



BY MRS. ERIC PRITCHARD.

I SUPPOSE January may more or less be called the Riviera month, and, however economically minded we may feel, there is no doubt about it that those who go abroad must have special gowns. Our winter garments will not do. The hot sun of the Riviera shows up the ravages made by London autumnal mud and fog, and, good as it may be for our health, the glare of the sunny South is neither particularly becoming to our looks nor our garments.

Freshness is what we all aim at, both in our faces and our clothes, but it is more easily attained in the latter.

Last year on the Riviera white cloth was *de rigueur*: this year again will pale shades of cloth be worn, such as light tan; but more popular still is pale lavender, as so many folks are in half-mourning, and, taking it all round, black will be most to the fore. To my mind black is not universally becoming, and it requires very smart dressing to look well at all. It is curious how few people realise this. Those with limited incomes think that they do much better by always dressing in black, but it is not so. Certainly there is nothing really smarter than black; but then, it is not to be carried out cheaply—if so, it is a failure. However, this year we must face the possibility of the necessity of making black look its best, for alas! mourning is general.

THE fashionable woman has such a charming way of talking of a little, simple black coat and skirt, and just a rag of a black crêpe-de-Chine evening gown, etc. But we know what the coat and skirt must be to look well; and as for the little rag of an evening frock in crêpe-de-Chine, it cannot be turned out under five-and-twenty guineas, especially as there is generally a little bit of lace, ever so simple, but just the

touch which has to be paid for; and so it is that money, simplicity, art, and good dressing walk hand in hand.

DESPITE all assertions to the contrary, every year at Monte Carlo we see sequined dresses, and although, perhaps, we are all heartily sick of jet, wherever there is mourning we see a quantity of it. There will also be lovely gowns of grey crêpe-de-Chine, studded all over with dull black and steel paillettes. It is early yet to predict, but, taking it all round, the Riviera season, in the matter of clothes, will be a dull one. This is not to say that it will not be smart, but simply that bright colours will be at a discount, and the rage for greys, purples, and mauves will be revived with the energy displayed three or four seasons ago. In the early autumn we noticed that the more vivid shades were giving place to stony, pastel hues, and more than ever will this feature be pronounced in the first spring tints.

THERE is no doubt that the sleeveless gown is ever at a discount for *table d'hôte* dining at Monte Carlo, and the new waved sleeve will be *de rigueur*. For, despite the efforts of the lady who wishes to display as much arm as possible, short sleeves will find no favour on the Continent except for ballroom wear and State occasions.

THE lace dress has by no means departed, and for *table d'hôte* it is ever revived, particularly mixed with chiffon. I am thankful to say that the undesirable fashion of outlining the pattern of lace with zigzag ribbon has disappeared. Why spoil a good thing? If one is able to wear lace at all, it should hold its own by virtue

of its merit in quality and design. There is nothing I so much dislike as inharmonious dressing. Colours and materials ought to blend without incongruity, and, while paying all deference to fashion, clothes should be influenced by the individual who wears them.



WITH regard to the walking-gown of the moment, reluctantly must we declare that the long, clinging skirt has more or less disappeared, and is likely to do so as the year rolls on. We may have a happy compromise, however, and the tuckings which are introduced on the hips and at the back are pretty and graceful. For ordinary cloth, everyday wear, the box-pleated and finely kilted dresses are distinctly smart, and show no exaggeration of which we need be ashamed.

Then, again, have I seen some graceful tunic frocks with three folds on each hip, somewhat suggestive of the pannier fashion, but not enough so to be aggressive. This I trust we shall guard against, for I do not care for panniers, though no doubt I shall be swayed by fashion to appreciate them later on. Now they have the merit of quaintness, and somehow we always connect Dolly Varden hats and fascinating chintzes with the period of panniers.

But to tell you of a grey cloth tunic outlined with a narrow but piquant embroidery in black and white. It fastened on one side, draped across the bust, showing a rounded chemisette of gofferéd gauze, with tucks between the gathers. On one hip the polonaise or tunic is caught up with a fanciful Louis XV. buckle and a girdle with tassels at the ends. The skirt is looped to disclose a petticoat of grey "panne." This was worn with a big black hat and a ruffle of chinchilla and "panne," with a muff to match.

My kilted walking-dress was carried out in blood-red cloth, the kiltings being held in place with rows of fancy black braid. The smart, short coat was also decorated with braid and flat silver buttons.

Of course, fur coats are still being worn, and short Eton ones in chinchilla look very *chic* worn with chinchilla grey cloth skirts decorated round the hem with tucks and pipings of grey cloth mixed with silk cord.

Silk cords are most popular on all tailor frocks, and more or less take the place of braid. The paler blues of the early part of the season have certainly given place to the cold grey tones, though some beautiful pastel shades decorated with black and white are still to be seen. The smartest of these are made with

a bolero coat, or, better still, a short double zouave; and in all cases are we wearing soft lace and chiffon and suchlike ethereal fabrics at the neck.

This, I think, is an ever-becoming fashion, and softens the hardness of any tailor-made frock. Of course, under our coats the most delicious and dainty little washing-silk blouses, composed of a wonderful mass of tucks and pipings, are to be found.



ALL-WHITE feather hats will be noted in Monte Carlo, and some black hats of a deadly silken hue. But, be fashion what it may, I have never cared for *glacé* or silk headgear; it is too hard, and requires a great deal of softening to suit any face. Velvet has a glory all its own, and, mixed with "panne," has certainly been the favourite fabric for the winter; and it will continue to be so until we may adorn ourselves again with chiffon and floral decorations.



AND NOW I must return to the prosaic details of evening dress for county balls. The dowager's fabric will certainly be "panne," and some of the prettiest in this material are made severely plain with the swathed Princess effect, merely decorated with the old family lace and diamonds. Ivory "panne" looks well softened with chiffon and lace; but, light as it is, I do not think "panne" has ever quite reached the charms of *miroir* velvet, and for the younger woman it is not really so becoming or so graceful as crêpe-de-Chine, gauze, and chiffon.

But, as I say, for the matron "panne" is an exquisite material, and some of the painted "pannes" are really beautiful inserted with old point lace and the corsage trimmed with it. There is no doubt, too, that some of the heavy and magnificent makes of brocades are coming in for evening wear—for trains, at any rate—and as long as they are softened down by chiffon they certainly prove useful wear. Personally I do not think anything can beat chiffon—chiffon of every shade, the only decoration being lace. But this is extravagant wear, and not intended for every one. The simplicity and charm of a black evening gown, the corsage veiled with old lace, are unsurpassed for *chic* and soft becomingness.

We seem rather inclined to pouch some of the evening bodices in the front; and this is a pretty idea, as it makes the waist appear smaller, especially when it is encircled with a wide sash of soft Oriental satin or crêpe-de-Chine.

I have seen some lovely cloth evening dresses—the very finest, most delicate cloth in pale tones, lavishly trimmed with real lace. A severely plain Princess gown of duck's-egg-blue cloth had the *décolletage* outlined with mauve "panne" and some beautiful lace: it was simple, but the whole of the elegance of the costume lay in the tone of the colour and the beauty of the cut of the Princess robe.

But for the woman who likes frou-frou we are still using as much as ever the little puffings, gaugings, scrollings, and general air of fairy adornments. Fichus, too, are popular; perhaps more so than ever because the Watteau tea-gown has gained favour, and this requires elbow sleeves and a fichu.

That reminds

A "DEMI TOILETTE" IN BLACK CRÉPE-DE-CHINE, THICKLY EMBROIDERED WITH JET SEQUINS, AND DRAPED WITH PINK CRÉPE-DE-CHINE; WORN WITH A TOQUE OF GREBE AND A WHITE FEATHER BOA; THE SQUARE NECK AND SLEEVES TRANSPARENT, OR LINED WITH PINK CRÉPE-DE-CHINE.



me that some of the Watteau brocades are really quaint and charming, and the French designs are being produced in black brocades.

We are still inserting lace in the blouses as well as evening gowns, and one of the prettiest blouses of the moment is a Renaissance lace one over white chiffon, pulled over a wide sash of black or mauve "panne" or ribbon; and again is the tucked *glacé* blouse with an entire vest of old lace, while just at the neck comes a touch of chiffon gauging, still to the fore.



A WORD on travelling costumes. A lot of us will be travelling this month, and we must remember that it is a cold one. Neatness is the most essential thing in a travelling-frock. A little plain cloth or serge gown looks well



SEMI-FITTING COAT AND SKIRT OF BRIGHT DAMASK ROSE-RED CLOTH ARRANGED IN STITCHED PLEATS; THE VEST OF LACE AND A PALER SHADE OF ROSE "PANNE," WORN WITH A BLACK WHOLE FOX BOA AND MUFF TO MATCH.

made with a box-pleat all up the front, finished with stitchings and a stitched waistband, with a box-pleat at the back. This is easy to get into, and if well made is distinctly smart.

Then the coats and skirts are of many varieties. I hope next month to tell you of the new Riviera tailor models which are being thought out at Thomas's, of 32, Brook Street, W.

Then there are the travelling-coats and loose ulsters, and if we want these of a workmanlike style we cannot do better than pay a visit to that sporting tailor's emporium.



AND now the people who want "do-ups" and have clever maids who can manipulate bits of gauze and lace into tea-gowns, etc., will find the remnant a blessing, and would do well to wend their way to Messrs. Lewis & Allenby's, of Conduit Street and Regent Street, where the half-yearly sale is in full swing, and where exquisite bits of stuff, lovely colourings in evening materials, soft *crêpe-de-Chine*, Oriental satins, etc., are bargains worth picking up. The greatest reductions will be found in all departments.

Here, too, fortunate folks will pick up some beautiful Parisian models of evening gowns tremendously reduced. Messrs. Lewis & Allenby make a point of clearing out the season's stock at any cost; and shortly will the new spring modes be declared, and fickle fashion will have some other delightful confections.

By the way, I want to tell you of an ideal black gown I saw there: but it was some time ago, and I doubt if it will ever live to the January sale. It was made of the new satin antique—that is to say, it more nearly resembled a satin than a "panne," though it was a cross between the two. It was quite simple, the bodice being cut square and low, disclosing a chemisette of soft ivory pleated *crêpe-de-Chine*, run through with *bébé* ribbon. The rest of the bodice fastened across, and the long train had tucks over the hips and at the back. The idea of an underskirt was brought in by the front forming about five inches of tucked *crêpe-de-Chine*. One sleeve was of *crêpe-de-Chine*, caught up with velvet ribbon, the other being of the plain satin antique cut open to show the top of the arm.



BUT one word on fur coats. So many of my friends have come out with

glorious Christmas presents; and one of the best things I have seen is a tight-fitting bolero of chinchilla, cut long in the front and short at the back to show a waistband of stone-grey velvet and a cloth skirt of the same shade. The collar is rolled over with a beautiful piece of old lace, and the vest of chiffon and lace is a lovely mixture with fur, it being intermingled with folds of chinchilla caught with a Parisian diamond clasp at one side of the waist. A large fur toque was worn to match, with clusters of white tulle and violets thereon. This was an ideal gown for Prince's, although really for skating purposes one does not want such a hot coat, except to put on when one is not taking exercise. Why people who skate in fur do not catch cold at Prince's I cannot make out; but then, who thinks of health compared with fashion?

I have seen some smart little Russian sable coats. One had a tight-fitting back coming just below the waist, the front turned back to display two huge revers and a vest of ivory "panne" and old lace. Truly it never comes amiss to mix good lace with fur. Worn with this was a toque of violets adorned with goffered wings of white tulle and sable tails.

But as smart as anything are the short broad-tail coats trimmed with chinchilla or ermine, though the latter I never like for day wear. Still, it suits some people, particularly with the all-white feather hats.



OF course, as the Riviera season comes on some of the best models in fur will take the form of capes, for no one can exist without a cape of chinchilla or sable. I really think, putting comfort apart, that the shorter sable capes look the best, dipping slightly at the back. I suppose this will be the fashion for yet another season, and what will the prices reach?



THERE is one phase of fashion which is perfectly lovely at the moment: that is millinery. It takes now quite a clever Englishwoman to get an ugly hat! And here, you know, our countrywomen are at their very worst, for an Englishwoman who is really clever over the rest of her clothes is quite hopeless regarding headgear.

But during sale-time we really ought to try



From a photograph by Reutlinger.

A LACE DRESS.

to pick up some becoming models. Then for a guinea we can obtain glorious specimens of headgear. But an Englishwoman as a rule tries to pay this as her usual price for a good hat. Now to the economical this may sound extravagant, but a good hat cannot be got for less than two guineas, while a nice one costs four. But the latter you can wear a full season and always look well turned out; then you can put it carefully away, and the following season have it done up for a few shillings, and it will look like new. And so where is the extravagance of getting one good hat? The fatal plan which most Englishwomen pursue is to get several at £1 5s. or £1 10s. During a London winter the hat is quite the most important part of a woman's dress, for if you look nice and neat about the head in a London fog one does not trouble much further.

There are some lovely specimens of picture hats in stamped velvet. I have not seen many of these out of Paris, and, of course, they must be beautiful in form and shade, because beyond this there is little trimming required. A violent shade of pink, with a cluster of sable tails and a piece of the same exquisite fur on the brim, appealed to me. The hat was of picture shape, was worn on a classical head, and was neither exaggerated nor eccentric. But I do not expect you to pick up this sort of model for a guinea.

At this time of year nothing is more useful than a toque, particularly travelling ones. There are all sorts of pretty models in cloths, with just a cluster of violets at the side, which are charming and not very costly. Then you are sure to get some pretty, long-shaped toques of shaded velvets which have been so much in vogue during the winter, and I have myself seen some lovely models left in Regent Street. The Maison de Modes is a happy place to visit at sale-time, for nowhere do we find prettier or more original confections.

I cannot say I have any further affection for the fur toque. Perhaps it is jealousy, for I would not mind possessing one in Russian sable; but still, I think they are apt to look heavy. I have seen some lovely models in chinchilla, and with these I must say I like the incongruous mixture of pale pink roses and deep purple violets.

IN smart circles veils are little worn; but the winter is cold without one, and our complexion, touched by frost, looks best beneath a veil. I

prefer a toque with a veil, though a big hat may look well without one.



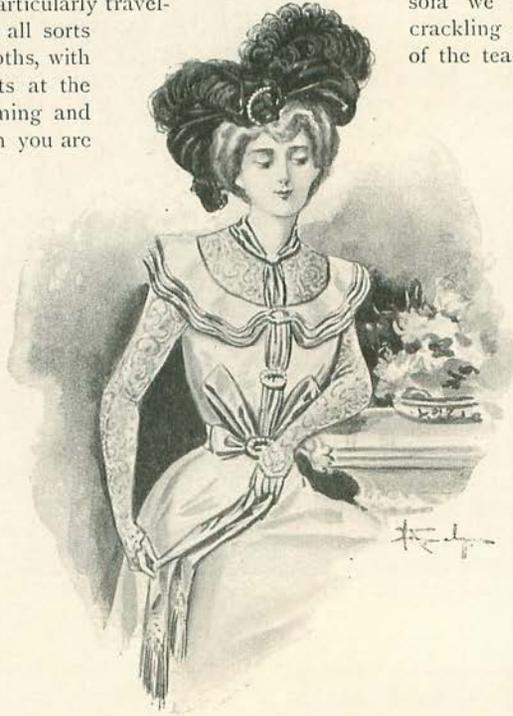
FOR tea-gowns, of course, Oriental satin, crêpe-de-Chine, and chiffon are the leading fabrics; the old idea of stiff brocades, except perhaps in the Watteau tea-gown, has disappeared. We are so luxurious nowadays that we want our clothes soft and comfortable as well as beautiful and becoming, and the tea-gown, to be a real *garment de luxe*, must be soft and clinging. As we lie on the sofa we do not require a stiff, crackling garment, and the object of the tea-gown is its mystery and

endless *frou-frou* of lace. Therefore chiffon or crêpe-de-Chine is the ideal fabric, and can be further adorned with "lacy, frothy nothings."

Then sensible folks (and a pretty and economical idea it is) line their Oriental satin gowns with nuns'-veiling. This is pretty in white, with a large tucked collar of mousseline-de-soie finished with lace, and confined with a broad girdle or sash ribbon at the waist. A pale green Oriental satin looked very lovely with a mauve tucked crêpe-de-Chine collar inserted with deep lace, and yet another in salmon pink had a

white collar inserted with bébé ribbons.

Most of the tea-gowns have a X-way Watteau at the back, or a double large one with a ribbon or girdle passing underneath it. Some, too, have a large flat box-pleat, and pretty soft French muslin ones have these back and front, with a large bow of lace tied across the bust-line, and a double cape collar also of lace. This makes a pretty little simple peignoir or tea-gown.



SIMPLE BLOUSE FOR A GIRL IN WHITE CRÊPE-DE-CHINE, EDGED AND TRIMMED WITH PALE BLUE "PANNE," WITH TRANSPARENT SLEEVES AND YOKE OF CREAM LACE. LARGE BLACK HAT OF "PANNE" AND FEATHERS.

IN the February number of THE LADY'S REALM will be found some preliminary particulars of another Grand New Prize Competition for a 55-guinea upright grand piano by the well-known firm of Messrs. Chappell & Co., of New Bond Street, W.



BY MRS. ERIC PRITCHARD.

IN the days of our childhood we were always told that fine feathers make fine birds, and we do not in any way lose our belief in that proverb as the years advance, for surely we all agree that beautiful women look best in sumptuous apparel. To my mind, it is ever a sad sight to see a lovely woman in a humble walk in life. I am not alluding to picturesque peasants, for they, in their national costume, perhaps look better than they would in any of Worth's or Félix's creations. No; what strikes me as being so sad is a beautiful woman who has a very limited income to expend on dress (and, alas! there are many such cases)—of course, I mean amongst those who would scorn to wear what they know they would never be able to pay for.

And what a difference do clothes make! An averagely pretty woman, providing she is tall and well proportioned, would look *beautiful* in a thirty-guinea gown of real lace and cloud-like effects of chiffon, whereas in a five-guinea "reach-me-down" she would pass, no doubt, unnoticed.

Of late, dress has become very expensive. To be in the fashion we must have a quantity of furs; and they alone necessitate a fair expenditure, for they do not belong to the cheap order of things. First and foremost does Russian sable still reign supreme, and nothing but the darkest hue will please a fastidious woman. Then she must be possessed of a short walking-coat in broadtail, faced with chinchilla or sable, while in the evening her opera-cloak must be bordered with the latter fur or ermine. Her really beautiful boa, too, if not of sable, should be of the best silver fox.

The newest ruffles are of accordion-pleated chiffon, edged with silver fox and finished with huge tails of the same. This is not a cheap novelty, but nothing inexpensive is tolerated in the really fashionable world. Therefore I

strongly advise the woman who wants to be well dressed to have one good gown, and to live in it until it falls into rags, which plan is a far more sensible one than having inferior models renovated by an inexperienced dressmaker.

SOME fortunate folks may have picked up really good models at the January sales. There were some delightful ones to be obtained at Lewis & Allenby's, of Regent Street, where a few lovely lace evening dresses were going at low figures. But, alas! the prevailing colour for evening dresses this season is black. Never has crape been more *en evidence*, and consequently broadtail has become one of the favourite furs. In Lewis & Allenby's fur department there are lovely models, some faced with ermine, others kept all black, which is, of course, *de rigueur* for deep mourning, although, somehow, furs are generally permissible.

AT this time of year the blouse seems to be revived in all its glory. It is as requisite for the Italian Riviera as for the French, and here again have I seen some lovely models at Lewis & Allenby's. A good deal of black and steel sequinned embroidery is worn, mixed in softly with chiffon and lace; and, as I have said, after black, half-mourning tones are of necessity the most fashionable.

Accordion-pleated chiffon has come in once more, and really nothing is prettier than a black blouse of this fabric, with a yoke or front closely pailletted with silver and jet.

FOR morning wear there are many pretty examples of little black-and-white shirts, chiefly in silk, some lined and some not. I always

maintain that a wise woman wears an unlined silk blouse or shirt over a tight-fitting silk slip ; this always ensures a good fit, providing she has the art of "putting on." This art, I am glad to be able to say, is becoming daily more generally acquired in England. Some years ago, in the minds of the uninitiated, the blouse was associated with an untidy sort of garment to be easily slipped into, something after the fashion of a bed-jacket. But truly is the old order of things changed, and the blouse or shirt can be one of the very smartest of all garments ; but it must be well cut and mostly composed of fine hand-work.



PANNE is still being used, and no doubt will exist through this cold month and the next. Particularly for evening wear and hotel dining is it useful. Most of the French evening gowns are being made with high necks, and the *toilette de théâtre* is by far the most popular for hotel wear and restaurant dining. It is accompanied abroad by a dainty toque or picture hat.

Cloth dresses of pale and beautiful shades are also being used for this purpose. A lovely one have I seen in a pale rose cloth, with a cuirass of a deeper tone of panne velvet, the slightly rounded yoke piece at the neck being of finest guipure over chiffon of a creamy tint. The sleeves are of velvet, and coming right over the wrists are lace ruffles which make a dainty finish. To be worn with this is a toque of violets, roses, and chiffon.



THERE is no doubt that those who are going abroad must be possessed of suitable garments. Many and varied are the blouses created, but the best have always a skirt of the same tone. There is a warmth about cloth which appeals to those going south in search of health, and it looks nice in the bright sunshine, in white or pale shades.



THE authorities predict that there will be a rage for jet—in reality there always is, more or less. Just now its popularity on headgear is foretold. We certainly want something to lighten the deadness of the black which is so predominant. Then some black cashmere skirts are being made with two flounces encrusted with jet, and sometimes relieved with silver paillettes. The whole front is jetted to correspond, with a square-cut bodice pouching slightly over a broad sash of black glacé ;

which reminds me that there is no doubt of the popularity of black glacé. As a trimming it is particularly effective, lightening, again, the sombreness of black stuffs



It is curious how soon we have returned to the pouched bodice ; but there is a decided improvement in the back of these, for now there are no gathers and the pouch is but slight, while worn with a wide waistband it is most becoming to slight figures. A band of glacé, let me tell you, is hard to beat for becomingness, as on account of its thinness it is of great assistance in giving a *petite* appearance to the waist.



THE rage for crêpe-de-Chine has by no means abated, and in this fabric have I beheld some lovely models for the Riviera, particularly in blacks and greys. A full, long skirt had strappings of glacé representing tucks at the top, whilst the bodice was pouched slightly back and front, with a triple cape collar of black glacé ; strappings of the same also appeared across the front and down the skirt.

A tunic effect was obtained in grey cloth, worn over a petticoat of tucked, violet panne, the edges of the cloth being scalloped and worked in a curious embroidery of violets. The yoke consisted of a net work of this embroidery over rose-coloured silk, finished with a large chou of rose and purple velvet.

A pastel shade of blue cloth had a short bolero, hand painted, and falling over a soft vest of tucked cream chiffon and a wide black sash. The blue skirt was embroidered in a black key-note design, outlined with chenille. One of the new chenille-spotted ruffles and a toque to match formed a fitting finish.



TAKING it all round, I think we may say that the toilettes for smart wear of all kinds are rather more elaborate. We are undoubtedly trying to bring in a good deal of trimming on the skirt. Some of our best-dressed women, in direct contrast, will endeavour to retain simplicity in their costume ; but the designing geniuses in the world of Fashion contrive nowadays to combine a simple effect with the most intricate mysteries, and we become possessed of an elaborate toilette in the belief that we have a simple little gown. But what matters so long as we are individually suited ?



AN EMPIRE TEA-GOWN OF BLACK ACCORDION CHIFFON, ARRANGED WITH A JET YOKE, SLEEVES, AND HEM, WITH A SASH OF MAUVE SATIN ORIENTAL.

From many rumours I learn that the closely accordion-pleated skirt will shortly come in again. This is very pretty when it is well fitted round the hips; but no mode is really so graceful for a tall woman as the tight skirt, with the broken folds at the back. I do not mean the severely plain one dragged across or buttoning down the back, for I never liked this style of exaggeration, which on a woman of stout proportions became ridiculous and vulgar.

It is very curious to note how, despite all Fashion's best endeavours, many women cling to the tight skirt. And surely they are wise; for after all, providing the garment is really well cut and suits the individuality and style of the woman for whom it is made, it will look nice and pass as fashionable. Remember, dear readers, we can all follow Fashion, be in it, and yet, so to speak, not of it; and even I, though one of the most staunch votaries of Fashion, never really admire a woman who looks as if she has stepped out of a French fashion paper. However, it does not come within my province to specialise: it is my business rather to chronicle Fashion at her brightest and best, and as she is at the moment. I only wish to put in a word of warning as to the modification of her vagaries. Never forget that a new note may be struck by an expert hand, and a really clever *couturière* knows well how to bring out the best points of a new mode and to make it adaptable and suitable to any particular wearer; but when we go blindly forward with a limited purse and invoke the aid of a working dressmaker, we find to our cost that the model we have so studiously copied becomes a failure. And here comes in all the danger of having a French model copied. Do not be always sure that, because it is charming in itself, it is going to suit you when made by an English copyist of a second-rate order.



AND now to tell you of some of the fal-lals of Fashion. Again are we wearing huge bows of spotted net and chiffon in preference to the tulle of yore, and black is as predominant as white. There has been a furore for the black glacé ruffles, spotted with chenille; but I do not know that such hard material as glacé is particularly becoming near the neck, although chenille tends, in a degree, to soften it. Chiffon, of course, is ever popular, while a woman would indeed be foolish if she dispensed with the beauty of a nice piece of lace. Nothing is so softening and becoming; and a good lace bow worn inside a fur collar is by far superior, to my

mind, to tulle or chiffon. The white tulle bow is a particularly French fashion, and really charming on the smart and *chic* woman for whom it was originally intended; but there are lots of women who look perfectly ludicrous in this style of butterfly bows. A tall woman with classical features should remain faithful to lace or the severe lines of fur.



I ALWAYS liked the idea of mixing lace with fur, particularly sable, but I must say that tucked and goffered chiffon seems to suit the long silver fox boas. Fringed ends are still to be seen, but they can almost be considered as things of the past—in fact, I am thankful to say that the new French models are not being inundated with fringes. I think they were so seldom pretty and seemed to age the wearer.

The fichu of lace and nets is being almost as much worn as the bow. Fantastic chemisettes and jabots of lace will be run through with broad velvet ribbons; not that this is a particularly new fashion, but it is always a pretty one.



HEAD-DRESSES do not vary much. Bright, coloured ribbons will be worn in the hair when the latter is parted at the side. Sometimes folds of soft silk or tulle are put on the head in turban fashion—not the little wisps we used three or four months ago, but a superior and larger style of decoration.

Artificial flowers are but little worn—that is to say, as nosegays; but they will be visible on the new spring toques, as well as helping to lighten our furs—violets and roses being the favourites. Some smart folks intermingle their real with artificial flowers, scenting the latter with perfume. A bunch of violets deluged with Mülhen's Rhine Violet would pass for Nature's own.



How curiously has the lace handkerchief disappeared from the foremost place in Fashion's list! I mean to say, if we have a really good one we can certainly use it, but a plainer one in the most beautiful. Finely embroidered lawn is considered more *chic*.



"EMPIRE" fans, plentifully bespangled, are, of course, a great deal used; but those of ostrich feathers on a large scale are slowly but very surely creeping into favour once more—not

that they ever really went out, for they are far too becoming an adjunct to one's toilette to be lightly cast aside.



In gloves there is little variety. A few *chic* folks are wearing mittens. White kid and suède with black strappings are very smart with our dark day frocks, though perhaps the palest shades of grey and tan are still the best, the only permissible elaboration taking the shape of tiny pearl buttons.



DAINTY little fronts which take the place of shirts under our coats are of mousseline-de-soie or chiffon, painted or embroidered. Some of these fronts are in lovely colourings, the ethereality of the fabric being rendered a little more substantial by the addition of some beautiful panne or velvet. Silver and chenille embroidery and pailletted lace are as popular for fronts as for blouses, while neat little examples are being made of stitched panne, softened with chiffon or lace at the neck.



FANCY belts have somewhat disappeared, except those in old chased silver. Glittering snake girdles are being worn with tea- and lounge - gowns. Very lovely would one of these

snakes be in Parisian diamonds. And that reminds me that there are some designs I have just seen at the Parisian Diamond Company's head branch, 143, Regent Street, W., of which I should like to tell you. The craze for jewellery has not abated in any degree, but the time of mourning has accentuated the liking for pearls. It is possible for every one to be fashionable in

this respect, for rows of beautiful pearls are obtainable for a guinea. Some of the newest fichu and neck chains (now almost more in favour than ropes) are finished with fantastic ornaments of diamonds, with pearl drops. These pendants are becoming very popular. Particularly beautiful is the diamond and pearl harp. The shape of the instrument is artistic in the extreme, one side of it being formed by a diamond snake; a round pearl is supported by one of the strings, whilst a pearl drop appears at the bottom of the pendant. Another charming design is a true lovers' knot with long ends twisted into a point to form a frame for a spray of diamond leaves and pearl blossoms. In diamond and turquoise pendants the choice is endless.

The turquoise still appears to be one of the favourite stones, and certainly a most becoming colour to people with blue eyes, but the emerald runs it close in popularity. Some of the brooches can be used as buttons, and the Louis XV. period is well represented in diamonds and emeralds. A pretty design for a brooch is a spray of diamond leaves with pearl flowers, and on the stem a little diamond bird in the act of pecking one of the blossoms. Hearts, harps, bows of the Louis XVI. period, and true lovers' knots all appear to be popular designs for brooches.

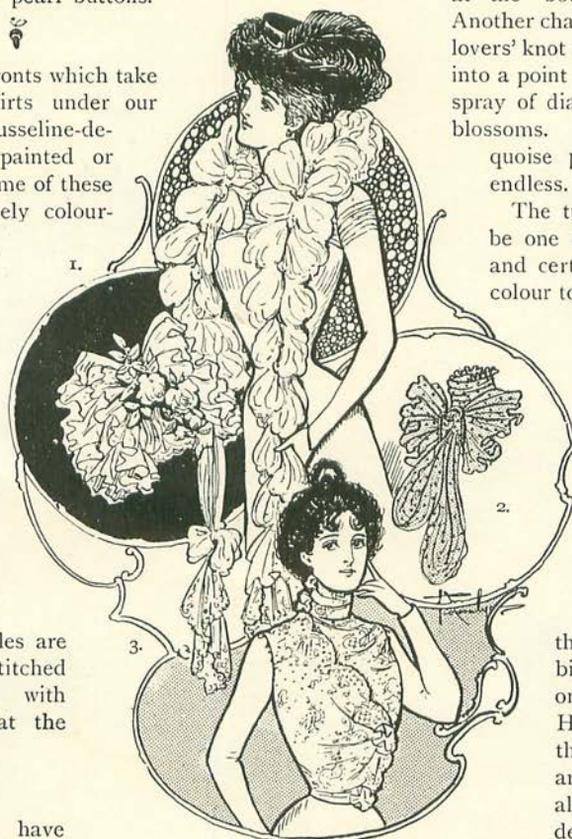


IN buckles there has not been much change of late. We all seem to prefer the plain ones, either square or oval,

simply set with diamonds, though at the same time the Parisian Diamond Company have some lovely designs in cloak clasps, one of which appears on the next page.



TRULY in these days we are nothing if not luxurious. We are not content now with any-



NO. 1.—A BOA OF WHITE CHIFFON AND LACE, WITH A MUFF OF CHIFFON FRILLS TRIMMED WITH ROSES.

NO. 2.—A LARGE BOW OF SPOTTED BLACK CHIFFON TO PIN ON DRESS.

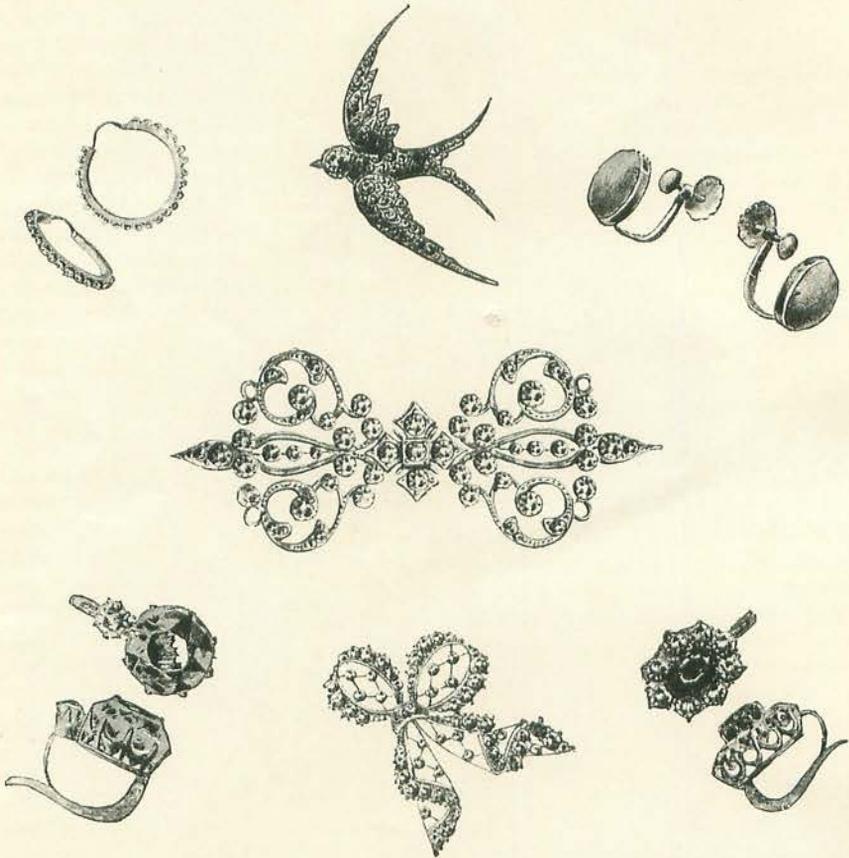
NO. 3.—A FRONT OF OLD LACE TO WEAR WITH COATS TRIMMED WITH ROSETTES OF "PANNE."

thing less than diamond hat-pins, and these give wide scope for ingenuity in design. Whole birds of different kinds, or their wings alone, are very effective, whilst here, as elsewhere, true lovers' knots play an important part.



EARRINGS have come in, and; apparently they mean to stay. To the majority of faces they are becoming, and I believe many people who now abjure them would no longer do so if

REGARDING tailor-made gowns, this is a particularly happy time to pay a visit to 32, Brook Street, W., for Mr. Thomas makes a speciality of Riviera frocks; and, as the hunting season is more or less over, we shall get his best ideas for spring models, both for town and country wear, in addition to a particular sort of tailor gown which always has to be built for the Riviera. How ridiculously out of keeping would look our serviceable covert coatings and tweeds in the sunny South!



it were not for the barbaric notion of piercing the ears. This, let me tell them, is not necessary nowadays, for the Parisian Diamond Company (ever first in the field in invention) have brought out a special design for non-pierced ears, by means of which the earrings may be screwed on to the lobe of the ear. The large Neapolitan earrings are occasionally seen; but I think the most popular are the cluster earrings with turquoise, emerald, or ruby centres, drop pearls, and solitaire diamonds. Round pearls are also worn, and the simplicity of these makes them most appropriate wear for young faces.

Even in the tailoring world is black the predominant colour, though Mr. Thomas showed me some lovely models in pale greys, trimmed with black and silver braids, suitable for half-mourning. White, too, will be worn, but not so much as last year. Black military braid promises to be popular, used on fine black cloths. Mr. Thomas does well to set the fashion in braiding, as he is a thorough master of this art.

What a liking we all had a short time ago for odd red and tomato shades! But this has abated, and purples and mauves come after

blacks and greys. In fact, we have returned to Lenten colours, and, taking it at its best, this Riviera season cannot fail to be a sombre one.



It is difficult to learn from Mr. Thomas as to whether he is going to make long or short coats, boleros, Etons, or what, for the simple reason that he has every variety. He is fortunate enough to boast an exclusive *clientèle* who claim a little individuality. I think I may safely conclude that, on the whole, he favours the bolero, adorned with sportsmanlike strappings, stitchings, or braidings.



THE box-pleated and kilted skirts promise to become the favourites for tailor frocks. They have a neatness, when well stitched and pressed, which is essential to this class of garment. I have seen a pretty biscuit cloth, the skirt almost plain, except for stitchings at the back of the triple box-pleat and on the two side seams. It was worn with a very elaborate cloth bolero, braided with green and gold, and disclosing a glimpse of a green leather waistband. The front was of cream panne, intermingled with chiffon and run through with a broad green velvet ribbon.

A smart day frock, suitable for skating, had a skirt of black cloth, bordered with narrow sable tail. It was worn with an Eton coat, adorned with a huge sailor collar and revers of the same fur opening over a tucked blue silk shirt. This, of course, was accompanied by a sable toque.

I MUST say I am somewhat surprised at the entire revival of the fur toque. Fashion changes so quickly that one could hardly imagine that the same headgear would reappear in all popularity for a third season. Still, fur is always good style, be it only sufficiently costly.



LACE is not nearly so much worn on millinery this year; tucked chiffon and tulle seem to have taken its place. With a white tulle and sable toque we should wear a bow of the former at our neck, and this is always bright and pretty, providing the wearer will freshen it often enough. But let all beware of spoiling the effect of regal fur with a chiffony mass of bedraggled white.

The winter has shown some lovely millinery, but I believe the shapes in the spring will be still prettier. In direct contrast to the mode of wearing our hats

tipped on to our noses, some good models will be turned right back from the face with large, wide, sweeping curves.



VISITING-GOWN FOR THE SOUTH OF FRANCE, IN FINE BLACK CLOTH, STRAPPED WITH CLOTH, AND TRIMMED WITH BRAID AND BLACK CARACULE, WITH A MAUVE TUCKED SILK SHIRT; SOME BUCKLES AND BUTTONS OF FINELY CUT STEEL.

(Sketched at Messrs. Thomas & Sons, 32, Brook Street, W)



LONDON AND PARIS FASHIONS.

BY MRS. ERIC PRITCHARD.

AT last has Dame Fashion taken a more definite turn, for whether March comes in like a lamb or a lion, new clothes are the order of the day, and though they may be warm, they must have an outward appearance of spring.

On one subject, however, we are much divided, and that is the skirt. The controversy has been sharp, and no doubt it will be fierce yet. The authorities in Paris emphatically decree that the skirt should become elaborate, and that pleats must be visible on all day-gowns. Large flat tucks, too, both perpendicular and horizontal, will be conspicuous on cloth and cashmeres.

Enthusiastic folks who like to out-fashion Fashion herself will cut their skirts up in all sorts of styles, and trim them with braids, gimps, guipures, and strappings.

The ordinary everyday walking-skirt will again be round, and pleated, goffered, or tucked for some little distance below the waist. If the waist be round and small, this is a becoming style, and this skirt looks well worn with a wide sash and fantastic bolero.

There is certainly a tendency to drape our skirts. We are looping them up in a curious way on one hip, and particularly is this the case with the Princess robes. However, we may still wear a graceful skirt with pleats and tucks falling in becoming folds downwards.

Some of the newest notes of fashion will be struck by the polonaise, and the Princess and Empire robes are revived in all their glory. Some of us still wisely retain a shapely appearance about the top of the skirt, but there is no doubt that the craze for fulness at the knees and frou-frou about the feet will render walking an impossibility. At the same time, I think it very probable that a few exclusive leaders of fashion will remain faithful to the tight skirt for some months to come. Yet after all

the public naturally like what suits the million, and the modified skirt is far more likely to do that than the eel-like one of last season.



MORNING GOWN IN PALE GREY CLOTH, TRIMMED WITH AN APPLIQUÉ OF BLACK GLACÉ.

NOTWITHSTANDING the amount of mourning that prevails, dress is certainly getting more elaborate, which is the natural sequence of the introduction of pleats, draperies, and embroideries. The latter are very beautiful, particularly in all black and silver and black, and the embroidered robe is very different from the sequin-jetted garments of which we have got so tired, the former showing an intricate mass of lovely handwork.

BUT now to touch on mourning-costumes in general. Black will, of course, be the prevailing tone in the fashionable world for the present, and we have somewhat returned to deep mourning—that is to say, crape is freely used in addition to lisse, tulle, crêpe de Chine, and crapy silk materials. Mourning is, no doubt, responsible for the revival of cashmere in black and grey of many qualities. This is in itself a beautiful material, and adaptable to drapery. More than ever have we eschewed all attempts at stiff brocades and satins. Some of our black lisse gowns for half mourning will be relieved by strappings and trimmings of glacé or Oriental satin, but again is glacé of a softer make than the crackling silk which is ever associated in our minds with serviceable foundations—it being known as taffeta glacé. As a trimming it is particularly adaptable, and gives a brightness to the dulness of cloth or any black material, and the deadness of its hue, combined with its glistening effect, is very smart and generally becoming.

BUT much as we see glacé on dresses, I do not think it will be in request for headgear, as it is too hard to give the requisite softness to a face. Here again will chiffon, mousseline de soie, satin Oriental mixed with chenille, and dull jet be utilised. Fantastic straw and chenille picture-hats will be plentifully trimmed with ostrich plumes, which are ever lovely embellishments to a picturesque face.

ALTHOUGH we have already seen some charming boleros in fur, this shape will still be a distinctive note in the early spring cloth gowns. And here again can the tailor's art be displayed in elaborate braiding and gimps. Soft pale grey and mauve cloths will be embroidered in blacks and silver, some disclosing very wide waistbands of satin Oriental or glacé in the same shade. With the boleros we shall wear the shorter, full skirt, trimmed with

several graduated bands of glacé, braid, or other trimming from the hem to the knees.

IN evening dress also will the bolero, or at any rate the bolero effect, be seen, and very lovely it is in chiffon and lace. The width at the top accentuates the smallness of the waist. Again, too, are the pouched bodices *de rigueur*, both back and front, but they are only noticeable on some of the exclusive models, and I am rather doubtful as to whether it will become very popular; however, time will show. Personally, I hope it will be kept an exclusive model, for it is very becoming where it suits, and extremely hideous where it does not.

IT is early yet to speak of chiffons for day wear, but I think as time goes on my prophecy that accordion pleating will be in vogue will be found a correct one. For the moment they are delightful for evening wear, particularly in unique colourings. Odd shades of magenta and purple are appearing, and of course in Paris during early spring they are always faithful to mauves and greys.

BEAUTIFUL lace embroideries appear on the best evening gowns, many of which are cut *en Princesse*, with lace embroidery for the sleeves and bolero, and sometimes as a tablier on the skirt.

AND now to tell you of a few pretty models. A charming black cashmere frock was tucked from neck to feet perpendicularly; it had a small box pleat of glacé to the waist, where it was caught with a narrow cross-way piece of glacé; a triple collar was made of the same fabric, with a small design of chenille and jet embroidery thereon. This disclosed a little nest of tucked and inserted white chiffon, and was worn with a large black picture-hat and a black accordion-pleated ruffle, edged with chenille. The skirt of this was more or less tight to the feet, where it came out into voluminous flounces.

A pretty model in wine-coloured cloth had about six deep tucks round the hips, otherwise it was long and tight. The bolero of the same shade of miroir velvet disclosed a chiffon vest relieved with écru lace and a wide black kid belt.

AND here I must say a few words as to the charms of suéde. It lends itself to perfect



MOURNING-GOWN IN BLACK CASHMERE, TRIMMED WITH CRÉPE, WITH A TUCKED MUSLIN VEST AND COLLAR. CHILD'S FROCK IN BLACK VELVET AND WHITE CRÉPE DE CHINE.

fitting, and when in the hands of a really good tailor it is a creditable production ; it is also too expensive to become common. As trimming in tan or black, it will be used amongst the sporting contingent, or for ordinary smart wear it makes a delightful coat.



SOME of the new spring paletots are charming in grey cloth, and here is the triple cape much *en evidence*. Many of them fasten up the front with large, curious buttons (fantastic buttons still being a special feature in dress), and have a flounce of velvet or silk near the hem. They are cut fully long, and of themselves form a train. Except for travelling and driving, they could not be called useful garments.



SOME pretty home evening gowns, which would do equally well for demi-toilette abroad, seem to hit a happy medium between a dinner and a tea-gown. They have under-dresses of pale shades of Oriental satin, covered with capes or Princess robes of accordion-pleated chiffon or spotted net, trimmed with fine appliqué lace. There is no doubt that softness is the order of the day, and chiffon, lace embroidery, fine nets, and gauzes are all highly approved of by Dame Fashion.

In evening gowns there is evinced a liking for elbow sleeves, which of course are worn in conjunction with a Marie Antoinette fichu ; but somehow or other they are not *very* popular, and no wonder, for they hide the prettiest part of the arm, and leave only the sharp elbow disclosed. I much prefer a sleeve formed merely of strappings, or a transparent one reaching to the finger tips.

I think we may safely say that the fringe has departed from evening gowns, although I must confess to having seen it reproduced in some Parisian models of softest *crêpe de Chine*, encrusted with a raised design of rose embroidery, trimmed with a fringe of pink and white silk ; but it was narrow and inoffensive. This garment was cut in polonais fashion, and displayed a corsage of vieux-rose miroir velvet and point lace. The velvet also formed an appliqué covering the whole of the *soie-de-Chine* polonais.



ALTHOUGH round band bodices are always in fashion, the revival of the old Court style is seen in some pointed ones. Softened with lace and chiffon, they suit some figures admirably, but they cannot be attempted in the soft, clinging

fabrics to which we incline, so that I think the cuirass bodice will be something of a rarity. I have seen some lovely examples in black satin and dark wine-coloured velvets, and in every case they had a berthe of old lace.



ANY woman who has good jewels and old lace need not trouble about too closely following the eccentricities of fashion. Real lace can never come amiss, even though certain journals tell us that "lace is not being used." They might just as well say diamonds and pearls are no longer the fashion. So long as our leading dressmakers possess the taste they have of late evinced, so long shall we use lace and chiffon as trimmings—and, indeed, very often as entire robes.

Sometimes the polonaises are cut open to show the front, and here the craze for embroideries will reappear—in fact, they have appeared, and beautiful examples have been seen in pale mauve *soie de Chine*, embroidered with silver and mauve silk.



IN all evening models do we behold immense fullness round the feet, and very lovely and graceful they are in clinging, soft materials.

There have been some beautiful home dinner frocks, slightly *décolleté* at the neck, made entirely of black accordion pleating inserted with beautiful fine string-coloured and *écru* guipure in deep shades, which will certainly be used in lieu of white lace, except, of course, in mourning, when we are using *lisse*. And this reminds me that exquisite modes in evening gowns are to be found in this department at Lewis & Allenby's, of Regent Street and Conduit Street. The presiding genius here has a wonderful way of converting the most elaborate French model into a simple and graceful style to suit the individual, and he can combine the ringing note of fashion with the peculiarities that suit us best. The well-dressed women in Society nowadays are not mere slaves to fashion, in the sense of following blindly in its lead : they will not wear a model simply because it came from Paris, because they realise that what suits a short, plump French figure will not enhance the charms of long limbs and a supple waist. The Parisian has a wonderful way of putting on any garment and looking well in it which we do not possess, and it is therefore as well to be fully cognisant of the fault, and not copy every detail of a model exactly.

BUT now to tell you of some models which are in preparation at Lewis & Allenby's, of Regent Street, for the early spring season. As I said, the evening dress department claimed my first attention, and here some particularly attractive novelties appeared to me in many cases, on account chiefly because they displayed the eel-like skirt—that is to say, it was again introduced, but in modified forms, the modification being graceful and generally becoming. One particularly lovely skirt had the upper parts of mousseline de soie, with a large design of hand-painted roses thereon. This fitted closely, except just at the back, where the tight effect was broken by two graceful folds. An accordion-pleated mousseline-de-soie frill was veiled with two flounces of frou-frouing of Renaissance lace, heavily spangled with silver. The bodice had a draped *taille* of hand-painted mousseline de soie, surmounted by a *berthe* of chiffon and spangled lace. The sleeves fell off the shoulders, and on one side a piece of lace was dragged tightly across, showing the desire to possess the appearance of sloping shoulders, which mode will again struggle to get a footing in Fashion's list of novelties. This bodice was slightly pointed at the waist, and came over the skirt. As I said before,

the Court bodice of old is also striving for predominance.

There were some lovely Empire frocks in Oriental satin, covered with spangles. I also saw some specimens in jet and mail armour; and although we may be tired of sequins when the smart leaders of Society are mostly in mourning, we have to resort to them for evening wear; and if we have a really good jet frock, it always looks well and is becoming to the wearer. But it is not to be wondered at that we have tired somewhat of late of the hopeless-machine-imitation.

The Princess robes for evening wear at this establishment have a tendency towards being tight at the top, coming out *bien fourni* at the feet. Soft soie-de-Chine and clinging crapes in black, grey, and pale shades seem to be the leading characteristics for evening frocks, although there are some beautiful hand-painted soft satins as well.

Another beautiful evening gown was in bright pink chiffon, the accordion-pleated skirt, which was inserted with *pointe de Venise*, falling over a foundation of hand-painted satin. The bodice was low and full, finished with

a dragged *berthe* of lace, outlined with black chiffon ruching. This gown had long lace sleeves coming right over the hands, and was completed at the waist with a *ceinture* of pink *panne*,



EVENING-GOWN IN WHITE CHIFFON, WITH A BELT OF "PANNE."

(Sketched at Lewis & Allenby's, Regent Street.)

Some of the soft materials for young people were a great deal gathered at the waist, and sometimes only at the hips. For the young, tall, and slight this is a pretty fashion.

On my way out my attention was arrested by the sight of one or two smart French models in the mantle department of three-quarter length. A model in blue which hailed from Paris disclosed a much-cut-away front, two enormous buttons, and fancy revers and collar of dark blue velvet.

There were some pretty little black cloth coats, a wee bit longer than they were worn last year, mostly ornamented with an inner collar of velvet and a triple cape of cloth. There is an inclination to the cut-away effect in both long and short coats, but altogether there is no particular change to note in the coats of the moment. The bolero is as much *en evidence* as ever.

THE spring millinery at Lewis & Allenby's also deserves special attention. It is rather difficult to yet speak definitely of millinery. Lovely fine chip picture-hats will be as much as ever to the fore, and in direct contrast to these will appear some rather wide butterfly bows of accordion-pleated net chiffon and jet. Entire toques of tulle have I also seen, and these are charmingly light for the Sunny South. It is becoming more and more noticeable that our frocks and hats harmonise with each other.

The 1830 hat in a larger form is being revived, and very beautiful it is in a mixture of chenille and tulle, trimmed with black feathers. There is an inclination to wear it without strings, and thereby a change, if only a slight one, is effected. Wreaths of flowers are being worn on straws once more, and we have seen them a month ago on the felts; but there is nothing particularly new or pretty about this, and except for a few *dead* shades of floral decorations, I think this artificiality is rather apt to be crude. Give me plumes for preference, and in lieu of plumes, folds of tulle and lace. A few embroideries will also appear on our headgear, principally in connection with black Oriental satin hats. But millinery never takes a very decided hold on Fashion's list until Easter is over. Some of us cling to large felts, for March is a chilly month in which to put tulle erections on our heads, and at present only Monte Carlo leads the way with this ethereal head attire.

FOR evening wear the hair is being dressed higher than ever—that is to say, unless it be worn quite low. On the top of high erections we place feathers or beautiful jewels; in many cases, too, these jewels rest low on the forehead. Fringes are altogether out, though wise people still soften hard lines with soft curls about the temples. The hair no longer covers the ears, though it is worn very full, loose, and waved at the side.

NEXT month will be the period of new spring fashions, so for the moment let us bestow some careful attention on our lingerie. At the sales we may have purchased some beautiful pieces of brocade and Oriental satin, and these, with the help of a clever maid and a French pattern, we can convert into the most lovely petticoats, trimmed with endless yards of lace, which no real woman can resist buying at a January sale. Remnants of this description are often left on our hands, but a good patterned lace of the dirty or *écru* shade never comes amiss. Just now our petticoats are trimmed plentifully with it, and our corsets also show a piece at the top.

THE petticoat of the moment is a very elaborate confection. Although it fits tightly round the hips, it requires as much care in cutting as the overskirt, and is *bien fourni* from the knees to the feet with frills of accordion-pleated silk, lace, etc. Soft satins are delightful for evening wear, trimmed with a few flounces edged with a coarse patterned lace, the underneath frill being of accordion-pleated chiffon or soft silk. For day wear we are using the soft taffeta glacé.

Clever folks turn their evening dresses into beautiful petticoats, and there is really very little other use for the old-fashioned skirt, which is now the right length for an evening *jupon*.

The white petticoat will come in later on. In finest cambrics, displaying a great amount of hand work, beadings, insertions, etc., it is never out of fashion, but for the moment we are giving preference to silks and satins.

A goodly number of people are wearing very pretty-coloured satin knickers in lieu of the petticoat. The knickers are worn to match the chemise: the legs are very wide and trimmed with many tucks and lace.



NEW SPRING FASHIONS.

BY MRS. ERIC PRITCHARD.



THE new fashions this spring will certainly be charming, and variety will not be lacking. As I have discoursed elsewhere on the skirt of the moment, both from its beautiful and its ludicrous point of view, there is no need for further dissertation on the subject, except as forming part of a complete costume.

The all-important question in spring is colour. Black must still, unfortunately, be the predominant note, whilst grey of necessity comes second on the list. This will be tremendously worn, both for day and evening wear, in every imaginable shade, from a palish warm tone to the coldest slate of a *bluey* hue.

Cashmeres and voile will form some of the prettiest costumes for day wear, whereas chiffon, Oriental satin, and *crêpe-de-Chine*, lightened with lace, will be most popular for evening wear.

BUT first I want to tell of day costumes. Never was fashion more charming than it is this month, when not exaggerated; though, alas! we shall doubtless in a few weeks' time have departed from the best styles, which now mark what appears to be a very happy era as regards modes.

There is a decided tendency amongst the authorities to make grey the leading colour, both in costumes, mantles, and headgear.

IN Paris the craze for Empire and polonaise robes is still rampant, and most of our afternoon gowns are made in this wise. Very lovely was a polonaise of finest grey cloth, the tunic

of which was scalloped with a black-and-silver braid, falling over a closely kilted underskirt; this latter gave a pretty idea of *frou-frou* at the feet, and the long graceful lines are retained by the polonaise, which, in this case, was caught across the bust and fastened on the left hip with an antique clasp of gun-metal and old paste. A touch of lightness was brought in by a yoke of rose-pink panne and an inner pleated chemisette of black-and-white tulle.

Then the Directoire period is well represented in a pelisse, or rather a polonaise of wine-coloured *peau-de-soie*, worn over a cloth petticoat heavily embroidered in white and gold. The revers were also embroidered, and showed a Louis XV. jabot and fichu. This was worn with an all-black tulle hat, trimmed with a quantity of ostrich plumes and strings of white tulle.

GREEN always finds a certain amount of favour in the spring, especially in Paris; but here again purple and grey are more popular. The former is being produced in the richest of hues. Many of the cloth skirts are worn with velvet coats, fastened with quaint old buttons, and three-cornered hats of the Louis period. This colour looks delightful with a silver fox boa; and this, no doubt, will appear still, but not for long, for in April chiffon and glacé ruffles must somewhat take the place of fur.

There will be a decided liking for fichus, but these will be more adaptable to the thinner materials of the coming months. We are still

faithful to the transparent chemisette of finest lace, embroidery, or cap muslin.



SOME very pretty frocks which have done duty the last few weeks in the Sunny South were in white cloth, and others in a whitey-brown, which might perhaps be called the very lightest shade of khaki. Many of these were cut *en Princesse*, strapped and stitched either with cloth or glacé of the same shade. There was harmony throughout the whole, relieved with chiffon or net at the neck. The craze for contrasts is no more, and harmony reigns in its stead.

For casino wear an entire tunic and corsage of palest green crêpe-de-Chine showed an underskirt in the front of accordion-pleated chiffon of the same shade. The lace on the tunic was studded with turquoises and emeralds. Another in pale blue crêpe-de-Chine was tucked from neck to waist, pouched slightly in the front, and held in with a fringed sash of white Oriental satin. The large sailor collar and revers disclosed a slightly décolleté tunic of fine white Tambour lace. A huge cluster of violets was knotted in at the waist.



THE paletots of the moment are more or less attractive, those created for the spring being chiefly in pale grey and drab cloth. They are softened and improved by revers and a jabot of lace and chiffon, accordion-pleated chiffon frills taking the place of fur; in many cases however, feather trimming is used. This is perhaps a trifle elderly, and therefore not popular amongst *smart* folks, who never admit to growing old.



THERE is certainly a craze for buttons, if we may judge from the Parisian models, but I cannot say I have seen the best-dressed individuals make much display in this wise, except with Parisian diamonds and old French enamel.



SOME pretty paletots are cut à *l'Empire*, the yoke being of lace and chiffon, from which is hung the finest tucked face cloth or cashmere, with perhaps a fichu arrangement of panne or velvet. In some cases the cloth is accordion-pleated or kilted.

Some of the very newest paletots have a band at the waist and are pouched slightly *en Russe* in front. This ensures a better fit, as the skirt part is cut separately and moulded to the figure.

In all cases the paletot or polonaise is cut with a long train at the back, and shortens into flounces in the front. Whether it is a particularly becoming garment I am rather doubtful, but at all events it is novel, and is certainly useful for cold April days, and will be so until the time comes in which we can discard outdoor wraps.



THERE is no doubt that the craze for lace on every sort of garment will be remarkable. Some beautiful new headgear will be chiefly composed of black Chantilly, softened only by folds of chiffon and black ostrich plumes.

The all-lace and chiffon hat is one of the most becoming of fashions, and wise folks will rapidly adopt this mode, which up to the present has apparently only appealed to an exclusive few in Paris.



THEN we shall again see lace blouses mounted on chiffon; and accordion-pleated undershirts will be worn with lace polonaises. To those of an economical turn of mind what a boon would be a lace bolero utilised to wear with an old satin evening or even a day frock! for the lace boleros, cut up at the back and worn with a wide sash, will be a favourite spring fashion. In the case of evening frocks we may be permitted to wear a lace flounce, and this will be a great help to those who have to refrain from buying new gowns and are obliged to wear lengthened ones. Both for day and evening wear our skirts must trail at the sides, back, and in front.

In the country we are permitted to wear a few smart tailor-made frocks with skirts of ordinary walking length, but for all other occasions we must once more assist the crossing-sweeper.



BUT now let us turn our thoughts to spring materials. Very fine-faced cloths will be worn this month, after which they will give place to cashmeres, especially in grey. These are mostly trimmed with black glacé, only relieved with white near the face; but in all shades cashmeres will be deservedly popular. Some new fine-ribbed cloths, particularly in khaki, will be smart for country wear. Alpaca, in a coarse make, in black, Navy-blue, and brown, will be pressed into service for *chic* morning frocks. The prevalence of crape will produce a feeling for crapy materials, and once again will crêpon come into fashion, though it is difficult to tell so early in the



WALKING-GOWN IN BLACK CASHMERE, TRIMMED WITH KNOTTED SILK BRAID, WORN WITH A BLACK CHIP AND TULLE HAT, AND A MUFF OF PARMA VIOLETS.

season whether such materials will be universally adopted.



WHILE on the subject of new spring materials, I would recommend an early visit to Messrs. Lewis & Allenby, Ltd., of Regent Street, where just now spring fashions are at their best; and the new pale shades in cloth demand special attention.



IN the evening dress department do we observe the changes in the skirt when seen in its best form; while the exquisite accordion-pleated and painted chiffon Princess robes are in themselves worthy of note. Here again do we see the lace bolero destined for evening wear; and if we walk but a few steps in the mantle department, we find it produced in pretty cloths of fantastic designs for outdoor wear.



To the millinery department I went in search of something suitable for the Italian Riviera, and here, of course, the most pronounced feature is the floral decoration. Masses of flowers are placed together and form one of the latest vagaries of fashion. Arum lilies, anemones, daffodils, roses, and violets are crowded delightfully on a groundwork of pearl grey felt or straw, the latter, of course, being the more spring-like. A study in purple chenille and straw was covered with shaded anemones, auriculas, and lovely silk and velvet purple roses, the purple tints occasionally running into pinks. This hat was of the picture order, and was one of the most becoming I have seen. Messrs. Lewis & Allenby are to be congratulated on the manipulation of the same, for in this country millinery is rarely seen at its best. We are apt to adopt ludicrous lines, whilst our colourings are hopelessly crude. Therefore a "mad" creation in the way of headgear is, in our land, generally at once suppressed, and rightly, too, for none but a master-hand should touch curious shadings or daring shapes.

I often regret that English people do not make more a study of headgear. There is little more fatal to the appearance of an entire toilette than an unbecoming hat, but nothing

is really harder to obtain than a smart model, although a hat, to be up to date, need not necessarily be becoming. Some folks require a hat turned away from the face, others one that is tipped over the nose. The latter is more generally becoming, as it shades the eyes. Another thing Englishwomen should remember is that the coiffure is of as much importance as the hat. It is quite a common sight in the spring to see a lovely creation from the Rue de la Paix placed upon a screwed-up mass of uncoiffé hair. Such a wearer should have contented herself with giving 15s. 11d. for her hat in Westbourne Grove, instead of wasting six or seven guineas in the gay French capital. But this manner of buying and wearing is essentially English.

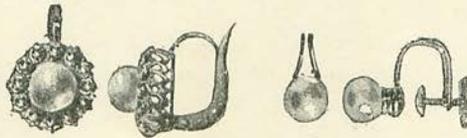
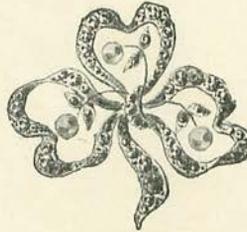


AS a race of dressers we are hopelessly incongruous. It has often been remarked to me that Englishwomen cannot dress so well as their French sisters because they do not spend so much. I differ from that entirely. The veriest little servant-girl in Paris puts on her frock with a neatness and distinction born in her — perhaps the most part of the dress is held together with pins, but the right effect is produced;

and we copy that particular little serge or cotton model faithfully in beautiful cloth — perhaps it is even *well* made—but it is put on over a pair of cheap corsets, and without the neatness which is necessary if we wish to achieve success.

No, dear readers. The British matron in general spends largely on her dress, but she likes a great deal of value for her money. She adores loud-rustling silks and satins, but ignores becomingness of colour and suitability in choice. The craze just now is for black, and here the ordinary British woman is at her worst, for black is only becoming to young folks with a good complexion. To look well it must be simply but beautifully made, with the requisite touch of white at the neck.

But still, notwithstanding my grumbling, Englishwomen in general dress vastly better than they did five years ago, and it is chiefly because they are content to wear less expensive materials and to pay a little more for the making and manipulation of the same.



NOW one word about jewels, for nowadays we have as much fashion in the wearing of jewels as in clothes—in fact, we may say that the order changes almost as quickly. The period of mourning decrees that pearls, sometimes mixed with diamonds, should be the chief gems of 1900; and, after all, there is nothing prettier or more effective than these stones, both for day and evening wear.

I think we may say that it is the result of the existence of the Parisian Diamond Company which has produced such a *furor* for pearls, for after all it is but an exclusive few who possess pearls, in any quantity, of great value. Nowadays we can all get a string or rope of pearls which defy detection, and which are immensely becoming in their creamy whiteness, particularly on black chiffon or a décolleté neck. At 143, Regent Street, W., the head branch of the Parisian Diamond Com-

pany, I was struck by the selection of pearl ornaments. Earrings seem to demand much of our attention, and these share their popularity with diamonds and turquoises, which can be worn by those lucky people who are not in mourning.

Very effective were the small fichu chains made of flat links of gold, finished with pearl and diamond drops. Here, too, are all sorts of new corsage pieces of the Louis periods. On the polonaise costumes we see many beautiful clasps, and they are, of course, also used on our opera cloaks. Buttons of the Directoire period have become the rage, and the Parisian Diamond Company will have hard work to meet the demand.

I am glad to say that, as far as I can see, with the exception of those who are in mourning, the turquoise seems to be the most popular stone.



A JET TOQUE, ARRANGED WITH BLACK PLUMES
AND A DIAMOND BUCKLE.



BY MRS. ERIC PRITCHARD.

I THINK it is quite safe to call the merry month of May the most important one as regards fashions. At last in London we have settled down to take spring and summer fashions seriously, to eschew exaggerations, and to accept the best that the season can give us. In the early months of the year we are so anxious for change that we welcome it, be it ugly or pretty, seeing the greatest beauty in novelty; but this feeling soon wears off, and by May the modes have been decided for us. Everything in the Park looks fresh and green, and, in accordance, we feel once more rejuvenated.

There is no doubt that fashion is after all, though fickle, a veritable wheel, inasmuch as year by year sees more or less the revival of two or three seasons ago. Take, for instance (though I am glad to say somewhat of an exclusive one), the pouched bodice. This has appeared again on some of the best models; but it is a great improvement on the old style of things, for now the pouch is ever so slight, and a wide waistband gives a generally becoming appearance.

I AM so thankful that we remain faithful to the softest fabrics, and the geniuses of fashion are for Princess gowns, swathing, soft folds of Oriental satin, crêpe-de-Chine, and chiffon round our figures. Some folks say you can have too much of a good thing, but I do not think you can have a superfluity of crêpe-de-Chine or chiffon, especially as they lend themselves in a wonderful way to the mixing of beautiful shades. Crêpe-de-Chine is especially adaptable to draping.

IN materials for day wear, cashmere still reigns supreme and forms the prettiest house frocks. I call them *house frocks*, because the

cashmere frock should be made long; but after all it will be just the same if we wear them in the streets, for Dame La Mode still decrees that we shall help the crossing-sweepers, though some of the new muslins will be of a more practicable length.

Real devotees will see the greatest possibilities in grey and the new pastel shades. There is something so subdued and mystical about grey cashmere, but to be effective it should be of the genuine Quaker tone. It has a *chic* of its own, and when worn by the right people it is inimitable.

Some of the very smartest day gowns are made Empire fashion, and on a beautiful, tall, slight girl, worn with an enormous black picture-hat, the effect is excellent; but as a fashion for the million the Empire gown is a failure.

A VERY clever Viennese confection was in palest mauve cloth, caught up Empire fashion into a yoke of pale pink and mauve Oriental satin. The accordion-pleated sleeves were also of the satin, and a large sash of the same was knotted at the sides, and fell down in fringed ends. The gown dropped in graceful pleats from the Empire yoke, but to describe how the back of that gown was cut would be an impossibility. It was long, flowing, and graceful, and had an extraordinary effect of giving great slimness to the wearer. But I must not forget to say that she was also worthy of note, as was the hat she wore—a fanciful creation of pale mauve bass, with three huge pink-and-red roses, and one black plume, incongruously dipping over the right eye. As far as I can recollect, the roses seemed to come from the top of the crown.

This fashion of decorating our crowns on the top is evidently coming in, and a lovely model I saw at Lewis & Allenby's had about five plumes emanating from the centre of the

crown, giving a most becoming softening appearance to the brim, and the face beneath the former consisting entirely of pleated tulle.

Another model had a high crown of faded roses. In fact, Messrs. Lewis & Allenby's summer millinery is well worthy of note. Most exquisite was a diaphanous confection composed chiefly of hand-painted gauze and chiffon. Then a charming toque consisted of two very large black lisse wings, embroidered with black paillettes. The crown was of closely gathered tulle, and an enormous black paradise plume waved across the front.

I must say I do love lightness in hats, and in May and June we can surely adopt this. Tulle hats have such a delightful way of withstanding a high wind, providing the veil is put on with care, and nothing surpasses a tulle toque for outdoor and restaurant dining.



THE finest tulle veil with fine spots, and a fine Russian silk mesh with one large and one small chenille round spot, are the favourites of fashion, all-black being the only wear, unless it gives place to brown. White and even black-and-white take a second place, though I suppose we shall see the white washing veils for cycling and the river.



REGARDING the angle at which we wear our headgear, there is great latitude allowed. I think it is rather smarter to place it right on the nose, although some *chic* little bonnets as well as some large picture-hats are turned abruptly away from the face; but the millinery of May is in every way delightful to contemplate.

The Louis XV. and Louis XVI. periods have been well represented in headgear, and this is as pretty as everything of that era is, while the effect of patches, as produced by the fashionable veil of the moment, and powder—well, we conclude a little is always used—completes the idea.



I SAID so much about the new skirt last month that I dare not launch forth again into the matter, but I am glad to note that, as the season advances, wise leaders of fashion are adorning themselves in picturesque flowing skirts. Of course there are some terrible exaggerations, but on the whole the skirt seen at Ranelagh, Hurlingham, and in the Park is of the most graceful order.

We are getting tired of the tucked skirt;

in fact, we have been tired of it for the last two months. It is one of those modes which out-fashions itself, and therefore cannot retain popularity with really good dressers. I think I predicted this when it first made its appearance. Remember that once a fashion becomes advertised from suburban localities, its reign of smartness is over.

Horizontal tucks are becoming to a very favoured few, and we have seen some dreadful examples, both in London and in Paris, when the stout woman chooses this style to accentuate her dimensions. But there have been, too, some smart exceptions. I like big horizontal tucks in dull *crêpe-de-Chine*, providing the wearer be tall and slight.



WE went almost crazy over the bolero and Eton coats in the early spring, consequently this, too, is a dying mode, though there are some very pretty duck and linen costumes still boasting an Eton coat, with enormously wide stitched collars.

The newest coat of the moment shows the shortest of basques, and these, to my mind, are immensely smart. Some *chic* specimens have been created in black glacé and black satin. Taking it all round, the mode which reaches below the waist line is more generally becoming than the bolero, which is apt to cut up the figure.

Talking of coats, I admire that of the Empire period. In black taffeta it is charming, or, indeed, in white Roman satin, which falls in exquisite folds and pleats suspended from a yoke, with a hood to match of coarse *écru* guipure.



WE have had suggestions in velvets and thick satins all the winter, but in summer finest cloths and taffetas make a charming wrap. It is always, to my mind, difficult to get a really smart wrap, and in this treacherous climate, whatever the month, we invariably require a wrap as the sun sinks. To see a dull old cloth jacket of a past season's cut ruthlessly crushing a smart summer muslin is really distressing. Therefore I implore every woman who claims to be well dressed to afford at least one good wrap each season. If she be wise in her generation, she will arrange that it does for carriage, evening, and opera wear. For such a purpose there is nothing lovelier than black chiffon over a foundation of soft satin. A little real lace in cream or *écru* may be brought in at the neck. Again the pale pastel



FIG. I.—A GOWN FOR SMART OCCASIONS, IN PINK MOUSSELINE-DE-SOIE, TUCKED AND FLOUNCED WITH FINE LACE, WITH A TRANSPARENT LACE YOKE AND SLEEVES.

FIG. II.—IN BLACK ACCORDION-PLEATED CHIFFON, TRIMMED WITH JET SEQUINUED GALON, THE SLEEVES AND YOKE OF JETTED NET OVER CREAM SATIN.

cloths, with coarse guipure hoods and a contrasting touch of satin, form the most elegant evening or smart day coats.



Now to tell you of some of the most exquisitely embroidered robes. The really best of frocks, which are not either of lace, chiffon, or muslin, will be composed of the palest pastel shades of faced cloth, embroidered with the most beautiful hand-work in wonderful designs. Delightful examples of the embroidered robe at its best may be found at Konski's, of Conduit Street. For instance, the lightest sky-blue cloth has an insertion, in medallion-like form, of pale mauve flowers, with exquisite *écru* guipure sometimes dotted with silver paillettes. Mr. Konski fits himself, and has the most lovely Parisian and Viennese models, besides having the advantage of possessing a store of unique ideas of his own, which, combined with skilled workmanship, results in very exquisite confections. Nowadays, when even the most beautiful models get copied, we are glad of any note of originality, and of course good style is everything.

I predict a great future for these pale pastel embroideries—in fact, they have been the rage for the last month, and they are likely to extend over the season. But beautiful embroideries do not suit everybody's purse. To those, however, who want very smart tailor-made gowns, Mr. Konski is particularly kind, for he makes these from seven guineas in all sorts of new cloths and tweeds. Particularly do I like the new shades in friezes, but these friezes are out of the ordinary, and therefore come a little more expensive. He is making the smartest of short coats with *glacé* collars, lined with a shade of silk to tone in with the tweed; they are further adorned with attractive French enamel buttons.

Here, too, some choice models in millinery are to be seen, but this is only to suit the convenience of a few individual customers.

I always think smart tailor-made clothes are difficult to get, but I can assure you that they are obtainable at Conduit Street. It is essential that Englishwomen who attend race-meetings and sports in general should have practical cloth dresses and yet look really *chic*.



At last one sees some really smart gowns at the theatres. At duller times of the year women seem to go in a sort of semi-decolleté frock which has done service elsewhere. Taking it all round, it is rather depressing to

see the generally unsmart appearance of the London theatre of to-day. I must say I prefer the old idea of full dress for the boxes and stalls. But still, the present-day dining or theatre frock *can* be as smart as you please; but it cannot be manipulated out of old ball-gowns. The long sleeves and decolleté square neck, with sometimes a transparent vest of beautiful lace, are delightful; and I saw the other day, in the stalls, by the way, a lovely shade of pale grey *crepê-de-Chine*, made Empire style, with a transparent lace bolero and sleeves, and yet another Empire costume entirely of lace fell over accordion-pleated chiffon, with double silk fringes sweeping on the ground.

A smart *demi-toilette* white lace gown had a large sailor collar and revers of palest mauve velvet, inserted with *entre-deux* of pale pink embroidered flowers and *écru* lace. This had a sort of bell-shaped tea-gown sleeve of the lace, with accordion-pleated streamers of mauve chiffon. I really did not see the skirt, but I fancy there was an idea of *frou-frou* at the feet. Lace requires chiffon to finish it off, for it is really too distressing to have yards of this beautiful fabric trodden upon.



THE Empire style seems to be associated solely with the tea-gown, but on account of its having taken form in so many of our day-gowns, the newest tea-gown has rather more fit in it—that is to say, we still retain Watteau, draped trains from the shoulders, wings, and fringed ends; but we like also to have our skirts long, clinging, and sweeping, though to preserve the idea of the tea-gown at its best it is necessary to have the lines broken by skilfully arranged folds, and the fronts, at least, should be loose.

Of course the Greek tea-gown always holds its own. A really wonderful model was of kilted mauve *crêpe-de-Chine*, over which fell a drapery of yellow painted chiffon, with the Greek border in black and silver appearing at the hem. The sleeves, naturally, were nil, the gown being held up on one shoulder with a strap of chenille, and on the other by a quaint medallion. It was caught up here and there at the waist with a girdle of black and steel.



BUT thinking of tea-gowns makes us consider the all-important question of new lingerie. In expectation of a hot summer, our thoughts turn to fine batiste, silk, and even washing-chiffon and gauzes, all of which nowadays are pressed



A BABY'S SILK ROBE, CLOAK, AND HOOD. A BOY'S FROCK AND HAT.
 (Sketched at Robinson & Cleaver's, Regent Street, W.)

in daintiness, and then clear clean colours such as sky-blue and rose pink come next in favour.

There are very attractive lingerie models of every kind at Robinson & Cleaver's, of Regent Street, a variety of fine, hand-made muslin and embroidery skirts being most attractive; and equally to be commended is the selection of garments *de luxe pour bébé*.



BABY-clothes have a peculiar fascination for all those who are devoted to hand-work. Messrs. Robinson & Cleaver make a speciality of the most delightfully simple, delicate little garments suitable for boys, the old-fashioned long waist and short skirt being one of the best patterns. Girls are much easier to dress than boys from the tender age of a year and upwards.

From a few shillings we can here be satisfied with some delightful specimens. The

into service for underwear. We still hear murmurs that many lingerie models are made in black, but, taking it all round, this will never be a prevailing fashion, though the becomingness of this when adorned with beautiful white lace is undeniable. White ranks first

piqué pelisses are particularly smart and adaptable for ordinary wear. Here, too, is babies' and children's millinery made a special study—and so it ought to be, for it is certainly one of the most difficult things to obtain. Of course nearly everything for the young baby is of

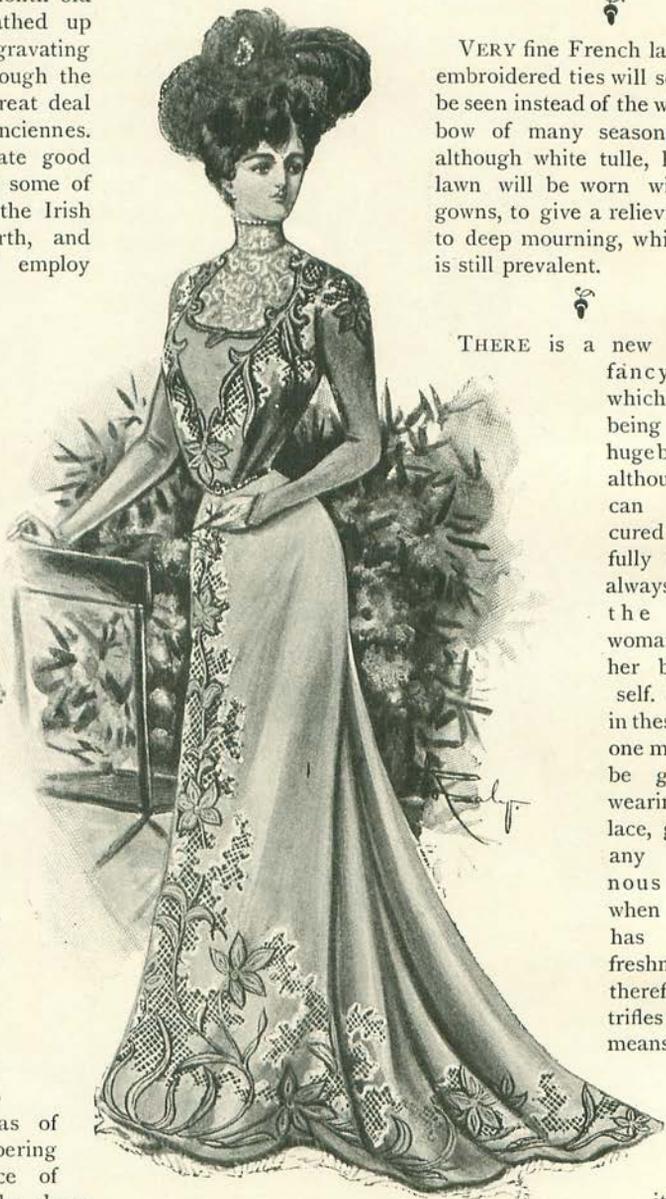
washing-silk or finest French cambric, delicately inserted with lace or fine embroidery. There are some exquisite French robes for the baby in arms, and here again are some of the simplest ones the most beautiful. The unfortunate child of a month old is not nowadays swathed up in stiff lace and aggravating bows and lappets, though the smart robes show a great deal of hand-work and Valenciennes.

Those who appreciate good hand-work realise that some of the best is done by the Irish peasants in the north, and Robinson & Cleaver employ many of these.

I MAY not descant here upon the charms of house linen, although no good housewife could pass down these delightful premises in Regent Street without taking a glance at the piles of delicately embroidered sheets, pillow-cases, bedspreads, and cloths of fine Irish damask. A woman of fashion now is as particular about her house as she is about her own linen.

IN conclusion let me call attention to some of the etceteras of the toilette, remembering that a clever choice of dainty accessories in the shape of bows, ribbons, hosiery, and gloves tends to make or mar the appearance. We seem curiously faithful to the charms of chiffon and tulle round our necks, either accordion-pleated with edgings and long trailing bows of chenille, which is most fascinating in all-black and white, or,

newer still, the accordion-pleated black chiffon ruffle edged with ostrich feather trimming. This is perhaps the most *chic* novelty in this line, but it must be composed of beautiful materials.



(Sketched at Kanski's, Conduit Street, W.)

VERY fine French lawn hand-embroidered ties will sometimes be seen instead of the white tulle bow of many seasons' favour, although white tulle, lisse, and lawn will be worn with black gowns, to give a relieving touch to deep mourning, which, alas! is still prevalent.

THERE is a new kind of fancy gauze which is also being used for huge bows; and although some can be procured beautifully made, I always think the smart woman will tie her bow herself. Of course in these details one must never be guilty of wearing tulle, lace, gauze, or any diaphanous fabric when once it has lost its freshness, and therefore these trifles are by no means economical. For many reasons

it is a safe investment to buy a really good piece of lace, which can stand being washed and will never look amiss, no matter what phases fashion takes. There is always something exclusive in the wearing of really good lace.

THE feather boas are thicker and more beautiful than ever, softest grey, all-black, and all-white being the only permissible wear. I never cared for coloured boas, though there was at one time a craze for them. Boas are, after all, very hot for the really warm days in summer, and therefore the combination of the accordion-pleated fichu and the ruffle with a feather trimming is a charming substitute. I think I prefer it in all-black, with a smart white bow under the chin.



OF brown as a colour I am getting distinctly tired, and khaki as a shade has been treated shamefully; therefore, as browns run it close, we shall avoid them. In the country, however, I think nothing looks nicer than brown rough tweeds. A peculiar shade of brown covert coating, too, can never quite be replaced.



THE hosiery of the moment, like other smart things, is surprisingly simple, finest ribbed silk

being the most *chic*, though for evening and carriage wear a wide insertion of Chantilly lace right up the foot and leg is extremely pretty.



BLACK suède, pale tan, and lavender gloves with narrow black strappings are *de rigueur*, and also in favour are the Biarritz gloves, while a few exclusive folks wear finest lace mittens.



THE muslins of the moment are adorable, particularly those with dark grounds; they nearly all show Pompadour designs.



AND last, but not least, remember that Fashion decrees that we shall have the shortest possible waist at the back, and the very longest in front. It is very funny to think how we must alter our figures according to Fashion's commands. In this respect the choice of a corset is all-important.



THE Editor has pleasure in announcing a new and powerful Serial Story by that most popular writer

MADAME SARAH GRAND,

entitled

“BABS THE IMPOSSIBLE,”

of which the first long instalment will appear in the next number of THE LADY'S REALM.

MADAME SARAH GRAND and her work are well known to the readers of THE LADY'S REALM, to which she has frequently contributed. She is by common consent acknowledged to be in the foremost rank of the women-writers of to-day, and she has won for herself a recognised place in English Literature. Her great novel “The Heavenly Twins” had an enormous success not only in England and her Colonies, but in America, and her subsequent work has more than sustained her reputation. In this her new story, “Babs the Impossible,” Madame Sarah Grand has made a new departure, and has produced a work surpassing in interest anything she has yet written. It is a pure, fascinating story, with many a touch of comedy, in which respect it recalls the delightful scenes in “The Heavenly Twins,” since reprinted under the title of “The Tenor and the Boy.” Side by side with this rare quality of wit and humour there moves a story of absorbing interest, full of dramatic scenes and powerful characterisation.



BY MRS. ERIC PRITCHARD.

THE month of June is always, I believe, associated with roses; and in what profusion we have seen them on smart headgear in the park! Roses and lace, to my mind, are a very beautiful combination for a summer hat; and although I am going to talk of summer fashions in general, the millinery of the moment is so beautiful that I must give it my first and foremost attention.

As a rule I am not fond of artificial floral decoration; but this year it is so perfectly lovely, and if it is permissible at any time, surely it is in June, for lace, chiffon, and roses seem befitting the Ascot month, when muslins are seen in all their glory.

Renaissance lace in white or cream, with a suspicion of black velvet in the form of a rosette or bow, and a quantity of La France roses, make an ideal picture-hat.



ONE of the most lovely summer toques I have seen this year, and which I believe is going to be worn at Ascot, had a foundation of palest pink, blue, and white tulle, covered with taffeta rose petals; the crown was composed of dark damask roses, with a great cluster of green rose stalks and leaves at the side, with two long strings of black tulle. These strings were the only suggestion of black about the toque; but the roses were so dark that it gave the most becoming shade to the face. Somehow this confection does not sound much on paper, but in reality it was a dream—a dream, by the way, which would cost over ten guineas—a very fair price for an ethereal summer toque.

Very pretty for a garden-party was a capote of black crinoline and tucked pink chiffon, edged with a fancy straw, and trimmed at one side with huge jet bows and a cluster of shaded roses, the latter resting on the hair.

And yet another lovely toque was made entirely of shaded chiffon, with a crown of Marshal Niel roses, and one drooping black

ostrich-plume shading the eyes. Then a huge picture-hat in coarse green straw had an under-brim lined with dark red roses, softly veiled with black and white tulle, caught with an old paste buckle. This was, of course, worn off the face.

Fashion decrees that we should wear our hats very much off the face, or else tilted over the nose, the latter being a mode much beloved of Parisians and well suited to their style of face.



FOR picture-hats I love the new, simple, flat shapes, trimmed with nothing but one or two long feathers. There is something very chic about the plainness of a *chapeau* of this description. We see them again as garden-hats in crinoline, with simple wreaths of poppies and cornflowers, or huge, flopping China roses.

But to tell you of one more exquisite Ascot hat in which the scheme of colouring was the chief feature. Upon a foundation of white crinoline was layer after layer of palest mauve tulle. Mixed in with these were deep pink roses and two lovely mauve ostrich-plumes, which were caught with an exquisite old buckle of turquoise and diamonds. This was really the work of an artist, and the only distinct thing about it was the buckle, which was in itself a thing of beauty, albeit a small thing amongst such exquisite taste.

Really, hats this season represent perfect poems, and, as a natural sequence, small fortunes; for apart from design and skill there is a great amount of labour entailed both by hand and machine, while we know that to get really good colouring and effect we can only use the most exquisite materials, and in headgear they must be ethereal, at least for summer wear.



APART from the floral decoration employed on millinery, there is a great deal used on our dress. Embroideries have been tremendously

used, worked in floral designs. At first they were only to be seen on our very best evening frocks; now they are being pressed into service for Ascot and other smart season functions. We see a good many hand-painted designs on evening skirts, but newer are appliqué of flowers in taffeta and velvet, outlined with sequins.



SOME beautiful brocades are being used, with great bouquets of violets or

roses thereon. These are so beautifully woven that they look as if they were hand-painted. They are utilised for garden-parties, with muslin fichus and huge Gainsborough hats, and they look particularly well made in the fashion of the new skirt, with drapery on the hips and a very deep, pointed belt. These costumes are distinctly quaint, and at the same time dignified and simple, the beautiful materials of which they are composed looking lovely with the summer sun shining upon them, and fantastic ribbons fluttering in the breeze.



THERE are some beautiful Oriental satins being used for day wear. Very exquisite was a pearl shade of grey, made à l'Empire, with a little coat of cream Brussels appliqué, tied with a bow of mauve crêpe-de-Chine and worn with a mauve hat. It was so picturesque that one expected to see the wearer carrying a shepherdess-crook and a basket of flowers, instead of which she held one of the new parasols, the inside of which was becomingly lined with tucked pink chiffon. She wore at her belt a huge cluster of pink Malmaison carnations.



A QUAIN little white satin dress was also made with a fichu of black and white spotted silk muslin—a curious, novel kind of fichu, tied down the front with very small black velvet bows, and finished with a bunch of flowers at the waist. A big picture-hat of black tulle was worn, trimmed with a wreath of roses. I rather like these quaint old designs for smart day wear. They look so well on the lawns at Ranelagh and Hurlingham; and the Pompadour silks of the moment should certainly be made in this style.



SOFT materials alone are suited to the up-to-date tuckings, insertions, and ruchings, while with the accordion-pleated skirt chiffon forms an important part of the bodice. There is a perfect furore for fichus, and a very becoming and attractive fashion it is.



IN CREAM CLOTH AND FINELY TUCKED GLACÉ, WITH A VEST OF ANTIQUE LACE, FASTENED WITH A DIAMOND BUCKLE.

TAFFETA is still beloved of Dame La Mode, and is likely to remain so, for it is certainly very fascinating in the form of high-waisted frocks, made with all sorts of little gaugings and worn with a fichu.

ALTOGETHER, for those not in mourning, Fashion is very brilliant this year. She gives us endless scope and freedom. Every period seems represented both in materials and styles.

A great deal of passementerie is being used in the way of trimming, and a little fringe is still worn.

THE materials this year have been particularly lovely, and all sorts of novelties were seen at the Paris Exhibition. There is a new, thin, gauze-like silk, which is quite exquisite and makes up softly; its coolness, too, will prove an advantage when we get really hot weather.

French voile, finest cashmeres, and gauzes in endless variety are all brought into service.

Regarding colour, we may safely say that the palest and most beautiful shades are seen. Of course, there is of necessity a great deal of black about, but how smart it always looks!



1. IN WHITE ACCORDION-PLEATED MOUSSELINE-DE-SOIE. 2. LACE AND CHIFFON PETTICOAT, TRIMMED WITH VELVET, AND BLACK SILK AND LACE STOCKINGS. 3. HANDKERCHIEF-BAG IN BLUE "PANNE," EMBROIDERED WITH GREEN TURQUOISE SERPENTS. 4. CRAVAT AND TIE IN WHITE TAFFETA, EDGED WITH EMBROIDERED MUSLIN. 5. CRAVAT OF BLACK "PANNE." 6. BOA OF WHITE TULLE. 8. PINK CHIFFON TIE, WITH AN APPLIQUÉ OF LACE PASSED THROUGH A DIAMOND BUCKLE.

There is a considerable amount of all white, and black and white cleverly intermingled, while black and grey is always a smart French mixture

THE muslins are quite beautiful; they are rather given to pale tones. The best designs are of the Pompadour period, and these on dark blue and black grounds are charming



I AM always glad when we have got through the violence of spring colours. I am so tired of Wedgwood blue. Very few people can wear it, and yet thousands attempt it! The English taste is so much at fault in the matter of colour. Only a small minority of complexions can stand Wedgwood, though many look lovely in blues of a more ordinary shade. Perhaps a woman to whom turquoise is most becoming will look dreadful in Wedgwood; but she—poor thing!—has been brought up to the idea that blue suits her, and it is therefore impossible to make her comprehend the difference in these shades, which are as far apart as reds and yellows.

I rather love the pastel tints of green, but they are hardly becoming wear during the hot days unless one's complexion be beyond reproach. But talking of these pale, washed-out shades, if we patronise them in a London season, we should be most careful to make up to suit them. They are apt to make a tired skin look even more worn, whereas clean and medium strong pinks and blues are enhancers of colour and beauty in general.



TO return to our muslins, I must say this year they are far prettier than last, for these fabrics were not suited to the manipulation of the tight skirt. It always had a "skimped" appearance, whilst delightful little gaugings and frou-frouing frills are *de rigueur* in muslins of either French or English make.

Chiffon sashes are being used in various colours to tone in with the groundwork of the muslin. A large round spot or circle is the newest thing in white and cream muslin, and the frills on these frocks are becomingly edged with glacé ribbons, whilst the waist is encircled by a wide, swathed glacé belt.

Large collars of old-fashioned embroideries are particularly delightful decorations for our muslin bodices. Some of our cotton dresses, too, are made with these collars. If we do not possess old embroidery, we can have very pretty lace ones made with an *entre-deux* of embroidered flowers.

I think muslin dresses cannot be too simply elaborate. This sounds as if it has a double meaning, which it has. I mean that such a dress should be made with many tuckings,

gaugings, and almost invisible ribbons, and yet look quite simple. A cotton frock, on the other hand, must really be simple—in fact, it should as nearly as possible resemble a smart housemaid's frock. For these I like nice old-fashioned prints, or clear blue, pink, and red zephyrs, simply made with large white collars, and worn with a Petersham band and buckle. But to look smart the skirts must not be made short, though they may just clear the ground. They are chic finished with two little frills. What looks nicer than these, with a muslin hat, on the river on a hot summer's day? But I am not going to talk of river frocks. I always think they belong almost exclusively to next month.



NOW, evening gowns are perfectly exquisite; and here again sashes and ribbons are brought into play. There really are some very wonderful new ribbons, chiefly of Chiné grounds, embroidered with lace designs.



A GLORIOUS frock of deep ivory oriental satin had the edge of the skirt vandyked to show a petticoat of accordion-pleated *soie-de-Chine*, inserted with *entre-deux* of lace butterflies. The whole bodice was covered with accordion pleating under lace butterflies, while the long sleeves were of the satin; it was finished with two enormous pink velvet roses and a *chou* of pink *crêpe-de-Chine*.



A DEAR little gown for a *débutante* was in blue-grey iridescent *soie-de-Chine*, made with tiny, tucked frills, edged with black velvet bébé ribbons. The bodice had a *berthe* of black tulle across the front, and long black transparent tulle sleeves.



I AM very fond of a touch of black on evening dress, providing it is just right and there is not too much of it and the contrast be not too great.

They are making some extremely pretty muslin gowns for evening wear, with elbow sleeves and fichus, as well as some in taffeta.

There is something very quaint about elbow sleeves, though they are not generally becoming.

Lace frocks are being worn for evening as well as day. A lovely cream lace gown had a deep sash of pink *peau-de-soie*, with tucked and fringed ends, and another in black had a curious little bolero of Chiné-patterned cornflower blue ribbon, fastened with two old paste



A FÊTE GOWN IN PEARL GREY CRÊPE DE-CHINE, TUCKED AND PLEATED, AND ARRANGED WITH IRISH LACE AND BLACK TULLE. CHILD'S FROCK IN WHITE MUSLIN OVER WHITE TAFFETA, WITH A SASH OF PALE BLUE "PANNE."

buttons. This bolero was trimmed with a tiny silver fringe.

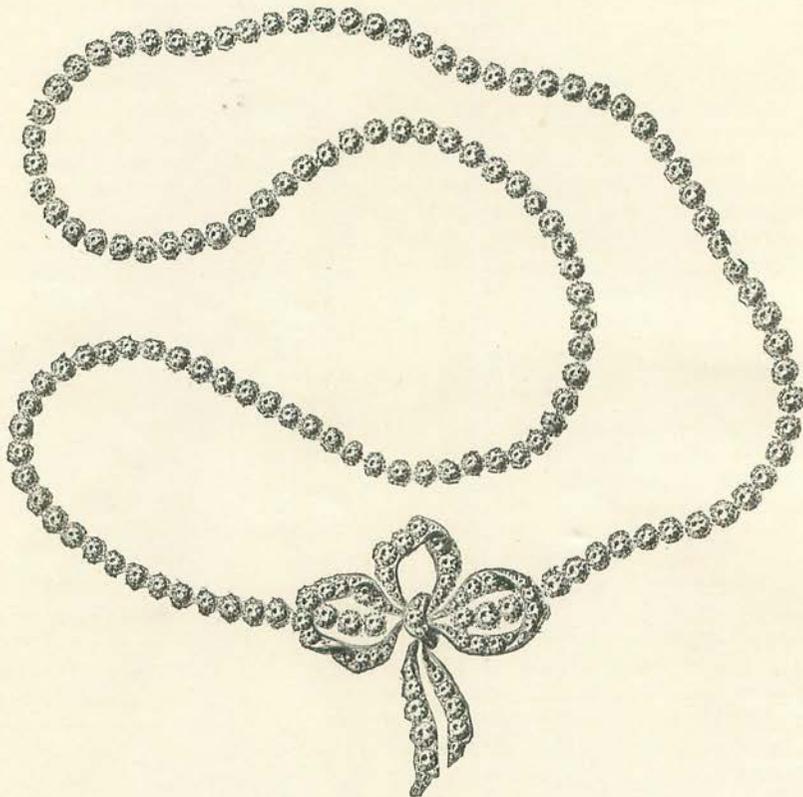
Tulle, too, is being used a great deal with lace for evening wear. This is a lovely combination, though not quite so beautiful as chiffon and lace. The accordion-pleated frocks are very charming. You may remember that I predicted their revival some time ago, and am therefore delighted that my prognostications have come true.

We have got accordion pleating now to such excellence that it rather tends to decrease instead of increase one's appearance.

round. The bodice was of swathed soie-de-Chine, with a transparent yoke and sleeves of chiffon, brought to the neck line with a collar of chenile; long trails of chenile fell from one side of the bodice.



SOME of the prettiest opera-cloaks and wraps I have seen were worn at outdoor evening entertainments. Many were of accordion pleating; but such a cloak, unless it be beautifully carried out, is not a thing of beauty. The wrap of the moment is of the most intricate



FROM THE PARISIAN DIAMOND COMPANY.

A BEAUTIFUL gown with a foundation of lace was covered with a transparent, hand-painted, accordion-pleated cream gauze. This had a sash of ribbon brought across the front, mingled with chiffon ends, and the bodice was pouched both back and front.



A LOVELY demi-toilette for deep mourning was in chiffon of the deadliest possible hue. It was made tunic fashion, edged with silk fringe, and draped over two closely accordion-pleated frills, which laid on the ground all

description, and can only be attempted by the master-hand.

The opera-cloak, like the tea-gown, must be, above all things, graceful and artistic. There is no idea of embracing utility with such a garment. But when all is said and done, I do not know that practical garments ever go hand in hand with ethereal and exquisite fabrics; and more especially does this apply to beautiful wraps and mystical tea-gowns. In a way they seem simple; but if we want to describe the making of either, we find they are full of elaboration, devised by the most

cunning experts and put together by the very cleverest of fingers.



TEA-GOWNS are very much in request this month. Those who have house-boats on the river or little places in the country stay out as late as possible. The regulation dinner is somewhat done away with, and a compromise between a hot supper and a cold dinner takes the place of the more formal meal. This necessitates a tea-gown of beauty, easy to get into, and becoming for the demi-twilight. Our "old rags," as we love to call our gowns for these occasions, must in reality be fresh and dainty, graceful and becoming.



DESPITE the fact that so much black is being worn, the craze for jewels has by no means diminished—in fact, never have we seen more beautiful trinkets worn in the daylight. Of course, with deep mourning, pearls are the only permissible stones, with here and there a diamond. Consequently there is a great demand for black pearls, although nothing can equal the beautiful soft creaminess of the light ones. Whatever fastidious people may say of other gems, no one can deny the becomingness of pearls.

We are wearing huge single pearls in our ears, for earrings have come in again, with renewed vigour.

Now we cannot all feign to be the possessors of pearls of great price, and even if we were it is not likely we should walk abroad by day with thousands of pounds' worth upon our persons. Therefore, as it is correct to wear jewels on every occasion, we feel thankful that the Parisian

Diamond Company has come to our aid as a "boon and a blessing" to women—perchance also to men, for at a very small cost a really lovely present may be selected from this Company's wonderful stock.

The most exquisite pearl rope, that absolutely defies detection, can be had for from £40 to £50, to all appearances being worth £2000. Then we can get very pretty single strings from a guinea, and extremely good they are.

To my mind, the most beautiful design in pearls is a necklet which can be used as a fichu chain, and ends in two large single pearls or diamond drops. A small fichu chain may be purchased from three guineas upwards; and equally fascinating are those made of diamond links. Pearl pendant-earrings may be had from £2 10s., and the same in turquoises, which stone is still considered one of fickle Fashion's favourites; though, out of compliment to Ireland, emeralds have become a perfect rage,—and how beautiful are those produced at 143, Regent Street, and the two other branches of the Parisian Diamond Company, 85, New Bond Street, and 43, Burlington Arcade, W.!



BUCKLES are more than ever to the fore; and buttons, of course, in the Louis XV. design, will appear on all our best boleros and coats for day and evening wear. In fact, taking the exigencies of Fashion all round, I do not know how we should exist without the Parisian Diamond Company, for, whatever our income, La Mode demands that we should be decked with gems rich and rare; consequently there is a perfect furore for the wearing of jewels and trinkets of every description.



PRIZE COMPETITION RESULT.

THE prize of a 55 Guinea Upright Grand Piano by the Firm of Messrs. Chappell & Co., New Bond Street, which was offered in our March Number for the most correct list of the 12 most popular contributions which have appeared in THE LADY'S REALM since its publication, has been awarded to—

MARIE KELLY, ST. JOHN'S, FAHAN, CO. DONEGAL, IRELAND,

whose list most nearly corresponded with the general vote of the competitors.

The 12 most popular contributions, according to the general vote, are:—

IN HIGH PLACES.
THE SPLENDID PORSENNA.
THE QUEEN AND HER SOLDIERS.
THE GREAT WORLD.
LONDON AND PARIS FASHIONS.
JANE.

LAD'S LOVE.
CHARMING RENÉE.
IN UNKNOWN INDIA.
THE HOME BEAUTIFUL.
HOME LIFE OF THE PRINCESS OF WALES.
CHILDHOOD AND YOUTH OF THE PRINCESS OF WALES.

Three competitors gave 9 out of these 12 contributions, but the winner's list was the most correct as regards order of merit.