

LONDON AND PARIS FASHIONS.



ODES for the autumn season are still occupying all our attention. There are some novelties in details, but fashions are still the same as regards the general cut of corsage and skirt. Again the crinoline topic is *sur le tapis*, and some of the Parisian dress-makers who have already been obliged to make their fair clients wear either many befouled starched nainsook petticoats, or three narrow steels inserted in the foundation of their draped skirts predict that in the winter a kind of modified crinoline, with all the artistic improvements of which Dame Fashion is capable, will be *de mode* among the Parisiennes. If our anti-crinolinists do not gain the day, we shall probably take to the crinoline about springtime.

Large shapes, twisted in very becoming curves, and trimmed modestly either with ruddy berries, reasonable wild flowers, not to mention the large gauze ribbon bows that in some light glacé shades remind us of dragonfly's wings have been generally affected at the recent southern race meetings. Not half so flattering to the *mignon* faces thus crowned, but very dainty in their way, were some of the 'doll's plate' toques worn at Lewes. Round the tiny plateau which fully deserves its nickname, were flowers or shells in profusion, virtually making the hat. To return to our larger and more artistic *chapeaux*. This 'holiday' hat could be sported equally as well at provincial races, the seaside, along the



THE MOREL HAT.

river, or at cricket matches, where a large shape is essentially welcome, when the *Roi Soleil* is in full splendour. Corn-coloured Panama straw manipulated into a form decidedly complimentary to the wearer's features, be they either of the 'Marguerite' or 'Carmen' cast, is ornamented with crimson velvet ribbon and ripe berries intermixed with their own rich green foliage. Falling from under the brim is an additional bunch of fruit resting on the hair. In some hats I have seen these pendants droop over each ear. They are very French, and give a certain style to a large coiffure. Among favourite flowers we may count the various coloured convolvuli, that with their trailing grace are even displacing clover.

One ordinary three-quarter open coat, that especially in drills and serges, is now monopolized by 'igh life down-



A NEW AUTUMN COAT.

stairs,' will, in the eyes of foreigners, soon be as Britishly proverbial as the plain trousers and straw hat, associated

with the regulation 'John Bull.' We can just tolerate the 'Eton' and 'Bolero,' but are thankful when we come across a coat constructed on entirely novel lines. (Quite as smart and newer than any double-breasted garment, is to-day's suggestion for an appropriate early autumn jacket. White cloth and military blue serge are the fabrics brought into service, and very well they took, the dark material forming the principal portion of the coat, while the light-coloured tissue constitutes the very originally-planned revers and sailor collar. Round the throat, at the pockets, and on the cuffs, the white cloth is further employed in the shape of broad piping. Blue bone buttons, matching the shade of the serge, are introduced on the lapels that invisibly hook together in the centre.

The pretty evening frock sketch for my third illustration is in pale blue China silk with fancy silver braid edgings round the frilled sleeves and collar. The becoming arrangement of the neck for a young girl who is not fully developed



YOUNG LADY'S EVENING DRESS.

should be noted. A tiny silver thread runs round the sash ends and skirt. This looks well in muslin worn over a washed last year's white silk dress.

Fur and velvet are much worn this winter, the former being introduced on white satin bridal gowns.

I noted some charming toilettes worn during the Canterbury cricketing week. A popular Kent beauty, who had a brother in the native team, was greatly admired in an *cau-de-Ni* sunsh blouse, with a cream serge skirt. But 'blouse' seems far too work-a-day a term for the beautifully-draped



A SMART CANTERBURY GOWN.

corsage with its cream *point d'esprit* collar and lichen velvet shoulder rosettes with narrow ends meeting to form a V at the throat. The drapery of the jupe and upper portion of the sleeves, carried out as nearly as possible the folds of the bodice. I also noted a good many grey doe-skin shoes and jet corselets built in graduated peaks.

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