

FRILLS OF FASHION.

Pompadour pique combined with cloth is one of the eccentricities of fashion. The pique forms a circular flounce around the lower skirt, and is ripped off and laundered when necessary. The rounded basque and revers are also of the pique.

Fashion seems to be making an effort to relieve the neck of the ruinous stiff high collars, which have a very bad effect in causing the muscles to shrink in such a way as to produce wrinkles as well as a throat weakness. Tucks are to be cultivated this summer and lace ties substituted for the ugly linen collars. Some very pretty gowns, too, are made with a wrinkled collar band of thin silk trimmed with lace, or made entirely of soft transparent lace, with a narrow ruffle of lace on the upper edge.

Brown is one of the fashionable colors for tailor gowns.

A pretty novelty in belts is made of black or white velvet, embroidered with steel jet or imitation jewels.

Black taffeta blouse waists are worn with white cloth skirts in Paris.

College girls at Newnham are expected to take two hours of healthful exercise daily. This is more than even the boys in the French schools have.

The young men and maidens who go to Bournemouth, England, for their sea bathing are all a-twitter with excitement. Hitherto men and women have not been permitted to take their dip together, but this season they are to be allowed to disport themselves in the same wavelets.

A young American woman who has been at the Riviera this winter has her own opinion on the economy of life in Europe. One day she ordered a glass of hot water sent to her room. The hot water came—so did an extra charge of \$2 in her bill.

Visitors to the court of Russia are allowed to kiss the hand of the Empress. Queen Victoria is less generous in granting this privilege, and only very distinguished persons are supposed to enjoy it. As for anything so democratic as shaking hands, perish the thought! This is reserved for relatives only.

American women are said to have the most beautiful bathtubs in the world. A few years ago Mrs. Cornelius Vanderbilt's bathroom was supposed to lead in magnificence, but it is probable that the one in Mrs. William C. Whitney's apartments in the new Whitney mansion will eclipse it. The tub is cut from a single block of marble and the exposed plumbing and taps are gold plated.

The women of the Philippines may not be able to 'smell a rat' with the frequency of their American sisters, but in other lines of smelling they are much more accomplished. By a mere sniff at a handkerchief which has been carried by an acquaintance they can tell who the owner is. Their favourite caress is to take a good smell of the cheek of the loved one. Any little souvenirs of absent or deceased friends are smelled in stead of kissed.

Fire brigades 'manned' by women are not uncommon in England. There is one at Girton College, where the students have their own brigade and appliances. Several of the hospitals have separate brigades of the nurses and of the male attendants, and the nurses are said to be much quicker than the men. At Holloway College there is a brigade, formed of the girl students, capable of getting the engine at work in less than a minute. Several establishments in London having

large corps of women employed have fire companies among the employees.

The Princess of Wales seems to have been a good deal of a mascot, at any rate to the eight bridesmaids who attended her at her wedding thirty six years ago. In the language of an English paper, 'the whole of those ladies are still alive, and nothing unusual has occurred to dim their happiness, although on Jan. 1 their united ages totalled up to the not insignificant figures of 447.' The Princess, with her daughter Princess Victoria, is still cruising on the Mediterranean on the Osborne.

The Duchess of Marlborough, who was Miss Consuelo Vanderbilt, is expected to do some elaborate entertaining in London during the season which is about to open. She and her husband have taken Arlington House, which is one of the famous mansions of the big capital. Over there, gossip is saying that the Duchess's father, Mr. William K. Vanderbilt, has given her half a million dollars to be spent on entertaining in her town house.

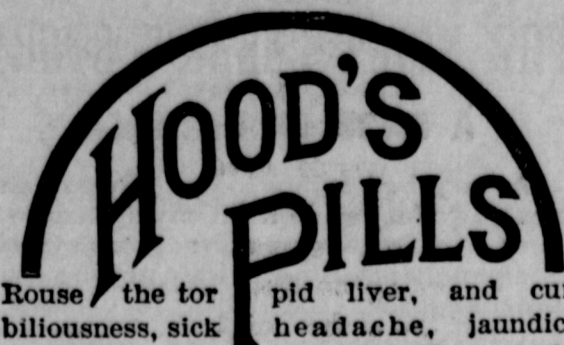
An English girl had a sad experience recently. She bought part of her trousseau on credit, saying that her father would pay for it. When the bill reached the gentleman, however, he said he knew nothing about it and refused to pay it. There has been so much trouble about giving credit to married women that an English Judge has proposed that there should be a register in which husbands who will not be responsible for their wives' debts can enroll themselves.

Mme. Lilli Lehmann, who is a vegetarian, says that her daily bill of fare is about as follows: A glass of milk at 7.30 A. M., with a little rye bread and sometimes fruit; at noon, vegetable or rice soup and a plate of vegetables; at 4 P. M., a cup of milk, and at 7 o'clock, some green salad and two eggs or some cheese. Now and then during the day she eats fruit. When she is to sing at night she takes a plate of rice at noon and eats nothing more until after the opera, generally about midnight. She says that when an old friend comes to see her, as Teresa Carreho, for instance, they take a glass of beer together, but she very rarely indulges even in so mild a dissipation as that.

The Easter festival, glorified by the most gorgeous display of fragrant blossoms that scientific floriculture can produce, is here again with its accompanying parade of fashion in varied degrees of newness. The extent of the display of new gowns is more or less determined by the weather, and very materially affected by the tendency among the most elegant and fashionable women to reserve their new costumes until a later day as the one way in which they can acquire distinction in dress. Easter Sunday is not so distinctly an opening day in Vanity Fair as it was formerly; but all the same it is the dividing line between winter and summer fashions, and the advent of new modes is at least one of the anticipated features of the day. New gowns and hats especially are quite as much a part of it as the flowers, and serve to complete the background of a very charming picture.

One very attractive element of the new fashions so soon to be launched is the exquisite harmony of coloring among the new gowns. Violent contrasts are eschewed altogether, and the more subdued combinations substituted. Certainly exquisite taste and refinement were the guiding influence which originated the models shown at the openings thus far. They abound in skilful hand sewing, machine stitching and extravagant details of trimming which bring the price up to an appalling figure, but the merit of elegance in materials and finish remains as a tribute to the genius of the designers.

Transparent fabrics and effects prevail to a great extent, and nun's veilings and silk and wool bareges have blossomed out in the prettiest gowns imaginable. To be sure, they are expensive beyond anything which the material itself can suggest; but then women are being educated up to the required standard of high prices for gowns and nothing in that line can tease them. In fact, the higher the price the more desirable the costume appears. The new nun's veilings are so sheer and fine that they display the use of tucks to great advantage, and tucks without end are a feature of their decoration. Entire overdresses and bodices are tucked closely in fine tucks with only the least little space between. These are run in by hand in the material before the garment is cut. Pale tan, gray and a dull soft blue are the popular colors in this fabric, and yards of wide and rather heavy cream lace insertion are used in trimming, supplementing the tucks. One stunning model in tan nun's veiling tucked closely all over except for the underskirt is cut so that the tucks meet in a bias seam down the middle of the back of the bodice and overdress which is perfectly close fitting all around. This rounds down in the back, forms a shorter scallop



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In front and is trimmed with two rows of wide openwork batiste embroidery, several inches apart.

Overdresses of some sort appear on nearly all the new thin gowns, and their dominating feature is the scant effect. They have simply no extra fullness at all and flare just enough at the bottom to follow the line of the skirt. Some are cut with a seam in the middle of the back entirely closed, the opening being directly in front, or at one side, which is prettier. No one style prevails. Some are shorter in the front than in the back, while in others there is a reverse order of things leaving a wide margin for choice. While a gown without an overskirt is rather an exception, there are some pretty trimmed skirts which are very attractive. A model in gray nun's veiling for example, has two five inch circular ruffles around the bottom, with an inch wide fold of gray taffeta silk stitched on the edge of each one. Five bands of the veiling, each one formed of three narrow box plaits, extend down the front and back a little distance apart, falling in a loop over the ruffles, and the outer band extends around the hips a few inches below the waist line. Another model in foulard has rows of lace insertions set in up and down one either side of a wide front breadth. The remaining portion of the skirt is a wide gathered flounce of silk and alternate bands of insertion, rounding up in the back and attached to the close fitting part above.

Some of the overdresses are cut without any seam at all, except in front or at the side where they open. The effect might be extremely ugly if it were not for the wide bands of lace insertion which encircle them their entire length. One very novel overdress on a foulard gown slopes down one side to a decided point, falling as long as the skirt underneath, and rounds up back and front to the knee at the other side. A ruffle of the silk trims the edge of this, and other ruffles fill in the skirt below, following the outline of the overdress.

Milliners' folds are one of the varied forms of trimming revived this season, being especially noticeable on the foulard gowns. Three folds, with one row of very narrow cream white silk braid sewn on near the upper edge, trim a red and white foulard around the scalloped overdresses. A narrow knife plaiting of the silk finishes the edge, and the folds are sewn on above, with a space their own width between them. Tiny insertions or hemstitched effects are very popular, and the only trimming on the overdress of one pretty blue and white foulard is a two-inch hem set on with an open-work stitch in blue silk. Another dainty finish is a picot edge of lace sewn on the silk plaitings and ruffles.

Something especially dainty and pretty is a flowered silk gauze made with a skirt composed of three circular ruffles edged with three plain gauze folds in three shades of the color in the flowers. The greatest novelty in the way of combinations of materials is the use of satin faced cloth with foulard, the cloth forming the underskirt, deep cuffs or stitched collar falling below a round yoke of lace and narrow bands being in the edge of the scalloped overdress. A white pique chemisette vest crossed with narrow stitched bands of itself is the striking feature in one of the new foulard gowns. Lace bolero fronts in odd shapes are a pretty feature of the new bodices, which is,

to say the least, a marvel in the variety it displays.

The first gown illustrated is of tan nun's veiling with tucked tunic, trimmed with two rows of batiste applique embroidery. The yoke is of cream batiste laid in fine tucks, with insertions between, and a band of the embroidery is set in below on the front of the front of the bodice. The tucks meet like stripes in a bias seam down the back of the tunic and on the top of the sleeves. A gown of cashmere in the new shade of pastel blue shows a deep insertion of black grenadine embroidered in colors, edged on either side with black chantilly insertion. Pale tawn cloth forms another model, with white silk, black velvet and narrow lines of jet for trimming. A cloth tunic, covered with an applique of cloth in a lighter shade, is worn with a crepe de chine skirt of the same color, trimmed with tucked ruffles. Another stylish model is in green and white foulard, trimmed with black chantilly insertions. The vest and collar of tucked white chiffon are decorated with tiny straps of turquoise blue velvet and rhinestone buttons, and the wide belt is of white silk, spotted with large blue velvet moons.

A special novelty is shown in another model which is a combination of cloth and checked foulard, the cloth forming the underskirt and odd-shaped finish on the bodice, with small brass buttons down either side. The overdress cut in double scallops at the bottom, is in straight breadths laid in knife plaits stitched down flat in yoke shape around the hips. The rows of stitching are the width of a seam apart, entirely covering the yoke, which rounds down in the back in nearly the same shape as the front. Folds of cloth are stitched around the scallops, the silk in the bodice is plaited and the round yoke is of lace. A pretty effect is made with narrow black velvet ribbon on the next gown of gray nun's veiling. The velvet is gathered and sewn on the edge of the guipure insertion all around, while wider velvet stripes the deep yoke. A model in white and black checked silk is trimmed with cream guipure and black velvet, and the yoke, collar and vest at the side are of pink silk shirred on fine cords. Gold and electric blue broad silk are combined with grey crepe de chine in the next gown adorned with cords and olive-shaped buttons. The revers are trimmed with guipure lace.

Two pretty cloth gowns show some of the fancy effects in collars. One of white silk cut in umbrella points is trimmed with black velvet ribbon, while another, also of white silk, has black satin ribbon gathered on both edges. A novelty in a blouse waist to wear with a pink cloth skirt is of white silk spotted with pink, trimmed with pink silk bands, and boasts a detachable cape of pink silk made of bias folds. The swell thing, however, in separate waists is made of cream lace, rather heavy in quality, over white or delicately tinted taffeta silk. These will be worn with white pique and light cloth skirts, and no truly fashionable wardrobe will be complete without one or two lace waists.

Something altogether new in the way of trimming is the use of cloth cut in narrow stripes, not much wider than baby ribbon, and threaded in through a lace yoke, forming a design. The gown in one instance is soft red and white foulard and the cloth a deeper shade of the same color. The upper half of the sleeve, or at least a portion beginning a little above the elbow, is also of lace with cloth decorations. Many of the new sleeves are made in this way with the upper part matching the yoke, which, of course, is not entirely new except in the idea of extending the trimmed portion so nearly down to the elbow. Sleeves of all the dressy gowns are very much trimmed with tucks or insertions of lace, but quite close fitting.

The bodice is a modified example of those which have been worn for a year. At least the pouch front is still in sight, with very little fullness, and while the backs are plain in some of the gowns others have the becoming little plaits at the belt. The collar bands are high at the side and back, with some sort of tabs turning over, or not as you like. They match the yoke in almost every instance, but a pretty effect is made by using folds of colored panne at the upper edge, or taffeta silk if a lighter effect is desired.

Pale blue in all the mauve shades and white and soft, dull red and white are the most fashionable combinations of colors in the foulards. The daintiest of all however, are the crepes de chine and nun's veilings, the latter in pale gray with white embroidered dots being especially pretty. Whenever the material may be, light delicate colors are the thing fashion favours. The general tone of dress, in every degree of thickness or thinness, is light in color, and the dressmaker will tell you that the few dark materials she ventured to import did not suit at all. Wide insertions of cream lace and batiste applique embroideries trim

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the nun's veilings, and black and white accessories are the feature in trimming many of the summer gowns.

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