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IN SPANGLED SPLENDOR

ALL THE SEASON'S NOVELTIES GLITTER WITH PAILLETS.

The Chiffon Muff — New Sunshades are as Fluffy as Freshly Fledged Chickens—Spring Shirt Collars Show a Variation.

New York, Feruary 25.—The season for profitable bargain chasing is practically over, and many an otherwise well-balanced feminine brain is whirling with the problem of Easter hats and gowns. We are promised on the 3d of April a record-breaking display of spring splendors.

Last year the flash of colors was unique and interesting, but unless all signs fail, the Easter parade of '98 will in color go far ahead of anything I ever believed the hitherto conservative American woman could lend herself to. Every preliminary millinery opening so far has not failed to impress all observers with the very obvious influence of the Audubon society. The smartest toques and bonnets and picture hats flaunt gorgeous bouquets of ribbon in place of glassy-eyed little songsters, and it is undeniable that the ribbon is answering just as well as the birds did for effective decoration.

The giddiest headpieces from Paris, sent over as models, fairly bristle with bows, in the making of which there has sprung up a small art to itself. Out of a dozen imported hats on one stand seven were marked for the predominating tones of yellow they exhibited, and the other five were black and white. Yeda and basket straws prevail over the lately loved rice and Swiss weaves, and nearly every straw has a satin finish.

Perhaps one of the most conspicuous novelties of which we are destined to see a great deal later on is the rice straw, woven with silk and velvet baby ribbon. It was only to be expected that plaid straws should make a bold show. They will undoubtedly be the feature of the season, and pretty, too, for with smart checked ribbon, bright ornaments and bunches of gorse or heather, they possess a style and cheerfulness of color few women can resist.

Next in importance after the plaid are Roman-striped straws that are being tentatively offered here, though they do say no lack of market for them is found in Paris. There they are to wear loose, soft straws in sailor shapes, the brims sage-green or gendarme-blue and the crown cerise, clear yellow or warm dahlia purple. A new idea in the arrangement of trimmings is to pile everything possible all on one side, or to incrust the crown with whatever in the way of ribbon or flowers is preferred, and have the brim quite plain. In adjusting the headgear a toque, if worn, is set well back from the face, and this effect is hightened by the uprolling brim. The small bonnets are also made to retreat as far as possible, but any head covering that boasts the least brim is dragged far over the eyes.

Narrow Strings for Bonnets.

Small bonnets, it is good to relate, are henceforth to be tied on with strings. Narrow ribbons are in use for this purpose now, and the ribbons tie in loops and ends, just under the chin. Later on the most becoming little wreaths of violets, forget-me-nots and cowslips, fastened flat on strips of net, are to be adopted as chin-straps with gauzy theater bonnets. These last are scarcely more than little whiffs of white tulle or gauze sprinkled with black spangles and garnished with a tuft of roses on one side.

Wreaths of flowers fastened to the head [illegible]

AN EVENING BODICE.

[illegible]ered foulards which are just out, and of the soft, light, lovely taffeta chinois. With its new-found border, the foulard costume needs no other trimming, and for cool and beautiful summer shirt waists the taffeta chinois is sure to take the palm.

A bit of attractive frivolity that has caught the feminine fancy is the big chiffon muff. It is black, or any rich, dark color you please, and has ample flounces on either end. The chiffon is painstakingly shirred on a foundation and lining of rich, bright satin. Sometimes a knot of violets, or pansies, or primroses is fastened on the outside, and within the muff is perfumed like a sachet. This ephemeral bit of prettiness was widely used at pre-Lenten weddings, and is likely to figure at those following Easter week.

Along with these it is as well to speak of what we may expect in the way of sunshades. The early arrivals are as fluffy and downy as newly-fledged chickens, having garlands of ruffles festooning them within and without. The ruffles are as often as not of crimped liberty silk, scalloped to resemble rose petals and artfully tinted along the edges.

Silk and gauze sunshades are not only pierced with appliques of black lace, but are most exquisitely painted in wreaths of flowers or groups of fat cupids, or, most lovely indeed, on one sky-blue dome, was a long flight of white-breasted, black-coated swallows. They were painted large about the bottom of the blue dome, growing smaller and smaller until they were only specks up near the ferrule. Here and there white clouds were painted in, and the whole spread of silk [illegible]

tying it in a neat bow behind. In front a pretty pin is caught in the ribbon. But this has not done away with the string tie of vivid plaid silk or a big cushion ascot made of the most lively striped satin, which is worn like a cheerful sort of plaster across many feminine chests.

Quaint and cool are the little lawn bands in pale yellow, and pink, and tan color, folded narrowly and hooked secretly beneath the chin, and very small accordion-pleated lawn bows. On the same counter with these are white swiss muslin scarfs having their arrow-head ends embroidered in black, or deep yellow, or bright blue flowers, this making one of the latest stages of the neck scarf.

Mixed Costumes.

A great deal of false prophecy is being made just now to the end that mixed costumes are no longer to be adopted, especially of an evening. A mixed costume, which consists usually of one serviceable dark silk skirt or a white moire one, worn with a variety of waists, is bound to be popular so long as there are women of taste and limited means.

It is all very well for Mrs. Astor to demand a skirt to match every evening waist she wears, but this does not really affect the great laws of fashion, and the shops and dressmakers' show-rooms are full of evening bodies of the newest design, to be worn with any skirt a wardrobe may supply. A fair example of what is new in this line is given this week. The little waist is made of pale pink net, flecked with dark green velvet dots, and back and front the net is laid in a series of plaits. Every plait has an is the material of the second suit cut on a perfect princess pattern and garnished with an applique of heavy white lace on the skirt. Lace in a lighter mesh, but of a pattern and color to harmonize with the applique forms the bertha and the side drapery from the shoulders, which last is caught in at intervals by big cabbage bows of peacock blue antique velvet.

The third and simplest frock is a blue and white striped French linen garnished with white linen embroidered in blue. This forms the top of the body and ornaments the sleeves, while the skirt is set off with narrow double-edge quilted ruffles of the same.

The evening bodice of dotted net is laid in seven tucks around the body, finished with a band of smoked fox fur over the bust, clasped by two brilliant buckles and knob of red roses on the left breast, with trails of smilax epaulette sleeves of fur, edged with net paillettes, collar of three pearl strings, caught by bows of ruby red velvet under each ear.

SUPREME COURT RECORD.

Abstracts of Opinions Handed Down February 25, 1898.

Special Appearance—Defective Process—Jurisdiction.

16,341. Jordan Giles et al. vs. Citizens' National Bank. Vanderburg S. C. Affirmed. Jordan, J.

(1) The question of jurisdiction of his person is not waived by a defendant answering and going to trial upon the merits of a case, after he has, under a special appearance, in due season, unsuccessfully denied the jurisdiction of the court over his person. (2) But he will prevent himself from successfully questioning such jurisdiction on account of defects in the original process or service thereon, if he files a cross-complaint in the action asking affirmative relief and thereby voluntarily submits to the jurisdiction of the court.

Appellate Practice—Repeal—Rights Saved.

17,833. Benjamin Starr, Treasurer, vs. State, ex rel., William A. Ketcham, Attorney-General. Wayne C. C. Affirmed. Howard, C. J.

(1) A so-called bill of exceptions is no part of the record where it is shown to have been presented to the judge and filed seven days before the judge signed it, and is not shown to have been filed after being signed. (2) The rights of parties to pending litigation were not affected by the repeal of the act of 1893 (R. S., 1894, Section 5968.) as to the disposition of unexpended balances of school tuition revenue on hand at the close of school year, as was done by the enactment of the amendatory act of 1895 Acts, page 133). (3) Vested rights, suits already instituted, and liabilities already incurred under a statute are excepted by Sections 243 and 248, R. S., 1881, from the effect of its repeal.

Appellate Practice—Proof of Publication.

18,070. City of Bloomington vs. Amanda Pheips et al. Monroe C. C. Reversed. Hackney, J.

(1) The Supreme Court is bound by the statement of the transcript as to what pleadings or other papers were filed, until the transcript is corrected by a writ of certiorari to the court below, and can not consider affidavits and counter-affidavits as to whether its statements are correct. (2) Questions as to the identity of a substituted pleading with the pleading that was lost must be determined in the trial court alone. (3) Where the publication of notice required by Section 481, R. S. 1894, in street improvement proceedings, was actually made, proof of that fact may be presumed and the absence of any formal record entry of proof thereof will not make the proceedings void. (4) All reasonable presumptions in favor of the validity of proceedings to improve a street will be indulged when they are collaterally attacked. (5) After the work has been fully performed without objection, an objection that it was let for $25 more than the lowest bid is not available to defeat an assessment for its cost.

APPELLATE COURT.

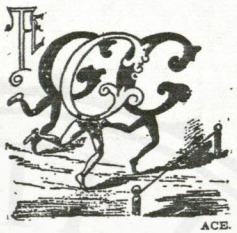
Foreclosure — Void Sale — Redemption—Voluntary Payment.

[illegible] Colin Krohn vs. James McGill-

FOR A WINTER EVENING.

[All communications regarding this department should be addressed to E. H. Chadborn, Lewiston, Me.]

95—Rebus.



ACE.

96—Anagram.

As winter waned, and spring drew near,
Came various kinds of weather,
And claimed their tasks were too severe,
Altogether.

"I'm cold," said the snow, growing chilly
and white;
"I'm wet," sobbed the rain, "and I fell
in the night."
"So warm," and the sunshine crept into
the shade;
The rainbow looked arch. "All my color
will fade."
"Quite blown," puffed the wind, with a
stertorous sigh;
"I'm under a cloud," and the thunder
rolled by.
"I'm all in the vapors," protested the
mist;
"My work is the hardest," the frost
would insist.
COMPLETE "CALM NOT PAINS," so
discussion grew warm;
It looked as if spring might come in with
a storm.

The weather-man flung wide the door,
And spoke, as stiff as starch:
"Go, all at once, and say no more;
Forward, march!"

M. C. S.

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Burdock's Blood Bitters	1.00	79c
Dr. Haynes' Arabian Balsam	1.00	89c
Ready Made Mustard Plasters, ea.	50c	39c
Allcock's Porous Plasters, doz.	1.50	98c
"Rough on Corns" Plasters	25c	19c
Hall's Catarrah Cure	75c	69c
Groder's Pine Pitch Salve	25c	19c
Mrs. Winslow's Soothing Syrup	25c	19c
Dittman's Sea Salt for Tender Feet	49c	39c
Hard-a-Port Plug Tobacco	89c	79c
Elastic Razor Straps	98c	89c
Williams' Shaving Mug with Soap	1.00	79c

THE BEST FOR LESS—SAVE AT HOOK'S

small cone-shaped cap of net, entirely covered with what are called sanguine rod spangles, and having two tiny ostrich tips curling up from the front like the delicate antennæ of an insect.

Spangles do not seem to lose in the least their prestige as the season goes on. One dressmaker shows how she is making up expensive Scotch ginghams and French linens with spangled skirts and waists. Of course, these are not to be wash suits, and, of course, they are only for women of practically unlimited wardrobe, but the matter is significant, nevertheless.

The French linens mentioned are having a marked influence on the early shoppers, for this goods is only linen in part, is regarded of tougher quality than the best ginghams, and is beautifully checked and striped, in every possible variation of red and blue. The dressmakers say there is a distinct craze for making up all these wash goods on the bias, and embroidery by the thousands of yards is also consumed for the spring making of cotton materials.

The muslins, and they are nearly all in bold primary colors, beautifully embroidered in black, demand lace in their composition, or it is a popular fancy to edge the countless ruffles on skirts and waists with narrow black satin ribbon.

"Age Yellow."

The color lace that leads just now is described best as "age yellow." This has not a tinge of the butter gold in it, but is the soft, mellow tint that comes to heirlooms long laid away in guarded trunks. Age yellow is also the new and popular color of the evening silks and satins, taking the place of cream and ivory white. This tint has come in with the new, straight watered line called "moire imperial." Justice demands an enthusiastic recommendation of the bor-

Much emphasis is, of course laid on the stick. In a batch of expensive parasols such novelties have been noted as a gold enameled handle having a tiny watch surrounded by brilliants set in the very end. Another gold and crystal handle for three inches up is hollow and touching a spring off flies the gold cap and the empty space is filled with smelling salts. Still a third has a slit in its very shaft into which slips a small gold-rimmed lorgnon, fastened to the handle's end by a gold hinge. The price of these is commensurate with their beautiful material and exceeding novelty, but far more stable and quite as attractive are the gayly striped and checked taffeta and gingham sunshades. Some of these, by the way, sturdy fellows, with carved wood handles, are so arranged that at any time the cotton cover can be removed, washed and neatly replaced again by the owner. An eccentricity in summer umbrellas is in the shape of a golf drives, or brassy, rendered serviceable on the links by the simple scheme of buttoning a close leather cover over the tightly rolled silk and small ribs.

Shirt waist collars would deserve more exhaustive consideration at the fashion chroniclers' hands did they exhibit any marked variety over those we wore last year. So far everything rolls this spring and a good many cuffs as well as collars have scalloped and embroidered edges or are hemstitched. There is a fondness exhibited, by tasteful women, for wearing plain lavender linen cuffs and collars, with shirts of lavender and white stripes, plain blue with a checked blue and black shirt, and so on through the category of colors.

A slight diversity over the usual method, is that of passing a bright ribbon twice round a rolling linen collar and

broad scarf of mint green velvet, drawn through two narrow brilliant buckles. Mint green velvet epaulettes, edged with net frills, fall out over light net puffings that supply the short sleeves. On the left breast is fastened a knot of cerise red roses and light garlands of smilax. The three strings of big mock pearls, tied under either ear with knots of green velvet ribbon, form one of the inexpensive and pretty methods of ornamenting the throat, so greatly in vogue just now.

The effect now striven for most earnestly in these evening bodices is daring contrasts of color. One pretty little thing of champagne-colored chiffon has a girdle of mandarin orange silk, elbow sleeves of black velvet and the square decolletage outlined in narrow flutes of chiffon heavily sprayed with silver.

Another and not expensive dinner waist was of white satin. Its pouched front was spangled in pale green, its close elbow sleeves were of turquois blue velvet and its rounded neck was frilled with ecru lace. Very fascinating are evening bodices of which the bertha is composed entirely of close-set flowers; shaded geraniums or verbenas, for example.

Illustrations.

But now to solid gowns. The large drawing shows three spring fabrics and spring fashions. No. 1, nearest the edge of the sketch, wears a summer poplin, a delightful goods, half silk, half wool, and not quite transparent. The skirt and under portion of the waist are delicate gray, treated with gun-metal beads, in an airy skeleton pattern repeated on the softly full waist on the short bolero of wisteria purple faille. Under the silk shoulder epaulettes fall double ruffles of cream lace, and the sleeves are rucked and treated with lace at the wrist.

Mignonette green silk warp cashmere

NEW GOWNS FOR SPRING.

Comstock, J.

(1) A payment to redeem land from a sale on decree of foreclosure is not a voluntary payment, although such decree and sale are afterward adjudged to have been void. (2) Where the owner of land which had been sold on foreclosure of a street improvement lien nearly a year before, paid the judgment and costs and then procured the sale and judgment to be set aside, after which the holder of the lien dismissed his suit, she is entitled to recover back the amount paid to redeem her land.

Slander—Damages—Assumption.

2,384. Alice Hibner vs. Fannie Fleetwood. Jackson C. C. Affirmed. Henley, J. Wiley and Henley, J., dissent as to third proposition.

(1) To falsely and maliciously say of an unmarried woman in the presence of persons knowing her to be such that she "is going to have a miscarriage," and that she "had a miscarriage," constitutes slander. (2) Five hundred dollars damages for circulating such a slander is not excessive. (3) Where a dozen witnesses for the defendant had testified, in mitigation of damages, that plaintiff's general moral character was bad, an instruction by the court to the jury that if they find the plaintiff's complaint to be made out by a fair preponderance, in assessing her damages they may consider "the extent of injury they believe was done to plaintiff's name and fame as a virtuous woman," was not erroneous as assuming plaintiff to have been virtuous.

Waiver — Subscription — Consideration.

2,141. Herbert E. Bucklen et al. vs. Ruel M. Johnson. Elkhart C. C. Affirmed. Wiley, J.

(1) Rights held by virtue of facts known to another party are not waived by a promise given to such party while in ignorance of such facts. (2) A waiver specifically charged in the complaint must be construed to mean a waiver of facts stated therein. (3) In subscriptions or donations to enterprises the whole contract enters into the subscription contract, note or paper, whether written therein or not, and the real consideration which induced the subscription or donation may be shown by parol. (4) The payee of a subscription note who has received from other subscribers the full amount that was to be paid to him, can not, nor can his assignee, with notice, maintain an action to collect it, but such right belongs alone to other subscribers to enforce contribution. (5) Where the holder of a note has no legal nor moral right to collect it, a promise by the maker to pay it if he will extend the time of payment is void for lack of consideration.

and form in nature and art revel in richness over a fabric ideal in its daintiness.

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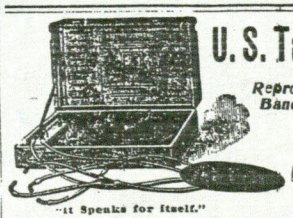

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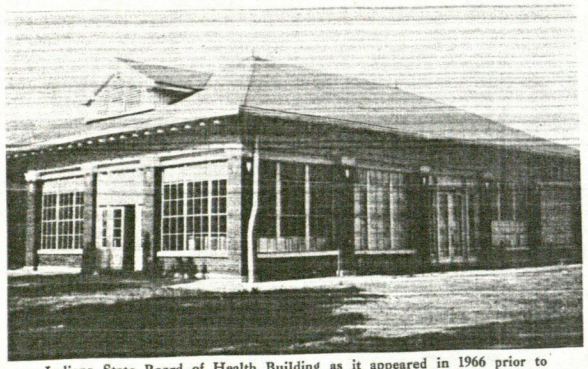
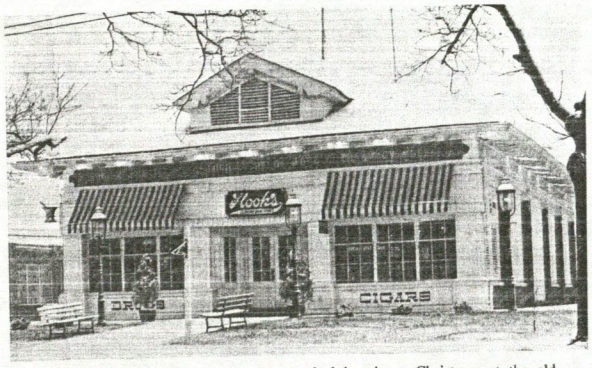


Indiana State Board of Health Building as it appeared in 1966 prior to restoration as an 1890 drugstore. Actual work was done in a two-month period.

Hook's

ECONOMY DRUG STORES



Hook's Historical Drugstore photographed in winter. Christmas at the old drugstore is warm and nostalgic. Many gift items and stocking stuffers are available and a live tree is decorated just like in the Gay 90's.

HOW A DREAM CAME TRUE

The following story by Mrs. Betty J. Lane, is reprinted from the March 1967 issue of Eli Lilly & Company's TILE & TILL. Since then nearly one million people have visited Hook's old drug store. Many exhibits have changed and many "new" antiques have been added, but nothing has proved so exciting as the old 1875 vintage soda fountain which dispenses one product: "the best chocolate soda in town."

August F. (Bud) Hook is a busy man. As the owner of a constantly expanding chain of retail drugstores in Indiana, he has little time to dream. But in 1966, the year in which Hook Drugs, Inc., opened its ninety-eighth store, Bud Hook did dream—and he saw his dream come true.

On August 26, 1966, Hook Drugs, Inc., opened a "historical drugstore and pharmacy museum" to the first day's visitors to the 1966 Indiana State Fair, in the Hoosier capital. Authentic down to the last wood shaving in the spittoon boxes, this is a replica of a late-nineteenth-century drugstore of the 1880's or 90's. One of the most complete reproductions of a drugstore of the period, it has ornate wood fixtures which alone are valued at $50,000.

Many items are even offered for sale, such as tobaccos, old-fashioned candies, soaps and toiletries. During the 1966 State Fair, 130,000 Hoosiers—over one-tenth of all Fair visitors—visited the pharmacy museum.

For years, Bud Hook had toyed with the idea of building an old-time pharmacy. Shortly after the Indiana State Fair Board asked him to put a store on its grounds, he purchased an old store in Cambridge City, Indiana, complete with antique wall sections, counters, and prescription area. Almost before he knew it, his dream had become a reality.

August F. (Bud) Hook (left), President of Hook Drugs, Inc., admires a plaque presented by George Nyhart, secretary of the National Association of Chain Drug Stores, in recognition of the authentic restoration. James M. Rogers (center), the Assistant Vice President, Director of Public Relations for Hook's, was responsible for creating the old store. Other awards have been received from the American

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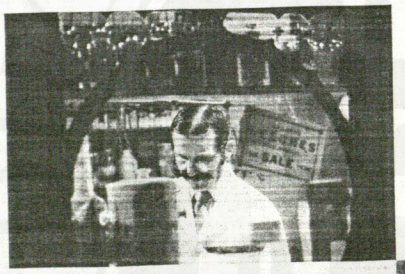

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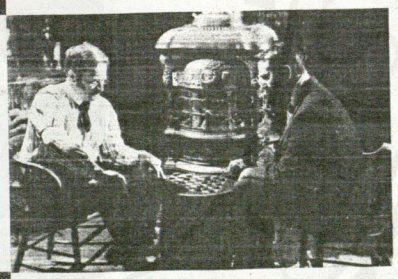
Strawberry Body Pomade	1.49
Village Milk Bath	2.00



Tobacco

Fatima	.40
Home Run	.40
English Ovals	.40
Picayune	.40
Players	.40
Pollack's Wheeling Stogies	.06
Prince Albert (In The Can)	.23
Hampton's Homespun Twist	.24

Dedicated to The History of Indiana Sesquicentennial and the Progress of Retail Pharmacy in Indiana

This old State Fair Poster reprint is symbolic of the carefree life and times near the turn of the century when 19-year-old John A. Hook established his first drugstore in Indianapolis. John promised to offer the best possible quality, established brand names and lowest possible prices. His store was, appropriately enough, called Hook's Economy Drugstore.

John A. Hook had many competitors. It was the era of the patent medicine and self medication and the corner drugstore was becoming an American institution. He competed, however, not only with other drugstores, but with the street corner medicine man, hot stove experts, family "grannies," diplomaless doctors, and another growing institution, the mail order business.

But John Hook was an enterprising young man and he gave honest values, gained a community reputation for integrity, and pro-

tablets that suggested dosages c one for a man and two for a horse

Perhaps, as some suggest, thes were the good old days. Certainly things cost less. On examinatio however, they did little and we not the bargains they appeare to be.

Today, the drugstore of Joh A. Hook has grown into one of th largest drug chains in the U.S though only operating in Indian Hook stores now number over 13. Thousands of Hoosier families hundreds of cities and towns hav come to regard Hook's as the de pendable place to shop and to hav their prescriptions filled.

The growth of Hook's sin 1900 is a tribute to our America free enterprise system and to group of men who over the yea have been dedicated to the san virtues that made the first Hoo store flourish and grow—qualit integrity, service, lowest possib prices, established brand name

the Indiana State Board of Health during the annual State Fair. If it ever becomes necessary to vacate the Fairgrounds, Hook will relocate the pharmacy permanently, somewhere in Indianapolis. In the meantime, the pharmacy museum is open seven days a week from noon to 6:00 p.m. and during the hours of some special events which are held at the Fairgrounds.

A company committee headed by Hook's (then a vice president) president, Norman P. Reeves, was appointed by Bud Hook to plan the restoration and remodel the building. Hook's Assistant Vice President in charge of Public Relations, James M. Rogers, did much of the legwork in tracking down authentic furnishings and equipment, poking through old stores and offices in small towns throughout southern Indiana. He also visited Connecticut, New York City, and Chicago in the course of his pharmaceutical detective work. He was in charge of the store's design and of channeling all of the massive effort that went into the finished product. Reeves made the big discovery of locating the Cambridge City fixtures and calling all the shots during the progress of their restoration. Assisting Reeves and Rogers on the committee were Edward J. F. Roesch, senior vice-president; William G. Clayton; James A. Richter; and Frederick W. Edwards, a registered pharmacist and buyer of cosmetics, who accompanied Rogers on the eastern search and loaned several items from his personal collection.

Rogers' prize find was a sponge basket in the musty attic of a former doctor's office, located above a seventy-five-year-old store in Vincennes, Indiana. At the time he obtained the basket, he did not know it had been used for sponges—he discovered this when thumbing through an

the American Association of State and Local History, and the Indiana Sesquicentennial Commission as the most important corporate contribution to the Indiana Sesquicentennial observance.

1883 wholesale drug catalog. An acid bath and a little reshaping were all the basket required. Rogers also purchased an eighty-year-old candy case, another cherished find, in Sandborn, Indiana.

Hook's covered the exterior glass walls of the Board of Health building with wood paneling, retained the colonial-style small-paned windows across the front, and painted the entire exterior in white and colonial gray. The street side of the store features green-and-white-striped awnings above the windows, gaslights, evergreens in wooden tubs, and a large gold-painted mortar and pestle. A list of common drugs and their prices as sold by John A. Hook in the early 1900's appears on one side of the building. John A. Hook was the founder of the firm and father of the present president. A reproduction of the early Hook signs, carved from a three-inch poplar board, covered with gold leaf, and mounted on black sand, hangs over the front door.

The interior of the pharmacy museum is divided into two rooms, with the larger room doubling as the salesroom. The window displays that front each room contain large show globes—red, green, and blue—and antique chemical bottles. Wooden rails back the window displays.

Inside, exquisite French show jars sit on a shelf above the front door. One gold bottle with black lettering (designated "Magnesia") is reputedly worth $500.

It is known that most of the ash and walnut counters and wall shelves from the Cambridge City pharmacy were made in 1852. After they were delivered to the store's original owner, the story goes, he removed some of the glass, "dirtied" the wood, and attempted to make them look well used. His customers had stopped coming in, for they preferred less elegant surroundings. The Cambridge City fixtures were used until 1961—last by Rolla B. Grigsby—and only one counter needed refinishing.

Displayed in the pharmacy is a bill of lading, dated 1858, for a steamboat shipment of stock to Cincinnati for the Cambridge City store. It included a bale of carpeting, two boxes of drugs, a box of hair preparation, stove blacking, and chalk.

Highly prized porcelain pulls on wall drawers still retain the names of their original contents, such as cascarilla, caryophyll, and camwood. Many of the antique bottles on the wall shelves are partially filled with the herbs and drugs that were in them when purchased by Hook. (These are not sold, of course.)

Almost all of the glass cabinet doors are original, but several of the unique carved glass panels that top each wall cabinet had to be restored. These eye-catching panels are lettered in gold leaf, with mother-of-pearl inlay. Each panel advertises a former "specialty of the house," such as Allen's Lung Balsam, Hostetter's Stomach Bitters, or Perry Davis' Great Family Vegetable Pain Killer, the "Medicine of the Ages." The glass doors on one wall cabinet are made of finely etched and frosted plate glass.

Hook bought many of the items in the museum from Sydney Blumberg, well-known Connecticut collector and dealer in pharmaceutical antiques. A porcelain Grape Kola dispenser, several ointment jars, the entire collection of glass-labeled apothecary bottles, show globes, and interesting cigar signs were purchased from Mr. Blumberg.

The nickel-plated hard-core base-burner (stove) that stands in the middle of the salesroom was a constant conversation piece for State Fair visitors. Few seemed to mind that its "fire" came from a bed of artificial coals lit by an electric light, glowing red through the mica window-panes. Rogers obtained the stove after a publicity article regarding his search appeared in a local paper. Within a few days, he had over a hundred telephone calls and letters. This particular stove had been in storage for twenty years and was in perfect condition. He found it four blocks away from Hook's office.

A large, semicircular prescription booth at the back of the main room was also an important part of the Cambridge City store. Ornately carved, it has three glass panels, two of etched plate glass and one of clear glass. Behind this panel, Hook has placed a sizable jar of leeches—yes, real, live leeches.

The small room of the museum contains glass-enclosed displays of antique mortars and pestles, original cameras and fountain pens, surgical and dental instruments, and nineteenth-century posters and newspaper advertisements. One case displays four of the now-coveted amber cod liver oil bottles (in the shape of fish) which were made for Eli Lilly and Company around 1920. An old wooden cabinet, at the top of which is carved "Eli Lilly & Company," hangs on one wall and is filled with Lilly drugs of the pharmacy's era. Many of the bottles and instruments on display in the museum were loaned to Hook's by William Bindley, of Terre Haute, Indiana, President of E. H. Bindley and Company, Inc., wholesale druggists, Mr. Bindley has spent years collecting pharmaceutical memorabilia.

An old wall telephone, a tobacco-plug slicer, flypaper (now well used) hanging from the ceiling, and wooden chairs and a checkerboard add atmosphere and authenticity to the store. Hook is particularly proud of John A. Hook's framed pharmacy degree hanging on the wall behind the prescription counter. His father graduated from the Cincinnati College of Pharmacy in 1899.

Employees of Hook's old-fashioned drugstore are still reeling from their State Fair rush. They know now that before Fair-time this year they will have to order enough barrels of old-fashioned stick candies and boxes of maple sugar patties, wild cherry slugs, cinnamon drops, licorice, and "peach stones" to pacify most of the juvenile population of the state of Indiana. Meanwhile, the pharmacy museum enjoys a steady flow of visitors, day after day. It stands as a monument to pharmacy of years gone by.

For further information regarding special tours of Hook's Historical Drug Store and Pharmacy Museum, of donations and loans thereto Write:
James M. Rogers, Asst. V.P.
Public Relations Director
2800 Enterprise Street
Indianapolis, Indiana 46219

also

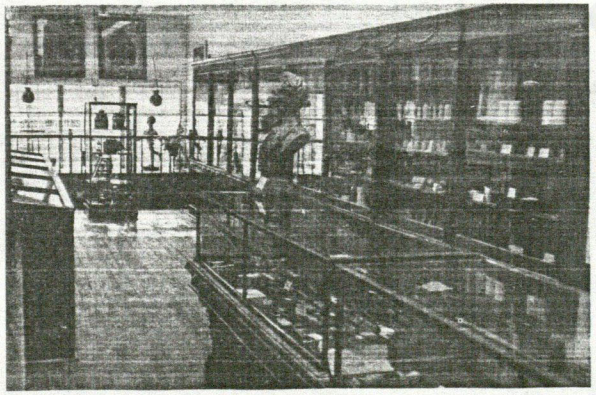
feather pens • period posters and signs for decouppage • post cards • hand rolled scented soap balls • antique bottles • antique bottle reproductions • shaving mugs & brushes • straight razors & straps • yo-yo's • jacks & tops • English enamel ware • incense • moustache wax • fine authentic pewter • antique doll reproductions • candle-making kits • unusual giftwraps • wrought iron toys and banks • canning jars • ceramic tiles.

and multiplied.

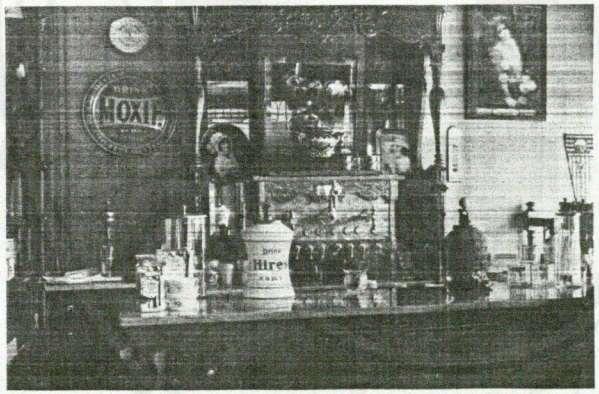
The day of the dollar watch, three-dollar shoes, one-dollar shirt waists and penny candy is long gone. So are the patent medicine

With the opening of this Hi toric Drugstore and Pharma Museum in 1966, we rededicate ourselves and our stores to tho sound principles.

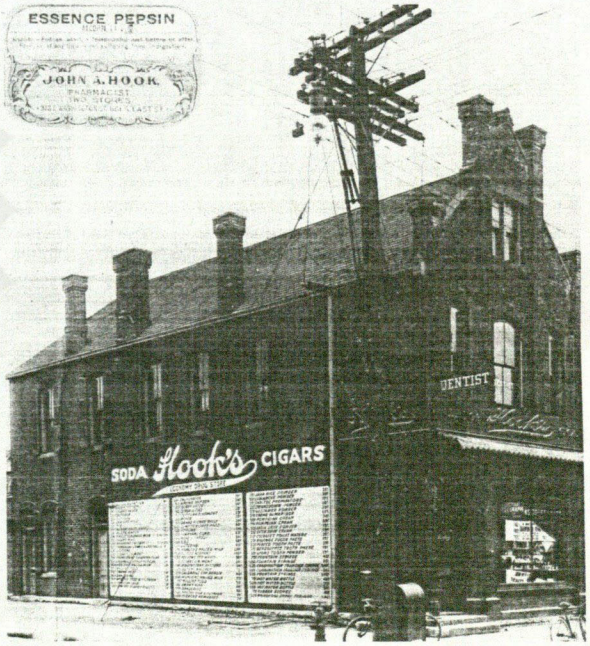
Interior of John A. Hook's first Drugstore located at South East and Prospect Streets, Indianapolis, Ind., 1900.



A museum of old American pharmacy artifacts both sold and used in drugstores from 1816 to the present are on display. There are special displays of rare and historical bottles and flasks, tobacco tins and smoking relics, shaving instruments, dental hygiene, first aid, and cosmetics.



From Bloomington, Illinois, our recently acquired 1875 soda fountain, though not in use during the Fair, does provide an authentic surrounding for our famous chocolate sodas served during the rest of the year.



Exterior of John A. Hook's First Store.

Indiana State Fairgrounds • Open Seven Days a Week, Noon to 6:00 P.M. • No Admission Charg

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