

Frills of Fashion.

Some wise cynic has said that society is founded on clothes, that all woman's earthly interests are bolstered up by stylish gowns and dainty garments, buttoned up, as it were, in their folds; and surely there is no disputing the fact that the influence of fashionable dress is wide, reaching out far beyond any momentary pleasure in possession or the gratification which comes from senseless vanity alone. The ethical side of the question is not often considered so seriously as it should be; but it is a simple matter to remember that it is the well-dressed woman, fully satisfied with her appearance, who can be perfectly unconscious of her clothes, unless perchance, she is a bundle of vain conceit.

Dress has specialized public customs and ideas through all history, and now, at the end of the nineteenth century, it shows an increasing desire for the beautiful and a greater appreciation of graceful, artistic effects. Everything which can ally these tendencies in dress, everything which is elaborate, extravagant and lavish in the extreme, is on the top wave of favor this season, and there is no limit to the elegance which fashion strives to produce. This is, perhaps, quite as evident among evening gowns as anywhere else, since they fairly shine with intricate embroideries. The graceful contour of the figure is clearly defined in the upper part of the skirt, while the lower part spreads out into innumerable frills and flounces, arranged one over the other regardless of expense and labor.

*Narrow frills of chiffon in different tones of colors, sewn around the hem with silver paillettes, form the fluff around the feet of one soft brocaded silk gown. These are attached to a deep flounce of chiffon sewn on the foundation skirt, over which a deep flounce of cream lace falls. This is sewn on the edge of the satin tunic, and the pattern is traced with rhinestone paillettes. A full narrow ruche of the chiffon finishes the edge. Brocaded silks with shadowy pink flowers and leaves are revived again for evening dress, but the new silks have none of the old time stiffness. On the contrary they are extremely soft and pliable, but rich in finish, like velvet. Satin velours is a popular variety and soft supple frills and puffs de soie are both in good style. The new flowered or brocaded silks for evening wear are charming in their delicate colors, which have a sort of changeable effect in the flowers according as the light strikes them. A new silk which has been well used in Paris is now displayed in our shops as one of the season's novelties. It is called gouache, has a glossy, almost satin finish, and is thin and almost as soft as crepe de chine. Morning glories in the faintest colors scattered over a cream ground form one pretty design, and so delicate are the colors that they seem to be only a shadow of color. A gown made of this silk has a deepshaped flounce of lace around the tunic falling over ruffles of cream white point d'esprit edged with two rows of baby ribbon velvet in pale pink and blue. The bodice is of silk with long transparent lace sleeves, and the crowning touch is a touch of black velvet roses at one side.

Among the dressy gowns of all kinds, and evening gowns in particular, inserted bands of lace are a conspicuous feature, and every conceivable design is worked out from this idea. The deep flounce of lace which forms the inner skirt, is cut to extend up into the tunic in long, narrow points which are very effective over the chiffon underneath, and help to give the desired flare in the prettiest possible manner. Cream lace bands, the design traced in brilliant, are set in at intervals up and down the skirt of a black net dotted over with little squares, and made over white satin. A wide band of the lace finishes the edge of the upper skirt, falling over the plaitings of net at the feet. Sometimes the all-over lace is used for this sort of trimming as the scalloped irregular edges are one of the prettiest features. It is easily cut out, following the larger design in the pattern. This sort of gown is most useful when made with two waists, one low cut for evening, and another with

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transparent yoke and sleeves.

A fancy which seems to find some favor this season is the application of fur on lace both in tiny bands, which are very effective, and in patches cut out in the form of some one design in the pattern and sewn on. The latter may be looked upon as a freak of fancy, but anything which can add expense to a gown is sure to find some followers, even though it violates every principle of good taste.

Crepe de chine is so popular for evening wear, and every sort of dressy gown that other materials quite out of the race in comparison, but there is a fine corded poplin, or poplinette, which is coming in for a share of fame. It is very fine, soft, thin, and clinging, comes in dainty colors, and elaborately embroidered, or trimmed with lace, makes some very charming gowns. Something pretty in dressy effects for evening gowns, is the little bolero of embroidered net, delicately spangled with jet on black, and mother-of-pearl or silver, on white, and finished around the edge with renaissance lace in a narrow width.

One special novelty in decoration is the guipure made of crepe de chine, dotted over with paillettes. Some of the designs are not spangled at all, and a lattice work pattern with a flower where the lines cross is a popular fancy. It is used for entire waists, and for the deep flounce around the skirt as well. Fancy a gown of pastel blue crepe de chine, with guipure of the same material for the bodice and a flounce which fans over another of blue silk, and is beaded with a tiny band of sable. Fur edges the bodice around below a yoke of tucked chiffon of a dainty blue over the blue silk bodice. This idea of an entire gown in one color with little or no contrast in the trimming is one of the Parisian ideas of good dressing. All the contrast required is expressed in the hat, worn with the gown and made expressly for it some bright striking color or two or three shades of one color, which is not relieved by any other coloring except possibly some cream lace and a handsome buckle.

It is wonderful how striking and yet tasteful such a costume can be, even though it is simple and inexpensive. The charming effect of a gown all in one color, and a hat in another, which is in harmony and yet a bright contrast, can be appreciated only when it is seen. No amount of imagination can do it justice.

A pretty idea for a dinner gown is a pastel green crepe de chine, made with a long tunic, and a low-cut bodice draped around the figure to give it the effect of a princess gown. The tunic, edged with sable, falls over a skirt ruffled with green mousseline de soie. Sable outlines the low-cut neck, and one sleeve is simply a band of black velvet dotted with rhinestones, and the other a drapery of green chiffon, with loops of black velvet ribbon and a bunch of pink roses at one side.

The craze for jet and spangles of all sorts is illustrated once again in a polonaise of jet spangles, so closely overlapping one another that it resembles a coat of mail quite as much as anything else. It is cut in deep points, which are edged with a double line of silver spangles, and falls over a deep plaited flounce of white chiffon finished with ruchings. It is really a triple flounce since there are two flounces of chiffon of the same width underneath. The bodice turns back over a white chiffon vest in little revers of white satin spangled with silver, which with jet forms the bands over the shoulders and falls on the arms. Another very charming evening gown shown is made of cream point d'esprit net, guipure insertion, and rows of narrow black velvet ribbon studded with brilliants. A charming model for a high-necked evening gown is in pale gray crepe de chine, trimmed with sable, lace flounces over white chiffon flounces around the feet, and transparent lace sleeves, yoke and bertha. A band of crepe de chine draped around the elbows is a novel feature.

A very unusual and striking gown seen at the Horse Show in the evening is in the same shade of gray crepe de chine, with an accordion-plaited overdress edged with gray silk fringe, falling over a guipure lace flounce, with a flounce of white chiffon underneath. The sleeves are of lace, with bands of black velvet around them; black velvet trims the bodice and front of skirt, and epaulette bands of gray on the shoulders.

ders are embroidered with black [and silver]. The very top of the sleeves above the first band of velvet is of the plaited crepe de chine. The bodice is also plaited, and little gathered trills of black velvet baby ribbon form a yoke effect.

Gray certainly has the lead in colors this season whatever may be said of any other tint, and castor and beaver colors rank next in importance. It is gray which meets your eye among all grades of costume between evening dress and gowns for street wear. In velvet, brown and black are said to be the latest fashion in Paris, and the gowns are made quite plain with little bolero to break the long line. Brown mirror velvet printed with white is also very stylish for the princess gown. A novel y in bolero jackets shows a fur collar and revers supplemented by a little hood. A rather new departure in materials for dressy street gowns is the growing popularity of corduroy velveteen. The new variety has a wide ridge, and the popular colors are brown, castor, and pale gray. It is made up in the coat and skirt style, trimmed quite lavishly with stitched bands of panne, or satin of the same color. The coat is always a fancy one and edgings of brown fur are a pretty addition. Brown corduroy speckled with white makes an effective gown.

Something quite new, too, is a costume of poplin in black, made with the inevitable long tunic falling over a skirt of soft black satin with several plaited trills at the hem. The edges of the tunic are scalloped and piped with colored mirror velvet. Cloth matching the velvet, or the velvet itself, may be used for the narrow vest and collar daintily embroidered with jet. Poplin in gray, beaver color, and varying shades of blue is also very popular, and white cloth, covered with stitchings of the color of the poplin, is used for the accessories.

An important item of fashion this season, especially for the woman with limited means, is the fancy for dressy separate waists cut either high or half low neck, and worn with pale blue, pink, gray and white cloth skirts, which are usually decorated very simply with rows of stitching. One new model in these skirts is cut on the circular plan, very large, so that it admits of box plaits all around. These measure hardly two inches at the waist line and widen out gradually to the bottom where they measure fully five inches. Skirts without plaits are trimmed with the stitched bands, but the effect is always quite plain, making a pretty contrast with the bodice, and whatever the material of the latter may be, the chic thing is a fitted belt of the cloth, satin or panne of the same tint. Dainty little waists to wear with these skirts are made of pale blue, pink or violet chiffon over silk of the same color, and trimmed with Renaissance lace. One bodice in palest pink shows a wide lace insertion crossing the back a little above the belt, and rounding up to the bust in front in jacket form. The neck is cut out half low, and finished with lace forming a yoke shape around the edge and a fichu drapery of chiffon around the shoulders drawn into a rosette knot in front.

Elbow sleeves have made their appearance again in some of these dressy theatre waists, but the long transparent sleeve of either lace or tucked chiffon is far more elegant and becoming. One of the half dressy cloth gowns shown is in beaver cloth, trimmed with rows of black stitching. The skirt model is one of the many plaited skirts, showing five side plaits stitched down on either side of the front, a box plait in the middle of the back and five stitched down plaits stitched down plaits on either side. The bodice is a bolero of cloth stitched, and embroidered in

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BELFAST, IRELAND.

shades of pale yellow, brown and soft green. The vest of embroidered cream satin, has applications of lace as well. The feature of the next gown in pale tan cloth, is a natty little coat fitting the figure closely with one dart seam on either side of the front and one seam in the middle of the back. The jacket proper reaches just to the waist line in the back, rounds up in front showing the dress bodice between the edges and the belt which is composed of two bands of cloth, pointed at either end, and sewn on a band of brown velvet which gives a dark green line between. The bands and all the edges of the coat are piped with brown velvet and small gold buttons are the finish. The upper band which meets both back and front begins with the upper edge just at the waist line and they both fit the hips and are perfectly smooth. The collar is a high band turning over on itself, and rounding up in front on either side, and in the middle of the back. A lace bow fills in the space in front where the jacket opens two little straps finishing either side, the embroidered white satin waistcoat is a pretty addition to this coat. Here are a few models in childrens gowns which may be useful, and it is an easy matter to see that tucks, stitching, folds, and pipings receive a large share of attention in this department. Vests of tucked silk matching the gown are very pretty for school dresses, one shown in the illustration having a deep collar and bands of velvet down either side, decorated with tiny gold buttons and loops of silk cord. French knots of silk decorate the band of mirror velvet around the collar of another gown. And again we see the pretty little bolero, over a silk waist, trimmed with silk braid and buttons. One inch folds of the material piped on the upper edge with velvet of a contrasting color trim another little gown, three on the skirt and three at the neck crossing in the centre above a bertha collar of lace over velvet.

Notes of Fashion.

Rumors of panniers are in the air once more, and no doubt, if their ugly lines ever do win favor again, the tight lacing and long pointed waists will follow in their wake.

The golden heart which was worn suspended from a long chain carried twice around the neck, not so very long ago is superseded now by a flat crystal larger than a fifty-cent piece, in which one violet is encased. It is set in a fine rim of silver or gold, but something more elegant than this is a roccoco charm the size of a butter-plate. The enamelling is done in very delicate colors and the workmanship is in the Italian style.

Panne velvet painted in scattered bunches of violets is used for separate waists, and lace waists, too, are still in great demand.

Some of the corduroy velveteen and cloth gowns are trimmed with bands of white kid edged with beaver fur.

Bias bands and loops made of narrow folds of mirror velvet and fastened at the ends with a tiny gold or rhinestone button

are a very effective finish for collar bands and vest fronts.

Crocheted buttons are revived again.

The department of women's neckwear is quite up to the standard of the elegant detail and variety which characterize every other article of dress this season, and one of the novelties is the crepe de chine tie with fringed ends. It is long enough to pass twice around the neck and tie in a sailor knot. Another fancy is a bow the ends of white moire silk fringed all around the edges and painted with tiny bunches of violets. Stocks of chiffon in the pretty pale colors, as well as white, are made in a series of little folds, and from either side lace trimmed scarf ends are carried down and tied in a knot half way between the neck and the bust. There are stocks of stitched velvet with lace butterfly bows in front, stocks of lace trimmed with tiny bands of panne and completed with a panne bow edged with applique lace; and stocks of every sort and kind that ingenuity and taste can devise. Neck scarfs of printed panne, soft satin, silk and chiffon with fringed ends, are worn with coats, inside the flaring collar, with very effect. Another idea which will appeal to all the women who wear broadtail coats, is a sort of frill or ruche of chiffon in white or pale colors, to wear inside the fur collar as a protection to the gown. It is supplied with the fashionable long ends knotted under the chin.

A novelty in furs is a high collar of sable made to fit the neck and finished with long ends of cream chiffon and lace which fasten down at the waist with two sable heads.

Something new in skirt lining, of English make, is called merveline. It is very fine, soft and silky, resembles moire and comes in a great variety of colors.

A beaver brown cloth coat stitched with white silk and completed with a collar and revers of grebe, is one of the season's developments in the department of outdoor garments, which has surpassed all previous records in the production of varied styles.

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