPEARMINT

of Dainty 'Good Lights'

your pocket. ring—always

because it after because on. Men well of tobacco and at small cost.

made in Canada Wrigley Jr. Co., Ltd. 7 Scott St., Toronto



LATEST FASHIONS from PARIS RACE MEETS



Brocaded Satin Costume from French Race Meet. Copyright by N. Y. H.



Charmeuse Tailored Suit of the New Red Tone Seen at a French Race Meet. Copyright by N. Y. H.

ONE sees the prettiest of clothes at race meets. This is especially true of those worn at the Paris spring races, for the women who attend—lovely, rich or talented, as well as the fortunate ones who combine these attributes—are gowned in the latest creations of the French dressmaker's skill. It is a well known fact that at the two principal spring races in Paris—the Au-teuil Steeplechase and the Grand Prix—there is to be seen a display of feminine elegance in dress the renown of which has spread over the globe. Besides the moudain, the actress and the manikin, the three types of French women who best display the Paris modes, there are those of an exotic type of beauty such as the Russian, American or English woman, gowned like the Parisian, in latest French styles. The scene is a kaleidoscope of color and style that enchants the eye, and the setting of greensward and trees but enhances their elegance and charm. There seems to be a considerable difference of opinion as to the correct type of garb for these race meets. Some prefer a simple form of tailored suit that would seem almost too unpretentious were it not for the light color and impeccable cut. Others, and perhaps they are in the majority, wear an elaborate afternoon costume that goes under the popular name



No. 6—Side View of Coat Worn Over Dress Shown in No. 8. Maison Rondeau.

Photo Copyright, 1913, by Reutlinger. Exclusive Copyright, 1913, New York Herald Company.

No. 5—Front View of Blue and White Checked Dress with Moire Coat. Maison Rondeau.

Photo Copyright, 1913, by Reutlinger. Exclusive Copyright, 1913, New York Herald Company.

No. 8—Blue and White Checked Dress, Trimmed with Tulle and White Tulle Ruffles. Maison Rondeau.

Photo Copyright, 1913, by Reutlinger. Exclusive Copyright, 1913, New York Herald Company.



No. 1—Front View of an Afternoon Dress Showing How Material is Swathed About the Figure. Maison Rondeau.

Photo Copyright, 1913, by Reutlinger. Exclusive Copyright, 1913, New York Herald Company.



No. 2—Side View of No. 1. Maison Rondeau.

Photo Copyright, 1913, by Reutlinger. Exclusive Copyright, 1913, New York Herald Company.

of "three-piece suit," as the coat is designed to specially harmonize with the gown. These suits are often of sombre hue, but the material is invariably elegant. The manikins from the famous dress-making houses are always gowned to herald some advanced fashion and are responsible for the extreme and sometimes eccentric styles. These animated fashion plates, however, with their suggestions for future acquisitions to the wardrobe, are not the least interesting feature of these occasions. Later at the Ostend and Deauville summer races they are seen presenting the first hints of the changing styles to come in autumn—even though the material is formal, summerlike. At the American race meets the style of dress varies in the same manner as in France depending somewhat on the fashionable interest in the race and the country club where it is run. The same freedom of choice is noticeable, however, and the tailored suit with correct accessories, the afternoon suit or the

elaborate dress seem to be simply a matter of individual taste. Two snapshots, reproduced here, taken at one of the latest spring races in Paris, are of an afternoon gown and a tailored suit. Both indicate a determined effort to get away from the narrow, straight outline so long observed in modish skirts and are so draped that the entire contour of the figure is changed. This is more strongly accentuated in the brocaded dress and less in the tailored suit. The afternoon gown is of old blue satin brocaded with a silvery gray figure. A part of the corsage, and the narrow tunic extending across the back only in a coat fall effect, are of a matching blue chiffon lightened by a white lining of charmeuse and chiffon and a white collar. The skirt is typical of what is already hinted at in all extreme fashions—a simple skirt draped about the figure, the long folds ending in pleats that fasten into the belt so that the skirt puffs out prettily at the sides. The front breadth lap

across each other widely, so that the un-stitched edges hide the most discreet of slashes and allow for the fashionable tightening of the skirt about the hem. The tailored suit is of the beautiful new red that approaches the mulberry shade. Here the one added drapery that is so effective on the simpler tailored suit models is used. Tassels of two sizes, replacing the usual buttons and button-holes, are of beautiful workmanship, their ends both fringed and knotted in true Oriental style. The wearer has arranged the soft lace blouse ruffle into the stand-ing frill so much in vogue at this moment, and the corsage rose, fringed sunshade and poke shaped hat of layers of tulle caught with an odd red stone ornament shows the coquette's accessories that elaborate a suit of otherwise unassuming cut and design. Three views are pictured here of a novel three-piece gown of the type one often sees at the races. The gown is of blue and white block checked taffeta and shows the very latest fashion details. Widely

lapped in front, the skirt shows a few narrow draped folds fitting it in to the lines of the figure. The standing frill of lace and the filmy net front soften the rather hard brilliancy of the taffeta on the corsage, and the tunic is distended so that it stands smartly away from the figure. The accompanying coat of blue moire has the new kimono rever which rolls over into a ridged lapel half way between neck and shoulder. In the back breadth of the coat are introduced overlapping bias bands piped along the edges, and belt edges, collar and cuffs are finished with a corded piping. Over-bound buttonholes, without the accompanying buttons, and the lower edge of the back breadth turning under to form a loop are noticeable style details. In the afternoon gown pictured in two views the material is of peacock blue charmeuse. A sash of the same is wound about the figure, and the skirt, folded rather than draped, finishes in a diagonal edge across the front and buttons to the sash with white pearl buttons and button-holes that have at their outer corners tailored arrows of embroidery. On the bloused waist these same pearl buttons follow over the shoulder. A bit of English point lace at the wrist and collar gives the necessary touch of white. Roses frame the brim of a small straw hat and little ribbon streamers lie in a careless knotting at shoulder depth.

PINS AND COMBS POPULAR. Pins and combs have returned to the style of hair at the back. To describe a coiffure as hair decoration. This is because of today is to say that there is no part of the new shape that the coiffure now the hair that is a distinct part of the

from the rest. There are no puffs, buns or braids. The waved tresses are draped and drawn together smoothly or interwoven in strands over the head. The

trucked in under inconspicuously. Into this soft artistic mass are thrust the plain shell or jeweled combs or pins. This does not mean, however, that the coiffure and giving the effect of a chignon without being one. The truth is the

really makes a helmet shape, for at the back, toward the top, the hair stands away from the head, elongating the chignon and giving the effect of a chignon without being one. The truth is the chignon is there, but it is built with part to keep this mass of waved hair in place, and as the coiffure lacks decoration tresses are pulled over it, and this gives of any sort—curls, puffs or braids—the carefully shaped combs and pins take the place of them.