

**THE POPULAR SKIRT FOR DANCES.**

All round skirts that just touch the ground are popular among dancers now, but trained ones are seen, and certainly bear a greater appearance of elegance when their wearers are not dancing than do the shorter skirts.

I observe that every sign points to the supremacy of the sash, which has come into its own again as regards ball-room attire, and with the advent of the striped and sprigged muslin dresses that will score a huge triumph in the summer will increase in multitude. In old times the sash was arranged in primitive fashion, once or twice draped round the waist and tied by hand at the back in a large bow.

Nowadays our methods are more subtle, and made-up sashes are the rule instead of the exception. It is essential that the flowing ends should be excessively long, and that they shall fall from a carefully arranged chain of ribbon, while the drapery that is to be passed round the waist is most neatly and cleverly boned so that though the folds may look natural they remain in the same position from one occasion to another.

**CHARMING CONCEITS.**

While preserving the simple outline of an immaculate tailor-made, the Frenchwoman rarely forgets the importance of a touch of colour cunningly introduced, and a striped costume in two shades of grey cloth owes not a little of its success to the narrow collar of pale pastel blue cloth worked over in flat white braid, and having a narrow border of black and white tulle.

A touch of cherry colour with a navy blue serge costume represents another charming conceit, which greatly appeals to the Parisienne, the waistcoat being of silk in the tone in question, embroidered in French knots in black and silver, and bordered with black and silver braid. The coat is made with studied simplicity, the fronts being cut away and rounded off, and the waistcoat reaching from the throat to below the waist.



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