

same shape as the silk foundation, since few can take the full gathered skirt. Tack the muslin to foundation at the lower part of the hem to keep it from sliding.

Make the bodice a baby waist and trim with satin ribbon; having sash to harmonize with loops, and ends coming nearly to the bottom of the skirt.

A design of honiton work appliqued on the waist yoke and then cut out showing the silk beneath, is also an additional finish.

As we stated last month, red is much to the fore for outdoor costumes. The season has been so mild that the fur-trimmed cloth costume has unusual opportunities. We show in Fig. 6 an effective skating or walking costume. The coat is very piquant and graceful. The suit is of dark green cloth. The coat, to which we especially draw attention, is close fitting and single-breasted. It sets in two box plaits at the back. It is effectively garnished with braid, the yoke being well defined, and an especially pretty back effect being given by the braid. Sleeves, collar and front are furnished with a narrow border of Persian lamb. The collar is cut in sections and sets well up at the back, giving a graceful neck.

Braid promises to be greatly in evidence for spring costumes.

A second skating suit we show (Fig. 7) is of dark crimson cloth with sable fur border. This, of course, is expensive, but good fur is like good lace—once bought it can be used for many seasons and is practically cheaper than any imitation article.

The corselet belts are growing narrower.

The crush collar is preferred to the plain one which has been struggling for precedence.



Fig. 6.

The very latest bodices show the soft crush collar with the lace garnishing very full and high at the back, low and flat at the front, yet extending entirely around. The collar front is not left devoid of lace.

Corselet border of small flowers are pretty fancy for evening dress. They help to freshen an old bodice.

The pronounced style just now for house dress is the very patrician effect obtained by deep white linen collar and cuffs, the latter turning over and deep also. The tie is short, or simply a loose knotted ribbon bow. Bishop sleeves and plain tailor made bodice harmonize best with these severe yet artistic finishings.

The mutton-leg sleeve with the flaring cuff is the latest fashion.

Very elegant and useful things in fashion are the lace collars, collarettes, and various modes of decorating the collar band, which add so much to the appearance of a gown, and a variety of neckwear is shown, all of which is quite up to date. Wired tabs of velvet and satin are set in on the edge of the collar with a lace frill, and loops of ribbon are used in the same way. Bows of velvet ribbon trim another collar of shot silk, and a stock collar of plaid silk, with a narrow linen one folding over the edge, is worn with skirt waists of plain color.

The woman who possesses a quantity of old lace has a treasure this season, for fashion requires a very lavish use of real lace. Lace we must have, and if we cannot have real there are lovely imitations not to be ignored; Italian point, rose point, Brussels, Honiton, Mechlin, point Anglaise, and Flemish laces are all worn.

Lace boleros, and jabots are a prominent feature of gowns in general, whether they are cloth, silk, or velvet, and lace berthas have come into fashion again for evening dresses. A frill of velvet, satin, or chiffon is added underneath to give the shoulders the broad effect, and the lace is caught up with small bunches of artificial flowers, or with rosettes of ribbon.

Neck ruffs of lace, fur, and feathers are a conspicuous part of millinery this season, and they are vastly becoming as well as necessary to preserve the proportions with the large hats.

Sashes without loops are being introduced: but two long ends sewn into the waist or falling straight from a belt are not pretty, nor likely to receive large favor.

A woman who suffers from the plain stiff collar of abnormal height, which dressmakers have been introducing lately as a fashionable demand, will be relieved to know that the crush collar is still in order, and is being put on the most artistic bodices sent out this month.

Ribbons in plain colors, either satin or taffeta, are a good investment if they chance to be among the bargains, for there is every prospect that they will be very much used in trimming our summer gowns, and two shades of one color are the special fad just at present. It is an easy matter to imagine how effective this harmony of color will be on dainty thin dresses, especially white; and on colored organdies, white ribbon combined with a color will make a pretty variety.

Among the other suggestions for summer gowns is the fancy for tiny tucks, and those who desire to make up their thin gowns in January can safely make use of this fashion without any fear of getting in too many, especially on the bodice and sleeves, which are both tucked round or up and down cups or otherwise. Groups of three or



Fig. 7.

five tucks across with a frill of narrow Valenciennes on the edge of one is not a new method of making thin waists; but it is very pretty, and will be good style in the coming season.

Gray, in its most extreme drab tint, is a fashionable color for cloth gowns this season, but it should be chosen warily, as it is very trying to to any but the pink and white complexion. But this is the season for wearing unbecoming colors—which are often favorite ones—since the elaborate decorations used in the bodice quite overshadow any ill effects which the main color would otherwise produce. So it really does not matter so much what the color of the gown is, for it is the color effect in the combination of trimming that count.

The new skirts are works of art in the perfection of fit which is required to bring them up to date, the godets are still there, on a much smaller scale, and very carefully fastened with elastic to keep them in place. The fullness is drawn well to the back with very little flare at the side, and the fit over the hips should be perfect. A crinoline facing is sometimes put in between the lining and the outside, but the absence of any stiff underlining even at the bottom is a feature of some of the latest gowns, which of course are lined throughout with crisp taffeta silk and worn over a taffeta petticoat with many ruffles. With cambric linings a crinoline or haircloth facing is almost a necessity to make the skirt look firm and well finished at the bottom.

Braiding is perhaps the most popular skirt trimming for cloth gowns, and it is put in graduated widths and wavy lines from the hem to the knee, and in various scroll designs, pointing down from the waist or up from the bottom in different lengths.

MADAM.