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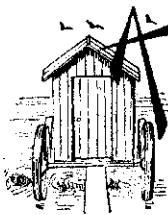
BLACK

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TOGETHER it really seems as if fashion, this season, could be hardly lavish enough as regards her wondrously-wrought trimmings, and those thousand and one dainty little details that work together to stamp the ensemble of a confection as artistically perfect. For instance, to soften the outlines of velvet or silk hat garnitures, Madame Modus has devised the delightful narrow silk chenille or floss edgings that are very fluffy, and somehow add an air of

completion to the bows on a large *chapeau*. This novelty is exemplified in my first picture, the crumpled velvet trimming being bordered with the chenille in question. There is really something charmingly smart and *distinque* about this important 'Louis XV.' shape, in medium toned tan felt, bound round the brim with a broad furling of the same coloured plush. The plumes grouped most picturesquely about the crown are of a rich chestnut, shading gradually down to a very light



LA PARISIENNE.

'dead-leaf' brown to match the felt. But one of the prettiest features of this hat is the well-studied contrast between the neutral shades and the rich glowing 'Bishop' violet of the velvet edged with the tan chenille. Nor has the designer exhausted all his taste at this juncture, for at the back, by way of *cache-peigne*, is a clump of *velours* tea-roses, in which there are mellow *nuances* that blend perfectly with the remainder of the confection. To break the hard outer line of some of the black felt boat-shapes, some of our milliners drape cream spotted net, so that at a distance it seems as if the wearer had raised her veil over the brim of her hat.

To still continue the all-enthraling theme of millinery, *matinees* have already become such a national institution in England that *la belle Anglaise* has now, after the manner of the gay *Parisienne*, her theatre bonnets and toques. Perhaps the most *chic* design for a capote of the kind is the 'Rat' form—one mass of glittering jet, with out-spread wings on either side, and brilliant shine-stones inserted at the end of two simulated feelers. The great thing, in planning this style of head-gear, is to avoid unwieldy shapes that obstruct the view from the people sitting behind one at the playhouse.

My second sketch is a very charming child's *paletot* and bonnet in bengaline silk and mouflon. It also looks extremely well in thick cloth, bright red or blue. In this case it need only be lined down to the high waist-band, whereas the silk is lined and wadded throughout.

It will, indeed, be a very long time yet before the turn of the religiously plain corsage with narrow sleeves

comes round again in the ever revolving wheel of Fashion. *En attendant* any such sartorial catastrophe the dressmakers are doing all in their power to turn out their bodices as fussy, as frilled, and as generally frivolous and feminine as possible; and there is a great run just now on *chiffon* sleeves composed of a multitude of tiny frills stitched on horizontally to the lining. In



CHILD'S PALETOT AND BONNET.

other corsages I also note that bands of ribbon are being very much used on the sleeves, these broad stripes of silk, satin, or velvet being mostly finished off with bows on the shoulders and at the elbows. Here is a good specimen of the mode in question, as applied to a smart afternoon blouse. In this novelty the primary material is a soft Indian silk of 'handkerchief' pattern, vivid crimson dominating in the Eastern design. Broad *moiré* ribbon of the same strong shade of red, forms two bands on the sleeves, butterfly knots on the shoulders and trimmings



L'ORIENTALE.

above the six-button gloves. On the hips the watered material forms a dainty kind of *basque*, thus giving a thoroughly up-to-date tone to the little garment. The ribbon has, by the way, a narrow bordering of black satin, and this sable note introduced with moderation intensifies the perfect Parisian stamp of the blouse.

Now for a word or so the all-absorbing question of theatre cloaks and opera wraps. When the evenings get chilly one instinctively begins to 'think out' an evening mantle for the approaching winter. Here is the model of something essentially useful and cosy in way of evening wraps. A very soft make of electric blue vicuna cloth has been chosen for the principal part of this *creation*, the warm material being lined with a *surah* silk, shading from the cerulean shade to a glowing ton