

Lace Riots on Summer Waists and Gowns

THE wise woman has long considered her laces to be as precious as her jewels, a never-failing source of beauty. But no matter how judiciously she has bought, how carefully she has hoarded, this summer will exhaust her resources. She can make use of every scrap of real lace she possesses and still need more, for two or three kinds are now frequently being used on one gown alone.

If she does not possess a long purse she will be forced to fall back on the imitation laces. To her delight she will find that the imitations are so excellent that their authenticity is seldom questioned. Thus reassured, she may trim every dress with lace, and lace, and more lace.

Although every sort of lace is used, the summer has its favorites. Valenciennes is no longer the power which it used to be, for there is a reaction against the sheerer laces. No doubt the heat of the dog days will make it seem more delectable. Even now it is charming on some of the flowered organdies. It is extensively inserted on the lawn waists, and even on the white Japanese silk blouses, but it recalls last year's styles too vividly to please the smart woman.

On lingerie it still holds its own, although even in these fields coarser laces are rivals. Point de Venise, Paraguay and torchon are used on the sheerest fabrics with pleasing effect.

The different varieties of silk lace are far prettier for the silk blouses. The shop windows are full of cuffs, collars, capes and stoles of Maltese lace. They are so charming that to see them is either to

covet or to buy.

While they appear to best advantage on the thin silk waists, they are largely used on fine lawns, mulls and batistes. Their soft creamy tone contrasts pleasingly either on white or on any of the more delicate summer shades.

But the heavier laces are the most popular. They combine most fittingly with the heavy linens and other mercerized fabrics now so fashionable. The Cluny and antique laces are on vogue on almost every style of gown and on almost every material. They are marvelously imitated at a cost which brings them within the reach of every purse. In spite of the coarseness of their thread, they are so open as to give a cobweb effect.

Many of the lace waists are made of strips of antique insertion sewed together. They are extremely plain, as if fearful that ornamentation would detract from the beauty of the lace. They are generally worn over a silk slip in white or some contrasting color, but midsummer will find them unlined.

The woman who has dainty lingerie will have need of it, for the average waist is literally a cobweb. Special corset covers made with little fullness will give a more slender effect to the figure.

A pretty waist on this order was made of alternate strips of wide and narrow insertion, giving the effect of a pattern in stripes. These waists are sometimes ornamented with narrow stitched bands of white silk.

On one waist the short vertical bands ending at the bust give a yoke effect. Each

is finished by a white silk cord and tassel. Similar strips are on the upper half of the sleeve, which is tight-fitting. Below the elbow the sleeve falls away in a huge puff. The narrow cuff is also banded with the silk.

On another waist the stitched silk in braid-like effect is appliqued in scroll designs.

Heavy Irish lace, either in insertion or all-over, is used not only for waists, but also for coats. It is the right weight for use on the thin wool fabrics as well as with lighter silks. It is often made up without either lining or trimming. The lace is elegant enough to stand alone.

Irish lace is used in the latest development of the skirt coat. The blouse proper has a French back and a slightly pouched front. It has a high collar finished with a shell-like lace, which matches the all-over. The sleeves are only moderately tight-fitting and widen out into a slight puff above the cuff. The cuffs are narrow and edged with an inserting similar to that used on the collar. The main feature of the coat is the skirt. It is deep and flaring, edged with the lace. Its particular attribute is that it is detachable. In a moment the coat can be changed to a waist and vice versa.

The amount of hand work displayed on some of these lace waists is remarkable, and often faggoting gives the effect of lace. A dainty blouse of pale blue mousseline is cut into leaf-shaped pieces which are faggoted together. The yoke and standing collar are of oddly inserted batiste lace. No lining is used. A chiffon

ruffle, which lines the mouth of the wide bell sleeves, gives grace to hand and wrist. The bell sleeves are unusual, the puff below the elbow generally being caught into a cuff.

Another waist on which much hand work has been expended is a combination of chiffon, faggoting and vegetable lace. The bodice is entirely of hand work. It is formed of inch-wide circles of white chiffon, joined together by faggoting and interwoven with vegetable lace. The shallow yoke, which extends over the sleeves in the popular broad-shoulder effect, is entirely made of the chiffon circles. So is the collar. The blouse below is of the lace, although a chain of the circles outlines the bust. The sleeves are capped with the lace and are of chiffon closely shirred to the elbow. Below this they fall in a puff of chiffon, on which the circles are applied irregularly. They are again shirred above the deep cuff of the circles.

Renaissance lace is still used for the open mesh waist, but it seldom appears without a lining of silk or chiffon. It has too little body and crushes too easily into a shapeless mass to have much use other than that of an insertion. It is particularly dainty when made up over chiffon.

The sleeves in most cases are entirely of the chiffon, though taps of the renaissance lace are pretty. The lower half of the sleeve takes the form of a puff. Chiffon lends itself readily to this style and though it is far from serviceable, no woman will consider her summer wardrobe complete unless it includes a lace and chiffon waist.

HARRIET HAWLEY.

How to Remodel Old Parasols

THE exquisite creations of lace chiffon and mousseline blouses, ribbon and contrasted silks, which make up this year's parasols for spring and summer use furnish so soft and lovely a frame for the face that every girl longs to possess one or more of them. But an up-to-date parasol cannot be indulged in by the woman of slender means unless she can procure it in some other way than by purchase.

Many have parasols left over from last year which probably show wear about the center of the top. In white and colored parasols this is almost sure to be the case and the outer ribs and inner folds often show streaks as well.

Such parasols, which are not good enough for use and are too good to throw away, can be made in the latest styles with an outlay of some time and perhaps a little money.

If the parasol to be treated is of colored silk, suitable for street use, cover the center of the top with a straight band of silk, put on in a circle and shirred several times to fit at the stick, leaving about an inch of the silk free to form a frill about the stick. If preferred, a bow of ribbon can be tied there. The edges should be fastened down with one of the popular

fancy stitches or an edging of braid imitating some fancy stitch.

Inside the edge an irregular border, formed of several colors of French knots, is pretty. The knots, or whatever decoration the applied top has, should be put on before it is fastened to the parasol. Tack a band, from two to four inches in width, of the same sort of silk that forms the top circle, and edge it with the braid or stitching which has been used at the top. This trims the edge of the parasol. A tow of the same color may trim the handle.

Blue, green, white, light ecru, red and nickel gray are favorite colors for parasol borders. Of these white is the favor. In refurbishing an old parasol a color must be used that does not make the material of the parasol look old.

Another way to trim a parasol is with a flat, fitted circle over the top, decorated with circles about the size of a dollar, worked with Oriental colors in chain stitch or French dots. These can be purchased, ready made, by the yard. The same disks scattered over parasols are fashionable.

Where the parasol has streaks on the ribs and inner folds, an inch-wide band of silk can be stitched or frilled over the streaks. In this case the border of the

parasol is usually finished with the same border or frill. Checked, striped and figured ribbons are much used for this style of trimming. Plain ribbon can be used with good effect on plain color foundations.

A white or ecru parasol trimmed in this manner has bands of white or ecru lace galloon, or gathered chiffon, extending from the center to the border of the parasol, where founces of lace over chiffon are applied. Appliques of lace are scattered over the parasol, one or more in each panel, according to the size. Around the stick of the parasol, at the top, is laid a circle of shirred chiffon, with or without a bit of lace applique. A flat circle of lace, instead of chiffon can be used for this purpose.

White trimming is popular upon ecru, and the latter color in lace is stylish upon white.

Another fad of the day is to trim white parasols with black lace or fancy black stitching.

A woman who cannot afford lace trimming for a parasol can work in coarse embroidery silk upon white bands, a wide herringbone, or feather stitch stripe with borders of French knots. She can also make disks of the same and apply the

bands and disks to the parasol. If the scheme of decoration is black and white, shaded effects can be produced in the disks by making the knots on one side fewer in number and smaller than on the other.

If light blue, pink, green or yellow embroidery silk is used, several shades should be employed and the border of the parasol should be wider. The spoils of silk are only three cents apiece, and a parasol worked with coarse silk is as pretty as it is stylish. A frill of net, cheap lace, chiffon or quilled ribbon is attractive on the edge of a parasol made over with fancy stitching and appliques of disks.

It is a fad to line parasols of black, white or colors with a contrasting color of plain or figured liberty silk, chiffon or gauze, shirred in. Sometimes the shirred lining is only a wide band, in pompadour color, set in the lower part of the parasol. In any case, the effect of the soft shirring and colors against the face is so charming that the style is worthy of imitation.

Another hint to the woman of small means is to buy plain silk parasols as cheaply as possible and apply her own trimming. The difference in the price of such a parasol trimmed at home and one trimmed in the shops makes the small amount of labor involved well worth while.

Wins Wealth as Housekeeper

AFTER ten years of service as housekeeper at the Waldorf Astoria hotel in New York, Mrs. Kate Sewering has just retired to private life with enough money saved from the emoluments of her position to maintain her in comfort for the remainder of her life. Mrs. Sewering has long been a conspicuous figure around the famous hostelry. It has been said of her that she probably knew more millionaires than any other woman in New York city. It is through vigilance, readiness of resource and tact that the many prominent guests have largely owed the comforts they enjoy. That this fact was thoroughly appreciated is evidenced by the many flattering offers Mrs. Sewering has had to leave the hotel for a private mansion. One of those most desirous of securing her services was Mrs. Cornelius Vanderbilt, the elder, who wrote to her from Europe.

But Mrs. Sewering preferred to remain at the hotel, where she has been since its opening, as the head of a staff of 700, comprising the chambermaids, parlor maids,

seamstresses, laundry girls and housemen. While other hotels ordered their upholstery supplies from without Mrs. Sewering preferred to have cushions made on the premises and kept a large force of sewing women employed. Her assistants presented to her a diamond ring valued at \$300 in token of their regret at her departure.

Born in Ireland, Mrs. Sewering was brought to this country when an infant and made her home during the earlier part of her life in Brooklyn. Her husband was an architect, who left her a young widow with one child. It was over the death of this child soon after that her brown hair turned white and her friends believed her grief incurable. It was some time after that she associated herself with Manager Boldt.

In every large function, the Bradley-Martin ball and Mrs. Clarence Mackay's fete, at the Waldorf-Astoria the housekeeper's hand has been visible. On the sunny side of 40, Mrs. Sewering retires with a competence.

Frills of Fashion

White chip picture hats trimmed with black velvet ribbon and red or pink roses are in high favor.

Many of the loosely fitting coats are of the new tussore silk, richly garnished with thick string lace.

Blouses are being built very often in quite plain designs and are intended to be worn with the stole collars.

A distinctly elegant gown is of oyster white cloth with a sun-ray skirt and Hungarian embroideries in green and mauve. Elbow sleeves characterize many of the muslin bodices, and one sees gaugings on almost every other skirt.

An evening gown of the new cornflower shade in tulle was finished with a belt of black taffeta and a deep ecru and black collar.

A decorative pin cushion is made of a bow and ends of satin ribbon five inches wide and matching the general color tone

of the room. It is intended to hang beside the dressing table and different varieties of pins are arranged in an orderly way on the loops and ends.

Pale blue, mauve and rose tints are leading favorites in linen, batiste and other wash fabrics.

Black lace medallions encrusted upon white lace or white medallions of a different and finer kind of lace than that of the foundation are details which give a finish and refinement to deep collars.

A pleasant variation of the cape collar is the lace fichu cut deep behind, with tapering ends to the waist. This corsage finish is also seen made of the same material as the bodice, with insertions and edging of lace.

Chiffon gathered and plaited and decorated with petals of silk, or spots of chenille, or lines of ribbon velvet run through insertions of lace make some elaborate deep cape collars.

There is a renewal of favor this season for the old-fashioned Yak lace, that coarse

For and About Women

Mrs. Isabel Beecher Albert, a grandniece of Henry Ward Beecher, has just made her appearance on the lecture platform.

Miss Elizabeth W. Martin, whose stories for children were widely known, is dead. She was a cousin of Samuel L. Clemens and Colonel Henry Waterman.

A number of men has been invited to address the coming meeting of the New York City Federation of Women's club, which fact has moved Mrs. Lillie Devereux Blake to indignation. "Men are talking too much," quoted Mrs. Blake, "and we are becoming the silent sex. They are forever talking in pulpits, on platforms and in legislative assemblies. It is not necessary that we should provide further opportunities for them."

Mrs. Ellen Spencer Mussey, dean of the Washington College of Law at Washington, D. C., is one of the ablest lawyers in the United States. She is the daughter of Platt R. Spencer, author of the Spencerian system of penmanship, and was associated with her father in law practice. Mrs. Mussey was instrumental in securing from congress the bill giving mothers in the District of Columbia the same right in the children as the fathers; also giving married women the right to do business and to control their own earnings.

A few days ago Baroness Burdett-Coutts celebrated her eighty-ninth birthday. Lady Burdett-Coutts is one of the most interesting figures of modern times. Her schemes of philanthropy, in which she has been ably seconded by her American-born husband, have been many and various and she has given immense sums to charity. In many respects Lady Burdett-Coutts is extraordinarily conservative and it is said to be owing to her wish that the partners and employes at Coutts' are all clean shaven.

By a vote of twelve to three Mrs. Alma A. Williston, a woman doctor, has been appointed municipal physician by the town council of Phillipsburg, Warren county, N. J. Her rivals were the two former physicians, whose salary was \$500 a year. Dr. Williston will draw \$300. In addition the council will provide her with an automobile and will allow her \$100 for medicines. She claims to be an immune and declares that she has no dread of typhoid fever, diphtheria or smallpox. Dr. Williston is probably the first woman doctor to be employed by municipal authorities in New Jersey.

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