

Frills of Fashion.

Fans are simply beyond description if any attempt is made to give an idea of the variety to be found in the shops, for there is everything between the cheapest paper and real lace with jewels which fancy can devise. Lace and chiffon fans with tiny frills of lace carried down each fold are one of the dainty novelties, while another is real lace applique on a background of black net showered with steel paillettes. The sticks are of real tortoiseshell and when the fan is spread it takes the form of a full-blown rose of lace. Lace applique in the form of various flowers is one of the prettiest features of the new fans, and the black background of net and spangles displays it to the best advantage. One of the latest French novelties is a hand-painted gauze with the head of a big black cat in the centre.

Feather boas in black, white and gray are one of the very active fads of fashion in London, and at least three boas are considered a necessary addition to the summer outfit.

Hats of black Brussels net run with infinitesimally narrow tucks very close together are one variation of millinery, and again you see hat brims lined with tucked chiffon.

Long, slender white wings are one of the special features of millinery and are especially pretty on the white straw hats trimmed with tulle or chiffon and a black velvet bow with a stunning buckle.

Parasols like the material of the gown are the correct thing to have.

Dainty boleros of Renaissance to the and embroidered chiffon fastened at one side with a bow of velvet or silk ornament many of the bodices of the foulard gowns.

The white pique skirt is indispensable to the summer girl's outfit, and with this the correct thing is the lawn shirt waist, snowy white, a white kid belt and a white or violet necktie. Ecru pique skirts, with white waists, are also very stylish.

The modes from the standpoint of a fashionable summer resort are a revelation which, to say the least, brings out the energies of the dress designers in full relief. It is here that dress reaches a climax, and with the pretty background of towering trees and green lawns the dainty summer gowns have a setting which gives them their full value of color and effect. Every varying change of fashion is well represented, and we not anticipate any genuine novelties until the chilling breezes of autumn demand new and less fanciful costumes. Everything that is delicate and diaphanous is in high favor now bringing visions of the old days when sloping shoulders, fichus and poke bonnets were leading features of fashion.

The athletic girl may be interesting in her useful and rather masculine costumes, but she is not the dainty, attractive bit of femininity that she is in the pretty lace-trimmed muslins, silks and chiffons. There is a subtle charm about the pretty semi-transparent gowns which is all their own, and certainly fleeting fashion never has furnished a more alluring array of summer costumes of all descriptions than we have this season. The most pessimistic follows of fashion will concede this much in spite of their declarations against the long clinging skirts and the close sleeves.

One of the distinguishing features of dress just at the moment is the use of embroidered batiste in white, cream, and ecru tints. It is made up into gowns, lined with colored silk, pale pink for a choice, and completion with mosseline de soie accessories in the same color. This may form a striped vest, yoke and sash, which

in this material is a three-cornered piece finished with ruffles and a puff around the edge. Another sort of mosseline sash which is very effective is a wide, straight with a ruff across the end, drawn through a buckle with one full loop. Puffings of mosseline de soie trim some of the embroidered muslin gowns, and fichus of colored chiffon are worn with white muslins, giving a picturesque effect which makes them very attractive. A draped fichu, knotted in front, with long ends, shows a tendency in fashion to repeat itself, and an occasional hat in the Directoire shape, with rather a high crown and a yoke-shaped brim, adds to the quaint, old-fashioned effect.

To single out any feature of dress as distinctively in the lead of the procession at the summer resorts is hardly possible beyond the ruling element of gauzy textures and light colors. Hand painted muslins are one of the latest fancies, and if you can picture a gown of this daintily trimmed with lace, completed with a chiffon fichu of some tint in the design and crowned by a tulle toque, with simple little pigeons' wings for trimming, you have the acme of fairy like effect in summer dress.

A novelty which adds to the lightness of summer attire is a net box edged with the petals of some dainty flower. The painted muslins are made over white glace silk, or what is cooler, a thin wash silk, and trimmed with lace insertion and lace frills falling over plaiting of chiffon in the same pale coloring of the painted flowers. Some of the most elegant gowns which grace the parade of fashionable dresses are made of mosseline de soie, in pale blue or pink, with a long tunic over dress and bodice of guipure lace, fastened at the side with full rosettes of black velvet ribbon, which are one of the special features of the latest gowns. They are made of narrow ribbon and quite full, like a pom-pom, if you wish, or with fewer loops and a circle of rhinestones in the centre.

Other pretty gowns are made of cream net dotted over with applique designs of cream lace, and elbow sleeves are one of the refreshing features of the latest summer costumes. Mosseline de soie made up with alternate rows of lace insertion and groups of tucks covering the bodice and skirt above the deep flounce, finished at the hem with a chiffon ruche, is one of the illustrations of extravagant handwork. Wide insertions of lace set in without the tucks are quite as effective, however. Printed chine silk muslin in both black and white grounds are very popular as are all the cotton muslins classed under the head of wash fabrics. Muslin gowns in great variety certainly loom up conspicuously in the vista of fashionable dress, but they are not the simple affairs that the name suggests. Extravagance runs riot quite as much among the thin gowns as any other variety, but the expense is chiefly in the making and accessories, and not in the material, with silk linings, miles of lace and ribbons for trimmings, and the proper hats and parasols to match the up-to-date muslin gown becomes a problem difficult to solve if your dress allowance is limited.

White gowns of organdie and cream-tinted gowns of lace are first choice on the list despite all the pretty colors which add variety to the array. There is simply no limit to the elegance which is accomplished in these thin gowns, but there are many simple and useful muslin dresses which are very attractive. Dimities made up without any lining are charming morning dresses for the street, especially in the dark colors. Dark blue and black Swiss with white dots are very fashionable made up over silk or a dimity lining. The blue is trimmed with white lace, narrow edges and insertions, and the black with black lace, which is very effective over a white lining. The deep flounce, wider at the back than in front and striped around with rows of insertion above a narrow lace-edged frill is a favorite way of making the skirt. Sometimes the upper portion of the skirt is striped with insertion, either up and down or around, and the flounce is plain, with only a frill of lace at the feet. Transparent neck and sleeves are one of the special features of all the thin gowns, while another, which is quite new this season, is the belt of the same material to give the long unbroken line from the shoulder to the hem. A little touch of colour is pretty on the black Swiss gowns, around the collar band and possibly the yoke. A pretty way to accomplish this is by using gathered frills of blue velvet baby ribbon, three or five rows around the neck, with a few rows encircling the yoke below the band. Narrow piping of silk are also very effective, and if the collar band is made of lace it may be lined with a colour.

The sleeves of all the muslin gowns are quite close fitting, but very much trimmed with tucks and insertions, or made half of lace and half of the muslin. Sometimes the lower half from just below the elbow to

the waist is of lace, with no lining, and the upper sleeves laps over this, shaped in scallops and finished with a narrow lace frill. Again the upper sleeve is of lace, beginning just above the elbow, where the lower sleeve folds over with a finish of rows of black velvet ribbon or a frill of very narrow lace. Light gray is a very popular color for the organdie or silk muslin gown, and it is usually made up over gray and trimmed with white lace. A little color at the neck adds very much to the becoming effect.

Muslin gowns are not the only division in summer dress which is expensive, for the pique, duck and linen suits carry a goodly amount of extravagance in their train. They must be up to date in every sense, tailor made, if possible, or they will not pass muster; and as it is necessary to have them immaculately fresh at all times the laundry bills add unlimited sums to the original price. White lawn or silk shirt waists are most generally worn with the pique coat and skirt, but colored silk waists with the white pique are very popular, as they were last season. Gray pique is very much worn, and with this the pale pink and blue skirt waists are very pretty.

The old fashion of wearing linen gowns for travelling has been revived this season and very pretty weaves are shown in this material. The ecru and gray tints are the prevailing colors, patterned with black or brown spots, and they are made up like pique with an Eton or street jacket with a basque, and worn with plaid or polka dotted silk waists. The dark blue linens, trimmed with white bands, are also very stylish for travelling, and then there are more dressy linen gowns for morning wear made of brown linen, trimmed with stitched bands and white chiffon forming a chemisette vest and cravat at the neck and a rill down the side of the skirt where the edge is scalloped and finished with a stitched band.

Despite all this long procession of thin gowns the latest fashion reports tell us that silk gowns are the latest thing in Paris, and that satin is coming in again in plain black and flowered patterns. Taffeta mousseline, which is light in weight and very soft, is represented among the latest French gowns, the prettiest examples being embroidered with white polka dots. One of the latest gowns in taffeta is trimmed with a silk fringe all around the tunic and finished with a chemisette and collar of batiste and cream lace. A little touch of ornate color is the latest thing for the blue silk gowns.

Among the elegant gowns for summer afternoon wear is one of white China crepe illustrated. It has a tablier guipure, which also forms the deep yoke and sleeves. The neckband, epaulets and bib are of jetted satin, mixed with an applique of black velvet, which gives a very striking effect. An odd combination in the next gown is pompadour white taffeta, dotted with small sprays of flowers, made up of plain white taffeta, which forms three deep flounces, commencing either side of the front. These are set on with a piping of plain silk matching the yellow in the pattern and finished on the edge with moison guipure. Cut, as they are, to round up and cross in the middle of the back, the style is at least very unusual. The crossed draped bodice is of the flowered taffeta with a wide godet collar of white taffeta finely tucked, and finished with a frill of yellow chiffon and a band of guipure. The wide corselet belt is of yellow silk, fastened with jewelled buttons.

Fancy buttons are one of the features of the new silk gowns, and they are set with real jewels in some cases. But there are beautiful buttons of tortoiseshell carved in pretty designs, gold buttons prettily chased, and lovely buttons of rock crystal. An attractive gown of flowered silk muslin is trimmed with lace and narrow velvet ribbon, and the vest is of Turkish silk. Still another of white organdie shows a decoration of Valenciennes lace edged frills, and rows of white satin baby ribbon. A pink silk muslin trimmed with black Chantilly insertion and edging is another striking model. The yoke is of tucked white chiffon and cream lace insertion. A three-cornered sash of black chiffon edged with lace falls at the back.

Green and white foulard forms a stylish gown, with frills of green chiffon and cream lace for trimming. A pretty model in light lawn cloth has a yoke and sleeves of lace over striped silk, the bodice being cut in slashes below the yoke. In white pique here is a pretty gown trimmed with white embroidered insertion set in around the skirt in points. The vest of tucked white lawn has an outer vest of embroidery which makes it very effective. Pale blue pique forms another costume made with a wide band of white pique at the hem striped with the blue. The bodice has a double collar, one of white and a finish of lace on the wide white band at the front, carried through a buckle with a soft end.

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(Please mention this Paper.)

Among the new blouse waists of silk is one tucked in diamond form and trimmed with Mechlin lace run through with satin ribbon. Another tucked silk waist shows a corselet belt of cream lace, and a wide collar of closely corded pipings in three shades of the color of the bodice is the special feature of still another bodice. Silk, covered with an applique of lace, forms the yoke, fastened with a double row of small black velvet buttons.

DOG AND MONKEY.

Two Acts Which Showed More Than Usual Intelligence.

The Duke of Hamilton had a favorite bulldog, called Dimpling, who used to accompany his master on his daily walks or drives. One day, however, the Duke left Dimpling at home, and took a younger dog with him. From the moment that Dimpling saw his rival get into the carriage and drive off he refused to eat, and began to pine.

A dog doctor was summoned, but failed to detect any symptoms of illness. At length he asked whether anything unusual had happened to disturb the dog's outline of life. The servant then told him how, for the first time, Dimpling had been left behind by his master.

"I can do nothing for him," exclaimed the doctor. "The poor fellow's heart is broken. Dimpling never recovered from the blow to his affections, and in a short time died of grief.

Sir George Ouseley gives a remarkable instance of a similar sensitiveness displayed by a monkey. The animal was a pet of the captain and a favorite with the whole crew of the man-of-war which took Sir George out as ambassador to Persia, but like all his species, was full of mischief.

One morning the monkey lashed the ship's goat to the tackle of a gun, and milked her into a stiff glazed marine hat. The captain, who caught him in the very act, gave orders that for a week no one should pet the monkey or in any way take the slightest notice of him.

The monkey went about wistfully seeking the attentions to which he had been accustomed, but none of his old friends had a word or look for him. His most coaxing and engaging airs failed to attract the least attention.

For two days he bore his punishment, but on the morning of the third, finding himself still in disgrace, he sprang upon the bulwarks, and placing both hands over his head, gave one pitiful cry, and then leaped into the sea, and was seen no more.

Such exquisite sensitiveness on the part of dumb animals certainly constitutes a powerful claim on human sympathy, and entitles them to kind and considerate treatment at the hands of those they offer their loyal affection.

Would be too Expensive.

For experimental as well as economical purposes the guardians of a suburban workhouse recently decided to allow a few of the married couples over seventy years of age to reside together.

A day or two prior to the change the master's sanctum was invaded by a wrathful old crone known in the house as Granny O'Garrigan.

"Hullo, Granny, what's the matter with you?" queried the urbane master. "You look a bit worried this morning."

"Yes, an' Oi laies worried too," mumbled Granny. Tell me sorr, is it right Oive got to live wid that murtherin' villian O'Garrigan?"

"Why do you object to living with him?" "Well, sorr, Oi'll troi an' put up wid'im hit you'll troi an' put up wid the expinse," diplomatically replied the crone.

The master began to feel interested. "What expense do you refer to, Granny?" he asked.

"Bafestake, honey—bafestake for me eyes," whimpered Granny. "Shure, sorr, an' it's a pig to a penny Oi'll be afther gittin' a black eye every day hit O'as to live wid'im again."

The O'Garrigans were not included.

Numeral Names.
In view of the abundance of materia from which to select and the illimitable field of invention there seems to be no good reason for descending to the numerals to designate towns and villages in this country, yet there are at least thirteen post-offices in the United States that possess no other official name than that of a common numeral. Here they are:

Seven, Tennessee; Fourteen, West Virginia; Fifteen, Ohio; Sixteen, Montana; Thirtynine, Alabama; Forty-eight, Tennessee; Seventy-six, Kentucky; Seventy-six, Missouri; Seventy-six, Pennsylvania; Eightyfour, Pennsylvania; Eighty-eight, Kentucky; and Ninety-six, South Carolina.

This list does not include Quarter, Tennessee; Duo, Tennessee; Duo, West Virginia, or Ninetimes, South Carolina.

His Measure.

A very slight knowledge of politics will enable the reader to see that the following bit of pleasantry, found in the Indianapolis Journal, is mathematically correct. "Pa," said little Tommy, "what does the paper mean by calling Mr. Jones an eight-by-ten politician?" "I think, my boy, it means he is not exactly square," replied Tommy's father.

A CARD.

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