LACE AS A TRIMMING.

It Is Seen on Gowns, Capes, Hats, Bonnets and Almost Everywhere.

Lace holds a prominent place in summer fashions. It trims gowns and capes. It figures largely in hats and bonnets and is made up into all sorts of pretty accessories that may be worn with any costu e. Wide and narrow applied bands of gu ure are still a favorite mode of decoration, while black net bands are used bearing a heavy pattern worked in silk or spangles. This flat application of lace shows the heavy varieties to great advantage.

Sometimes the entire back of the bodice is covered with guipure, the front having figaro jacket pieces or being otherwise

BODICE TRIMMED WITH LACE.

adorned with the same lace. This is a very effective style of trimming and gives an appearance of elaboration at the cost of little trouble. Not only are black, white and ecru laces worn, but various shades of decided yellow, ranging from straw color to old gold. A waist of plaid silk was seen, having a cream ground crossed with bands of light violet and tan and trimmed with bretelles of pale yellow lace of a light quality, and the combination was most pleasing. Separate lace yokes are sold, having a deep flounce of lace around the lower edge.

The embroideries shown this year are also very pretty. There are many new patterns in entirely white goods, both wide and narrow, while colored dress chambrays are shown deeply embroidered along one edge, which has a hemstitched border. The scarlet ones, worked in black or white, are especially attractive. Narrower embroidery for trimming white waists appears in white, having an inlaid pattern in colored cambric, turquoise, pink, yellow, red or violet, and the edge is usually embroidered in the same color. Very open all over embroidery is also in vogue for the yokes of thin gowns, and edged trimming may be obtained to match it.

With the increased popularity of lace has come a demand for shaped pieces—not only corselets and figaro jackets, but pelerines, collars, yokes and epaulets. A sketch is given of the corsage of a reception gown made of cress green striped silk. It is a plain round bodice, closing invisibly under the left arm. A sort of pointed pelerine of guipure, divided back and front, covers the shoulders, while wide lace epaulets fall over the balloon sleeves, which extend only to the elbow.

DRESSES FOR DAISY BELL.

They Look Sweet on the Seat of a Bicycle Built For Two.

One want supplied makes half a dozen more. No sooner was a bicycle for women invented than necessity arose for a special hat, gown and shoe for the rider to wear. The bicycle is an immense weight in the conventional dress reformer's side of the scale, for it is impossible to ride a wheel to advantage in long skirts, and a great many

BICYCLE SUIT.

persons will make sacrifices to pleasure that they will not make for duty's sake. No doubt a large number of women now believe in short skirts who would have scouted the idea of them before the advent of the bicycle.

The long skirt is an undeniable hindrance in all active amusements and particularly in bicycling. The placket opening is always catching on the front of the saddle in mounting, while the hem gets between the foot and the pedal and prevents the machine from starting. Parisian women soon discarded the long skirt for bicycle wear and have now abandoned the skirt altogether, appearing in short, tight trousers similar to those worn by men. It is doubtful if women on this side of the water will follow fashion as far as that. Indeed it is not at all necessary to go entirely without skirts, as a scant one falling just below the knees is no burden, does not interfere with freedom of movement and runs no chance of catching in the gearing when the wheel is in motion—a fruitful source of accidents.

These short skirts are commonly seen now. Full trousers of the same material are worn under them in place of a petticoat and cloth or leather leggings buttoning to the knee. A woman who wears the modern bathing suit has no reason for objecting to such a dress, which is comfortable and rational if not beautiful. For cold weather it may be made of heavy cloth and trimmed with bands of fur, while for summer wear thin cheviot and mixed goods, trimmed with rows of stitching, will be found serviceable. Drab, gray, brown, navy blue, dark green and black are good colors, and all noticeable kinds of decoration should be strictly avoided.

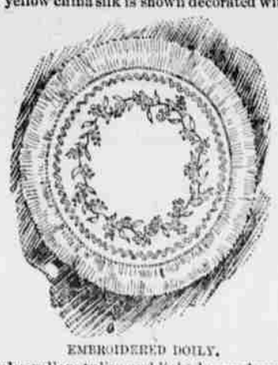
A sketch is given of a bicycle costume in navy blue cloth, the cloth leggings, worn over black shoes, being of the same color. The skirt and Eton jacket are trimmed with black stitching. An outing shirt is worn with a four-in-hand tie. The cap is of white duck.

FANCY TRIFLES IN SILVER.

An Almost Endless List of Pretty Things For the Escritoire.

There is no end to the list of pretty silver trifles intended for the escritoire. Among them are pen and pencil cases, stampboxes and trays in numberless pretty designs and some charming little taper holders made after the pattern of flat candlesticks. These are both round and square, but the prettiest are the heart shaped ones, embossed around the edge and having a handle placed at the division of the wide end of the heart. The wax tapers are of the diameter of a lead pencil and come in red, blue, yellow, green and pink.

The fashion of wide silk ruffles on couch cushions has not yet been abandoned, although it gives them rather a millinery look. The stamped silks and velvets used for covering the pillows are extremely pretty. A yellow china silk is shown decorated with



EMBROIDERED DOILY.

paler yellow tulips and light brown leaves, while a dull red velvet has immense dandelions, with their leaves beautifully shaded, closely covering the ground. A cushion made of this velvet had a yellow frill around the edge.

The rococo gold open work photograph frames, which were so expensive a short time ago, are being sold at greatly reduced prices and are really very attractive. They come in cabinet size, both oval and square, and are provided with a glass face and a brace at the back. Another thing that is selling at a reduction is lizard skin. Formerly the cardcases, bags, purses and other articles made of it commanded a high price; but, whether it be on account of hard times or a sudden surplus of lizards, they are selling now at the same price as goods made of kid, alligator and seal. They come in various colors, but none is prettier than the natural ivory tint.

Fine white linen is still the favorite material for doilies, daintily embroidered with small flowers in the natural tints. Round ones are shown six inches across and fringed out around the edge. The fringing is headed by a fine corded stitching in white silk, and inside this is a row of fancy stitching in white. Inside this again is the wreath of flowers—violets, forgetmenots or tiny pansies—while the center is plain.

BREATHING ROOM ALLOWED.

Fashion Is Sensible at Least In the Matter of House Gowns.

Although the pretty flowered challies in delicate natural tints have great attractions, there is something about the close persian patterns, in two or three shades of one color on a light ground, the general effect being a medium tint, that is more satisfactory for house and tea gowns. Of course persian designs are much too old for children and young girls, who should wear only flowered or fancy figured goods. These oriental patterns are well represented in red, purple and rose on a cream background, but as the ground is almost completely covered the general color effect is not light.

The usual assortment of china silk gowns is shown in yellow, turquoise, nile green and rose. They are usually trimmed with valenciennes lace and insertion, which are light enough to combine well with thin silk. Valenciennes is, in fact, favor-

HELIOTROPE HOUSE GOWN.

ably looked upon this season, although it is rather delicate for underwear, as it does not well bear the frequent launderings necessary.

It cannot be said that the empire fashions are really unpopular, since they are often used for indoor costumes. When the entire empire effect is not desired, the ordinary long waisted, close fitting back is made, with a full front gathered close under the bosom, with perhaps the additional restraint of a loose girdle of metal or heavy cord dropping from the waist line. As far as house gowns are concerned, one may do as one chooses and may range from accurately classical drapery to gowns of so thoroughly a nineteenth century character that they can be worn only by the ultra small waisted species of woman. A word to the wise is sufficient, however—and most women are wise about clothes, having a natural artistic tendency. Since fashion permits, nay encourages, loose house dresses, take advantage of the fact and allow yourself breathing room.

A sketch is given for a Paris model of a house gown in heliotrope glace silk and ivory silk crepon. It is trimmed with heliotrope velvet and pearl passementerie of an oriental pattern. The princess body of the gown is of silk, while the loose part is of crepon. This part is gathered into a narrow low necked yoke of velvet, cut in three scallops and bordered with passementerie. A piece of velvet, scalloped and trimmed to correspond, falls over the top of the sleeves and joins the yoke. These narrow velvet straps, sewed with cabochons and terminated with pearl passementerie pieces, fall from the yoke. Velvet bands, stridded with cabochons, fasten the crepon part to the body of the gown. The bouffant elbow sleeve of crepon is surmounted by a short silk sleeve embroidered with pearls. A double puffing of silk trims the bottom of the gown

The total production of pig iron in the United States in the first half of 1891 was 3,871,925 gross tons against 4,560,513 gross tons in the first half of 1890, a decrease of 1,188,588 gross tons, or 26 per cent.

LINENS ARE IN FORCE.

To Look Cool Is Half the Battle In Hot Weather.

Fashions are not an inspiring theme in the heat of summer. Theoretically they are always equally important, but practically the interest in them diminishes during the time when clothing, except of the most primitive sort, seems a burden. There are women heroic enough to lace tightly and wear velvet and fur during the warm season, but their days are evil, if not few—evil days seldom do seem few in number—and the effect is not pleasing enough to make it worth the suffering. To look cool is half the battle in hot weather, and that requires thin, loose garments.

Linens appear in force this season. A plain heavy weave is shown in colors guaranteed fast, tan, blue of various shades, green, rose and red. This makes ideal blazer costumes alone or used as trimming for white linen duck. Cotton duck suits are seen in still greater variety of tints, black and navy blue, with hair stripes of white, being particularly neat. A thin lawn blouse may be worn under the blazer or a snug, bright colored vest, which is less cool, but smarter. With flowered dimity for house and country gowns and china or thin glace silks or grenadine for more elaborate toilets the fashionable summer wardrobe may be amply furnished without the aid of airtight satins and

SATIN COSTUME.

velvets. There is no limit to the possibilities of thin stuffs this year since ruffles, puffs, ribbons and lace are the accepted trimmings and allow of a thousand different arrangements and combinations. Black or white lace beading sewed on in bands forms a pretty decoration for muslins and may be left plain or threaded with baby ribbon matching the color of the goods. Lightweight wool crepons are shown in delicate shades, which are almost as cool as cotton goods and are more serviceable for seaside wear, as dampness does not affect them.

But we are supposed to discuss what is as well as what ought to be worn, and although the thin materials just mentioned are in vogue heavier ones are also fashionable. Those women who wore skating costumes open at the throat during the winter will probably be the ones to appear now in thick silks and standing collars in spite of the fact that the mercury has taken "excelsior" for its motto.

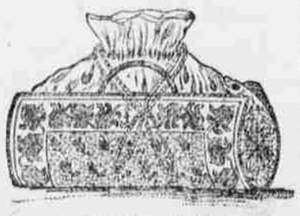
An illustration is given of a costume of two shades of satin. The plan skirt is of myrtle green satin, and the round bodice of the same shade is covered with lace, as is the lower part of the tight green satin sleeves. The sleeve puffs and folded belt are of almond colored satin, and the accordion plaited satin collar, forming four points, is of the same color and is bordered with marabout.

LAWS OF ANATOMY.

Some of the Pointed Tapestries Are Fearful and Wonderful.

Painted tapestry for curtains, wall draperies and screens is very much in vogue at present, and some of the specimens shown are marvels, not of beauty, but of ignorance of all laws of anatomy and artistic effect. Figure subjects are almost invariably chosen by the tapestry painter, and nine times out of ten he or she, as the case may be, proudly produces a picture that would be a libel on a sawdust stuffed wax doll. If you want a piece of painted tapestry, do not buy it until you have consulted some capable artist friend, and thus avoid the chance of burdening yourself with an anatomical anachronism that will make the well informed person chuckle in his sleeve every time he sees it. Courtesy often compels him to listen in silence to the boastings of the possessor of some outrageous piece of so called artistic work, and he is divided between a desire to be appreciative of the thing shown him and his inability to truthfully praise it.

Speaking of painting, one of the latest ideas is the selling of the backs of hand mirrors, hair and clothes brushes and the handles of combs made of fine white china.



LINEN TRAVELING BAG.

These are to be decorated and fired and then fitted with glass or bristles. The thought is an excellent one and affords an opportunity for making unique, valuable and useful gifts.

Small detached Japanese heads have been lately introduced for use in fancy work. Both men and women are represented with long narrow eyes and real teeth and hair. The heads are fastened to wooden pegs, which serve as a means of attaching them to thermometers, penwipers, pincushions and similar articles for which they are employed as a decoration.

An illustration is given of a traveling bag of Flemish linen. It is embroidered with black or red crewels in a cross stitch pattern. The round ends of the bag are kept in shape by circles of cardboard, over which the embroidered linen is stretched. Plain linen forms the lining and body of the bag, which is gathered on double drawing strings. A leather handle is fastened to each side of the embroidered portion by which to carry the bag.

Are There Any Wild Camels?

The ungainly appearance of the camel is matched by its obtuseness. Palgrave says of it: "If docile means stupid, well and good. In such a case the camel is the very model of docility. But if the epithet is intended to designate an animal that takes an interest in its rider so far as a beast can, that in some way understands his intentions, that obeys from a sort of fellow feeling with his master, like the horse or elephant, then the camel is by no means docile—very much the contrary. He takes no heed of his rider, pays no attention whether he be on his back or not; walks straight on when once set agoing, merely because he is too stupid to turn aside, and should some tempting green branch allure him out of the path continues to walk on in the new direction because he is too dull to turn back into the right road.

The stupidity of the domesticated camel is perhaps due to its wants being so con-

A SO CALLED WILD CAMEL.

tinuously provided for that it has no necessity for exertion. We are told that the wild camel is remarkable for sagacity and for its keen senses, its sight, hearing and smell being all wonderfully perfect.

Quite recently an English traveler and sportsman, Mr. St. G. Littledale, has been following in the footsteps of great hunters. He had already shot and secured specimens of the bison in the Caucasus and of the great Marco Polo sheep from the upper reaches of the central Asiatic plateau, and he has succeeded in shooting some further specimens of the so called wild camel, of which the skins have been brought back to England.

Is this camel truly wild? Przewalski argues in favor of its being so from certain particulars in which it differs from the tame camel, such as its having no corns on its fore legs and having much smaller humps, the male having no crest or a very small one, the general color being a reddish sandy hue, rare among the domesticated ones, with shorter ears and more grizzled muzzle.

Mr. Littledale warns us that these camels may not, after all, be truly wild, and evidence seems to support the view that they are really descended from individuals which had strayed away or been lost, or, as Cuvier has suggested, had been given their liberty by the Lamas in pursuance of their Buddhist views; that they are, in fact, domesticated camels which have become wild.