

LONDON AND PARIS FASHIONS



SPRING has come round again with its train of blossoms and fresh spring raiment, and there is every likelihood that many of the shapes—still popular during the last few cold months—will be quite scratched off the list of Fashion. For instance, the wide, but rather flat, Louis XV. hats, lifted up at the back, have all but had their day. At present we may revel in the thought that the forthcoming

novelty in millinery will be a medium-sized round shape with a fairly lofty crown, drawn up on one side over a row or a bunch of flowers. Ribbon of every species is to be lavishly employed on the latest hats; and not the least quaint of the novel trimmings are those bold loops and bows composed of colored straw. Rather unfortunately, however, all such modes are likely to become vulgarised and limited in a cheap form. Therefore, it is perhaps advisable to adopt those fashions that are more indefinite in character. The accompanying hat is modelled in fine black chip, with a brim-binding of the same toned velvet cut on the cross. The rather high crown is entirely concealed under a crumpling of velours to match. On the right side are arranged—so that they stand nearly erect—four black ostrich plumes stitched



A NEW SPRING SHAPE.

under a band of turquoise blue *fauille* ribbon. This silk is tied into a very Parisian bow, which falls just a shade below the brim and redeems the black shape from any suspicion of gloom or dowdiness. All the graduated tones of cerulean blue—down to a very faint wild bird's egg tint—form a strong point in the millinery fancies of to-day and to-morrow; indeed, a certain rich shade of *myosotis* will be often introduced into black *moiré* or poplin frocks.

Tiny little watches, small enough to insert in the buttonhole of a coat lapel are now being worn by those who consult both convenience and fashion. The face of these watches is no larger than a farthing, and the works are contained in the back. The real watch is behind the lapel, and the part that shows is only the face elevated on a shank.

Tan shoes are of so dark a finish for this summer's wear that black stockings can be worn with them without too great a contrast. Blue stockings are worn by young women who follow every turn of fashion.

At Her Majesty's first Drawing-room of the season I noted that red was worn rather generally by the married women, and that the single *debutantes* displayed a marked



A SMART BLOUSE IN CARDINAL.

predilection for lilacs-of-the-valley. These, by the way, are a favourite floral pattern in some of the new reception brocade. Forget-me-nots, too, were conspicuous. At last the British artificial flower-makers appear to have

mastered the modelling of this little blue blossom. For occasions less ceremonious than a Royal Reception red continues to hold its own, especially in blouse materials. The fancy corsage here illustrated is of cardinal art satin mixed very cleverly with *lisse* of the same shade and deep cream lace. Of course the soft chiffon forms the gaged vest, while the *jabot revers* are of some fine *dentelle* fixed very picturesquely on either side of the frilled front. Plain bands of crimson velvet belt in the waist and throat, and give the blouse a certain air of compactness so frequently lacking in some of the new bodice models.

It is a long time since I have devoted any space to the question of umbrellas. Old-fashioned dames were given to summing-up the social position of a woman according to the quality of her handkerchief and her umbrella, and there was not much chance then for the fashionable, but penurious, lady who would not expend sufficient pin money to make herself impeccable in these items. Nowadays we are rather more lax in that direction, though all the same a daintily rolled silk *parapluie* and a fine snow-white cambric *mouchoir*—scented freshly and discreetly *d la violette*—go a long way in giving one a certain tone. But so very few girls seem to understand the different little attentions necessary for the preservation and good appearance of their umbrellas. If you have a brother or a handy cousin of the male persuasion, induce him to periodically roll up your umbrella, which is always improved by the firm touch of masculine hands. Another point to be observed is to always open out an umbrella when it requires drying. As to the latest handles, fashion seems to decree simplicity, and there is a great 'run' on plain light wood sticks, finished off by an unpretentious silver or gold mount, and engraved with the bearer's initials.

Beau guipure insertions have cropped up again, and more particularly with black materials, although, as a trimming to the fashionable 'Denmark' red surah blouses, they are also very much in request. In short, ornamentalities of every sort and condition are in vogue, from silk and mohair braiding to those attractive Lilliputian frills that look so exceedingly well in chiffon or *lisse*. For pretty house-frocks these tiny ruchings are quite successful. I give an illustration of the charming effect obtained by the fairy-like frills.



'ROBE D'INTERIEUR.'

The design is planned in very soft pearl-grey *flaming* hung over a separate lining of strong alpaca in the same shade. These foundations, merely joined to the over-skirt round the waist, are, by the way, becoming very fashionable again. The slight fullness of the baby-bodice is drawn in under a pointed cream satin *ceinture* edged with grey chiffon ruffings, a sailor collar *en suite* being added. In the arrangement of the skirt quite a novel departure is taken, the frills being brought round twice and the upper row drawn up into a V on one side. Few gowns could be more girlish or more appropriate for afternoon wear in the house, or for a quiet reception at friends'.

Muslin sounces trimmed with insertion are applied to silk petticoats in half yard depths, or they have sounces to match, the insertion generally interthreaded with ribbon, and often these replace the flannel petticoat, which is losing favour. Chemises are becoming more and more ornamental. Some of them are made in white grounded *mousseline de soie*, printed with coloured flowers all over them, and bedizened with lace at the top and the foot, while the washing silks, trimmed with insertion, have deep sounces turning down from the front. Indeed, the frills from the neck become deeper and deeper, and in some instances form capes pointed in the centre of the front and on each shoulder, the tuckings and the lace insertions being quite works of art as far as needlework is concerned. White satin petticoats are made with deep frills of *mousseline de soie* with insertion and ruches, and the most costly striped brocades are employed for these dress petticoats, which are made just as wide as the skirts. White muslin dress petticoats, with the deep sounces and lace insertion interthreaded with ribbon, would certainly delight the most fastidious. Of course, glacé petticoats will be worn, the object being that they should stand out well at the foot and not increase the bulk of the figure at the waist. For this purpose they are made to the knee of brocade, then with a deep bounce of glacé veiled with lace with either a *ruche* or a gathered

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