

I recommend the embroidery of tea gown fabrics to clever girls who are good fancy needlewomen, for there can be nothing more becoming than a truly feminine toilette such as this. Note the broad black velvet neck band. It might be studded with a simple little sparkling brooch or two, to give it more of an air. But plain bands are undoubtedly the latest chic, and remember that diamonds worn anywhere very near the face are not beautifiers.

Particularly do they

INTERFERE WITH THE EFFECT

which white, even teeth command, and women whose "pearls" are not beyond reproach should never mount a diamond so near the mouth as the throat. Reserve the gems for the little lace vest in such a case. By the way, Watteau pleats are modish again for tea gown wear, and no train is more comfortable nor more generally becoming.

Now I arrive at the third model. The idea is a double bodice, the upper one of cloth and the inner one of velvet. The effect was not one of slashings, but of two separate bodies.

The upper one is most dexterously cut to show the velvet and to give the waist a tapering form; wherefore this is a model I heartily recommend to those who would look slim. The side pieces of the velvet and the V are admirably graceful.

Sets of little bob buttons finished the front plastron, and the skirt, as indicated, was cut out to show velvet beneath. There is all the difference in the world between the new cut-out device and the old overlaid one, though in the sketches shown the subtlety is scarcely discernible.

My artist agreed with me that a tulle toque, with tulle strings and soft plumes, would be the most lovely chapeau to go with this dress, toning off its severity and leaving an impression of femininity. Besides, strings are coming in fast.

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This figure is a very charming costume of the palest pearl-grey cashmere with edgings of white silk braid. The Eton jacket here is cut up in the centre of the back and on either side of the front, and strapped across the openings with tabs of the white silk braid and tiny gold buttons. This is worn over a shirt of white mousseline with insertions of Valenciennes lace, a folded band of the mousseline being fastened by a big gold buckle at the back. These folded bands or scarves, fastened by large buckles of dull gold, cut steel, silver or jewelled, form one of the fancies of the moment for finishing the waist at the back.



THE MODISH ETON.

In this sketch we show one of the most modish expressions of the chiffon boa, that is a full ruche round the neck, or to bust, and completed each side by full falling ends. Tulle boas are in great force, too, for evening wear, but are, of course, too fragile to stand more than a wear or two, whereas chiffon renovates admirably if carefully washed if light, or damped and ironed if black.

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A very lovely opera wrap is the subject forming our sketch; built of pearl grey brocaded satin, it is cut with loose fronts and a Watteau back. The high collar and revers are lined



A PEARL GREY OPERA WRAP.

with rows of pleated pearl grey chiffon, and from the throat falls a jabot of soft creamy lace; the wrists being finished by pleated chiffon and lace to correspond. This model was sketched from a house noted for its cachet.

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This is a chiffon fichu corded with velvet. This imported novelty will be a useful addition to the girl's wardrobe. It is made of white chiffon, trimmed with narrow rows of black velvet. It has two ruffles, one of chif-



WHITE CHIFFON FRENCH FICHU CORDED WITH BLACK VELVET.

fou edged with the velvet and another deeper one of cream tinted lace. Instead of tying loosely at the corsage with two long ends, as is customary, it is made with a bow consisting of two fluffy loops, two rosettes and a graceful velvet edged jabot.

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The pocket of the skirt of the moment is indeed in extremis, and can no longer exist in the ultra-fashionable garment, so skin-tight has it become. In this straight, elegantes are now carrying a bag pocket known in remote days—when Madame Recamier and other beauties of her time were clad in the scantiest of clinging muslins—as a satchel or reticule. These modern bag pockets are made of material appropriate to the toilet, and embroidered with monogram or crest. Other elegant contrivances to meet this emergency have been brought out by jewellers and sellers of fancy ware taking something the form of a chateleine to carry in the hand, in mountings of gold, silver, and leather, with two or more receptacles for purse, handkerchief, scent, and possible powder-puff.



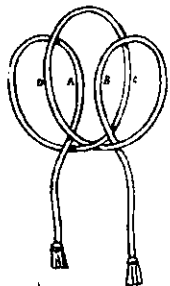
IN THE PARK.

This figure is a delicate grey cashmere. The whole of bodice, sleeves, and upper portion of skirt is piped. The shoulder collar and inner yoke and collar is of white satin overlaid with cream lace. The waist scarf is of white satin held by a jewelled buckle.

Sashes are much in evidence both of silk and ribbon, and many scarves of tulle and gauze just passed round the waist, tied, without a bow, and left in long ends behind to the hem of the skirt are to be seen.

WORK COLUMN.

There is such a rage for trimming by means of knots and bows of all and every description, most of which are tied off and then applied on the material afterwards, that I think the

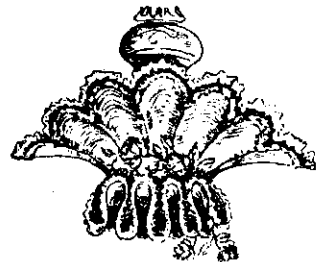


LOVER'S KNOT.

details of how to make a true lover's knot will be interesting to most of my readers. With the aid of the illustration I think the following directions can be easily carried out. Hold the left end of the cord in the left hand and then take the loop A E, taking care that the continuation of E passes under A, and not above it. Then make the centre loop, C D, rather larger than the first, taking care, where the cords cross at G, that D is underneath; then make a third loop, F B, in a similar manner. (In nautical language, make three half-hitches, one over the other.) Take particular care that the crossing of the cords is exactly as shown in the diagram. To complete the knot, pass A over B under C, and over F; whilst B is to be pulled or passed under A, over D, and under E. These two cords pulled out at either side make the side loops, and the middle hitch pulled upwards from the centre loop. When the method of making it becomes familiar the knot can be made in a few seconds. As an embroidery ornament it is very effective.

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Lamp shades of straw are the latest in Paris, trimmed very much with lace and flowers. The straw is tinted to any shade, but quite the favourite one is self colour, though it is closely run by a straw of a beautiful Parma violet tint. The shade shown has trimmings of roses and violets. A little ruche of violets edges it, and a spray of roses is fantastically arranged on the upper part. "All-round" shades are also the fashion. These are form-



A NEW LAMP SHADE.

ed of a broad band of silk or vellum, tightly stretched over a wire frame, ornamented with spangles or lace applique, and edged with a straight gold and silver gimp. Another idea is to mount them with small tinted engravings let into the silk at intervals and set round with paillettes. This is work which the natty-fingered can carry out with much success. Autotype reproductions of old engravings provide the pictures. Should silk be considered too flimsy, or vellum too costly, ordinary coarse drawing paper may be substituted, on which the engravings are mounted, the paper being cut away from the back of them. A touch of hand-painting enhances the effect and combines to produce a lamp shade which may well rank as a thing of beauty.

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