



AN ORGANDY MUSLIN GOWN.

Veils are to be dismissed, I hear, and no one is to wear them in future. Of course they too are hot in summer, like gloves; but whether we shall cease to patronize them is doubtful, considering how many people find them becoming. Meanwhile, I have seen many white net and lace veils, which are popular for wear on the bicycle, as they save the complexion from tan and keep off the dust and wind.

The shirts of the season are, some of them, very much ornamented; but there are plenty of the simple ones which are so useful for morning wear and on the bicycle. Most of them have a knife-pleated frill at the side of the centre pleat, and the cuffs are made to be

long, though they are lace-edged. Two yards of spotted net of good quality will cut into four. Then you must hem the sides and ends very neatly, and finish the ends with lace. A wide Valenciennes answers best for them, and the ties will wash, and look fresh throughout the summer campaign. Some of these lace-trimmed ties are of silk, and are tied like a man's, and these are generally to be worn with shirts. The *chiffon* scarves are very pretty, but so perishable, and expensive. I notice that sailor collars are likely to be much worn, and also collars of linen, which are cut like a square yoke. These will be greatly used by children.

I also observe that a great difference of

worn with couples—not the single stud which we have so long affected.

The muslin blouse of to-day is beautiful; the designs so graceful and pretty and delicate in hue. They are frilled, and tucked, and lace-trimmed, and will be as much used as ever. Those of white-spotted muslin, such as were used last year, are still worn; but the lace worn on them seems to be more white than cream. Silk blouses are produced in any quantity, and the silk for them is so reduced in price, that one would think it must be manufactured from some other material than cocoon silk. Lace yokes are in great favour, and many of them are unlined, which will make them very cool for the summer. The newest yokes have again turned upwards at the back—not down—and this is said to make them more comfortable to wear. The yoke is often edged with gathered frills of the silk, which have a narrow black velvet as a finish.

All the girls seem to be busy in the manufacture of cravats, which are to be quite a feature of our summer fashions. The ends are not very

opinion exists on the subject of capes. On one side we are assured that they are quite *démodé*; and we are quite surprised to find how many *à la mode* ones are to be found in the best West-End shops. So we may take it that "doctors differ," and therefore illustrate two of the very newest and prettiest to be found. The first, to the extreme right, is of lace and *chiffon*, with long stole-like ends and ribbons floating from the front. This is the newest shape. When the ends are not so long, the cape is perhaps more suitable to young people. The pointed capes are also new, and constitute a change from the round ones we have been wearing. So are the three-tier capes, like the one illustrated on the left of our sketch. This is made in biscuit-coloured cloth, with tiny *ruches* of white silk baby-ribbon on each of the capes, a charming cape for a young girl, for a little extra warmth on a chilly day. The dress in the centre has a lace yoke, and sleeves with black velvet butterfly bows. The material is grenadine over apricot silk.

Our illustration of one of the Organdy muslin gowns shows exactly how they should be made, with the new skirt and flounces, and trimmed with lace, and lace insertion. The lace in use is generally Valenciennes. The original dress was of cream-coloured Organdy, with pale apple-green spots of different sizes on it. It was made over a pale green silk of the same hue. Muslins of all kinds in boxes with the skirt made-up and trimmed are being shown in the shop windows. Most of these have a small *ruche* of silk or muslin at the edge of the skirt, and all are trimmed with insertion, which is put on in every sort of fashion, mostly in a kind of lattice pattern over the edge of the skirt.

"Two bodices and one hat" is our next picture, and the important gown in this is of a grey-green cloth, with a front and high collar of white satin, and narrow black velvet ribbon. The cloth was a summer one, very thin and light, and the dress was a very charming production. The other sitting figure shows a dress with the front open to display a tucked *chiffon* under-vest, the bodice being slightly pouched. For morning dress, and skirts, the plain waistband is still worn; but where a better, and more dressy gown is needed, the waistband is more ornamental, and is very generally of velvet twisted into a roll, with a bow but no ends. Often this band, and that at the neck, forms the only touch of colour in a black or white frock.

In hats we find a new feature, and that is a drooping, rather turned-down brim, which is shown in our sketch. The back of these hats is often turned up sharply, and this accentuates the droop in the front. The trimming tends to the back this year, and a great feature characterising this style is the covering up of the under trimming with lace or tulle. For instance, white gauze, rolled and twisted, would have a covering of black tulle or yellow *chiffon*, with black over it, or lace, either black or white, would cover rose-colour. The feathers would be both black and rose-colour.

I hear that white stockings are to be used this summer, and that white kid gloves will be superseded by pink ones. Green morocco shoes are very pretty, but are said to wear badly; and I daresay we shall cling to our tan and patent leathers. Shoes with two straps are much worn in the last-named leather, and they are both of good wear, and becoming to the foot.

