

at the sides to show a small panel of Irish lace, and the front forming a sort of apron edged with narrow lace to match. This particular gown was intended for evening wear, and the décolletage was of folded over white mousseline de soie, a broad fichu of the same beautiful material edged with lace falling without pleats of any kind, over the shoulders. The belt of pale grey was

pointed in the front, and the whole ensemble was a most artistic and charming success. Another such gown I saw was in pale biscuit colour, and this, for day wear, has a zigzag of charmeuse, made into a kind of rope over the folded white vest of mousseline. Some of these models are short-waisted, and have a flat basque over the hips at the sides only, and not all have the apron effect.



VERY CHARMING HOUSE FROCK.

A mouse-grey cashmere-de-soie, very simply made, in Princess form, with fulness slightly arranged at the waist-line; the wide bow and sash of deep coffee lace strikes an original note.

THE HORRIBLE HAREM.

Cavil at it as we will, the harem skirt has come to London, and so devotedly does one great dressmaker pin her faith on its success that she had just concluded a three days' show, on mannequins, of "harem creations," showing the trouser skirt in various forms and materials, and for day and evening wear.

All the examples of the new vogue, though they varied in details, agreed in one particular. That was the manifestation of the very full Turkish trousers made of filmy chiffon or satin, fringed at the ankles with velvet or flowers and finished with soft frills that fell over the instep. Some of the dresses were provided with long wisp-like trains, others were short.

One costume showed the tunic at both sides to reveal a peep of the trousers beneath; another was caught up in front for the same purpose; and in a third case it was at one side only that the full trouser showed, and it was almost entirely veiled by means of a chiffon sash drapery knotted just above the ankle. The trousers and the kilted skirts are separate garments from the dress, and both are made to fit the hips without a wrinkle, so that the sheath can be assumed over it.

EXIT CORSETS.

If on Paris we lay the blame for introducing this outrageous mode, to that city we must be grateful for another it is trying to bring in—that of giving up corsets. The Djibbah tunic is thought to be responsible for this, since it does not require an artificially small waist, but, instead, shows to the fullest advantage a straight, well-poised and supple body. The short Empire gown (so fashionable now across the water), that has merely a cord tied round the waist in lieu of a sash or waistband, also suppresses all necessity for a corset for the wearer who knows the science of holding herself as she should. When the gown is very clinging and simple in cut, and the figure of the wearer fairly slim, the waist-line is hardly suggested. The result of these very simple modes is that one can now fashion a gown out of less than four yards of double-width material for a moderately "large" woman.

A SILLY STYLE.

There are some dressmakers who, when reasonable ideas as to new styles fail to present themselves, apparently fall back on the most idiotic mode they can invent. Surely this is not too harsh a criticism of the "uneven skirt." This may have the front and back the ordinary length, and the sides three or four inches shorter, or the sides may be long and the front and back short. No one can possibly say it is either pretty or useful. An innovation from France is the skirt trimmed with a band, or bands, of a different colour. For instance, if the skirt is of navy blue, it is trimmed with bands of red or green, or, in fact, any contrasting colour. One dress that came from Paris showed a startling treatment of this style, the skirt being trimmed with no less than three wide bands, every one of which was of a different colour.

Short bell-shaped sleeves lined with satin of a different colour are being introduced on some of the new spring frocks for indoor wear.

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