

Frills of Fashion.

A new canvas of silk and linen comes in lively colors, electric blue being especially desirable when trimmed with appliques of guipure lace. White muslin and lace insertion run through with narrow black velvet ribbon from the very effective vest, with tiny gold buttons down the front.

Manila hats are the swell thing for morning wear in midsummer. They come in white and colors, and are trimmed with dotted white gauze and quills.

The very latest thing in dress trimmings are the fringes which decorate the nun's veiling gowns with especial grace. Arranged in shawl drapery, with fringe on the edge matching the veiling in color, the effect is charming. Tom Thumb fringes are more and more in evidence, and a novel use of them is seen in a veiling gown trimmed around the overdress with a deep band of taffeta silk of the same color as the veiling. On this band there are tiny bands of velvet, a shade darker, on the lower edge of which is sewn a row of this narrow fringe. Several rows of the fringe sewn close together on the edge of the bodice where it falls over the vest make a very soft, effective trimming.

Toile, which is a new kind of linen very popular in Paris, makes pretty summer gowns, hyacinth blue and ecru being the favorite colors. It is made up over a silk foundation and trimmed elaborately with yellow Cluny lace insertions, the linen being cut away underneath to show the silk through.

Taffeta silk gowns trimmed with cloth bands are one of the early spring novelties and seem to be gaining in favor. In crustations of cloth on the silk are also seen, and foulards, too, are combined with the cloth decoration.

White batiste, patterned with a design in Cashmere colors and trimmed with Brussels lace insertion and edging, makes one of the smartest gowns of the season. It is made over white taffeta, and the skirt is ruffled at the feet with white batiste edged with lace.

Narrow bias folds of Persian foulard trim some of the batiste gowns.

All the shades of the primrose are a pretty note in the fashionable scale of colors. Primroses trim our hats and primrose chiffon sashes add a quaint effect to our simple muslin gowns.

A pretty novelty is the feather boa, made of plumes delicately tinted with all the colors of an opal.

Blue in every shade is the leading color in millinery, and the special novelties are the combinations of violet and for get-me-not blue and brown with blue.

Tailor-made gowns of taffeta silk are the latest novelty.

Lowering the waist line to bring it down to a point in front is one of the new features of the latest modes.

Buckles and clasps in dull gold and platinum mixed are very much worn. Steel buckles, too, in a very open pattern decorate the belts of the lace gowns. In the long diamond shape the belt has one at the back as well as the front.

Automobile red, trimmed with cream lace is a fashionable combination for the Parisian gown.

Hydrangea blossoms trim the summer hats, and when the pale blue tint is combined with the pink lilac shades the effect is charming.

They are a sort of redingote, sometimes trailing a quarter of a yard on the ground,

and made of taffeta silk, cloth or pongee. They cross surplice fashion, fastening at the left side of the belt and rows of stitching are the popular trimming. Broche fabrics, half wool and half silk, are used by the English for these garments, and later in the season they will be made of silk muslin.

Racing coats, dust cloaks, or a long garment of some sort are the modish thing in Paris for coaching and travelling about.

A pretty fan for summer is made of fancy plaited chiffon, giving almost the effect of feathers.

Foulard gowns are trimmed with ruffings and plaitings of mousseline de soie in combination with lace insertions, and a pretty mixture of materials is a plain foulard skirt ruffled with silk muslin and worn with a crepe de chine tunic.

Dame Fashion's distinctive caprice this season is a decorated surface, and while there are various ways of accomplishing this much desired effect it is something dainty and refined in almost all cases. There is decoration of some sort from the crown at her pretty head to the tips of her slippers, and quite the prettiest most luxurious illustration of this fancy comes in the lace gowns, which are the height of elegance just at the moment.

Never in the history of fashion has there been anything else quite so enduring as the use of lace. It is the most feminine of all the trimmings, most elegant if it is real and it is always worn in some degree: but it is only within the past year that it has assumed so dominant a position in the world of dress. Every costume has some touch of it, and for those to whom real lace is an impossibility there is an endless variety of pretty imitations.

In the first place, lace is the refinement of decoration, the crowning charm to any article of dress, if it well chosen, and besides, the modistes have discovered that it is more becoming to all women than any other one thing they can offer, which in itself is a pretty good guarantee of its continued popularity: women are slow to discard anything which improves their appearance. Fashion has a reputation for being capricious, but here and there she clings to a fancy like the traditional vine, and lace is one of her permanent hobbies.

Lace fichus, boleros, blouses and gowns are the leading features of fashion, rather than the exception, this season, and lace robes in either black or white can be purchased all ready to hung over a satin or silk slip. It is a simple thing to make up one of these lace robes without any lining except possibly one of chiffon, and wear it over different colored slips, making a pretty variety in your wardrobe without very much additional expense. This is also a pretty idea for the cream lace blouses so much worn, and the chiffon is not at all necessary. It softens the effect both in color and textures, but quite as many lace blouses and gowns are made without this interlining of chiffon. Satin and taffeta are both employed, the former being most effective in white under the cream lace. The most satisfactory way of making the lining is to have a deep corselet shaped foundation of taffeta silk or lawn in which all the whalebones are incased, thus avoiding the necessity of any seams in the satin, except one under the arm. The lace is decoration enough; so most of the blouse waists are made very plain with a very narrow chiffon ruche finishing the edges of the collar, sleeves and sides where the waist fastens. The lace and satin are both quite plain in the back, with just enough fullness at the belt to give them a slightly loose effect.

The lace may be full a very little at the shoulder seam in front to give more fullness over the bust if needed, and laid in a few small plaits with the satin at the belt; but quite as often it is put in plain on the shoulders, the slight pouch effect at the waist being all that is needed. Some of these waists are quite plain, fastening on the shoulder seam, around the armhole and down the side. Again the opening is at one side of the bust, where the edge is finished with a chiffon ruche, and fastens with one, two or three rosette bows, with a rhinestone ornament in the centre. One rather large bow of colored ribbon to match the belt is also very effective. The light-weight guipure lace is a popular kind for the lace blouse, but the finer, thinner laces are very much used, when the chiffon interlining is often a pretty addition, as it adds to the soft effect.

The charming possibilities of lace are brought out this season with all the variations imaginable, and certainly women need not to be reproached with extravagance even if they indulge in an entire lace gown, since it can be made to serve so many purposes. For example, one can be transformed into an evening gown in a few moments by ripping out the sleeves and yoke, which is transparent. The lace is cut to form a small epaulette over the

shoulders, and this, with a little drapery of lace underneath, is sufficient for the fashionable evening sleeve. Then, as mentioned before, the lace gowns made up without lining to wear over different slips are very useful costumes, varying in tone with each color.

Perhaps the black and cream lace gowns are most favored, but the latest thing in Paris is a sort of beaver color. It is a pale tint, to be sure, but it is very effective in guipure over silk of the same color. The latest novelty in trimming this sort of gown is the use of glass silk bands, forming the lower portion of the skirt, and trimming the bodice. Three different shades of silk are used, the lightest matching the lace and forming the upper bands, and the darkest shade being used at the bottom. A cape collar of shaded bands is the feature of the bodice, and it is well to study this collar, as the model is copied in gowns of other materials, such as foulard, with taffeta trimmings.

Guipure lace dyed a pale shade of gray and made over gray silk with gray glass silk bands is another variation of this model which is also carried out in black lace with black taffeta. A third gown of Luxeuil lace, which is an applique very soft and clinging, shows a double skirt and a chemise vest of tucked chiffon, the lace edges falling over, this being finished with a chiffon ruche.

The use of cloth bands on lace gowns is another seemingly incongruous combination which is approved by fashion, and commended as a very desirable effect when the cloth matches the lace in color, and is ornamented with rows of stitching.

The lace evening gowns of this season are altogether charming and quite different from the dismal costumes of Spanish lace worn some years ago. Many of them are in princess form, moulded to the figure, except directly in front of the bodice, where there is a little fullness, and the skirt portion, ending in piquet points, falls over an underskirt of chiffon ruffles. The combination of white chiffon with cream lace is lovely. Other gowns all of lace, are arranged with a deep flounce curving upward in the back. Very elegant are the lace evening gowns over chiffon, which in turn covers a white satin skirt, embroidered with silver sequins. The shoulder straps are of colored velvet, yellow, blue or pink, as you like, drawn through small rhinestone buckles; the belt is of velvet, and the odd feature is the mitten sleeve of lace beginning half way between the shoulder and the elbow. Silver sequins scattered over the lace make it very effective for evening wear. One very stylish model in Venetian point forming a sort of Directoire coat has an underskirt of accordion plaited Liberty gauze finished with two narrow ruche, around the feet, falling over a foundation of pale green silk. The lace is divided in the middle of the back and at the sides like panels, showing the gauze skirt between. Folds of green velvet on line the square cut neck and form the belt.

The revival of point d'esprit as a fashionable dress material helps out the scheme for transparent effects, and when it is decorated with real lace applique designs it makes charming gowns. Without the lace applique it is very pretty trimmed with insertions and lace edged plaitings on frills of satin ribbon, and is especially desirable for young girls.

The fancy for a decorated surface is exemplified again in the robe gowns of jeweled net and black mousseline de soie, well covered a Renaissance lace design. White satin, cut out in various patterns and applied to lace with embroidery stitches, is another mode of decoration, and again we see handsome, soft brocaded silks made transparent by an applique of lace forming the centre of each flower. Taffeta silks,

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embroidered in small but open conventional designs, have blossomed out among the latest importations in the most up-to-date manner.

The use of lace as a trimming on all kinds and conditions of gowns is so universal that anything novel in the disposition of it seems hardly possible.

A black and white foulard model shows a decoration of Maltese lace insertion, frillings of narrow black Valenciennes and plaitings of black chiffon and lace are among the very latest of the season, and here is a pretty model with chiffon ruffles edged with a ruche on the skirt, chiffon sleeves and vest, with a lace bodice made with a bolero effect in front. A wide band of lace encircles the sleeves, caught together with straps of black velvet, which appear again on the shoulders.

Another very elaborate model in pale yellow grenadine has rows upon rows of cream lace insertion, edged with a bowknot design in mauve and white gathered baby ribbons, which trim the sleeves and yoke. White guipure over black silk forms the under bodice, skirt and sleeves of another very striking costume, made with a tunic veiling striped with bands of bright red silk. Large crystal buttons fastens the bodice.

The blouse waist asserts itself once again in the lace department, where it blooms in great variety, and its usefulness is beyond question, since, like the silk blouse, it is worn with all kinds of skirts. Among the models illustrated there is one quite plain, fastened on the shoulder and under the arm and another more fanciful, made of Luxeuil lace over pale green silk, finished with shaded mauve ribbon bows and belt.

Fancy thin waists of batiste, silk muslin and sheer lawn add infinite variety to the list of these dressy garments so much sought after, and here is one of rose pink dotted silk muslin, trimmed with motifs of ecru lace. Another model in batiste has a lace yoke, below which are upright insertions and groups of tucks. Insertions and groups of tucks are not new, but it is always a pretty mode of trimming for a slender person. Another bodice of white taffeta, tucked shows lace insertions encircling the lower portion, up and down over the shoulders and crossed on the sleeves. A dainty white muslin blouse to wear over different silk slips is trimmed prettily with tucks and Valenciennes insertion arranged to form the entire front.

Marriage Among the Deaf.

Dr. Edward Allen Fay, professor of languages in Gallaudet College and editor of the American Annals of the Deaf, details the results of an inquiry into the results of marriages of the deaf in America, undertaken under the auspices of the Volta Bureau and presented in conjunction with the eleventh census of the United States. The total number of marriages of the deaf in the United States and Canada, one or both partners being deaf, concerning which trustworthy returns, more or less complete, were received, was 4,204. It appears that marriage is common among the deaf in America than in Europe. The number of marriages in each decade of the present century has increased from 1 in the first to 1,017 in the ninth. There is a

greater tendency on the part of the deaf to marry one another rather than hearing persons, as a result of natural selection. The proportion of people born deaf is greater in the offspring of deaf than in those of hearing parents, although marriages of deaf persons are far more likely to result in normal children than in deaf. A smaller percentage of marriages result in deaf offspring, however, when both parents are deaf than when only one is deaf. The percentage of divorces and separations is far less after marriages in which both the partners are deaf than when only one is deaf.

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Chas. H. Lilly, 412 Luzerne ave., W. Pittston, Pa., writes: "I am a barber and meet many people troubled with pimples. I have tried many preparations claiming to cure sure, and without success, until I used Dr. Agnew's Ointment. With the last few weeks I have used it on three very stubborn cases, and in each case it has made a cure; it has cleaned off all the pimples and blotches, and left the skin clear and soft. It's the greatest skin remedy I've heard of and a boon to 'pimply' faces." For sale by E. C. Brown and all druggists.

Perhaps the worst recorded attempt at an escape from a conversational difficulty was made by a London East-end curate, who specially cultivated the friendship of the artisans. One day a carpenter arrived in his room, and, producing a photograph, said, 'I've brought you my boy's likeness, as you said you'd like to have it.'

Curate (rapturously): 'How awfully good of you to remember! What a capital likeness! How is he?'

Carpenter: 'Why sir, don't you remember He's dead!'

Curate: 'Oh, yes, of course, I know that. I mean how's the man who took the photograph?'

A clever mot of Lord Rosebery is being repeated. At a dinner not long ago someone asked the ex-Prime Minister what memory was.

'Memory,' replied Lord Rosebery, 'is the feeling that steal over us when we listen to our friends' original stories.'

'I suppose Mr. Richman is delighted to get all his daughters off his hands, remarked one worldly wise person to another. 'I'm not so sure about that,' returned the other, 'for he's had to put all his sons-in-law on their feet, and keep them there.'

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