

FASHION LETTER.

The new skirt will flare more than ever.

There seems to be no limit to the fluffiness and fullness from the knee down, especially when soft and diaphanous materials are used.

All the fullness is, of course, cut circular fashion. By this means it is accentuated about the feet.

It is rumored that there is to be an attempt made to continue the revival of the three quarter coat. But I hardly think it will prove successful, as it is too cumbersome for this season of the year. For next autumn, however, its vogue seems certain.

Tea gowns will be more generally worn than ever during Lent, when one is oftener "at home." The smartest are cut on straight Princess lines, falling from a square décollete, that neither outline nor conceal the figure.

These lines, I am told, are being adopted in Paris by the "extremists" for "habillee" gowns, but they are rather too pronounced to find much favor with the Modish clan over here.

The tea gowns are so made that one slip may be used for several outside slips by such as are economically inclined.

One tea gown that I have in mind has a pink slip of soft French taffeta, cut on those straight lines that outline yet do not reveal.

The outside slip is of black net, with polka dots a jour, outlined with a thread of gold.

The net is veiled with one thickness of black chiffon, which subdues the pink of the lining to the color of a pale pink topaz.

It has the inevitable circular ruffle, which is finished about the feet with a fluffy little ruffle of the same material.

Up the front, and outlining the décollete, is a fine embroidery done in grayish mousseline de soie, with applications of black mousseline, outlined with gold and silver thread and the finest and tiniest of gold and silver spangles.

The sleeves of net are to the elbow, and transparent. They are outlined with the same embroidery, with a little frill of the net to soften its stiffness.

The other gown to be worn with the same pink slip is done in heavy Irish crochet, than which no lace is smarter. It is cut on the same lines with the square décollete.

The distinction of this lace is its heavy raised design. The lace is veiled with one thickness of white chiffon, which turns the slip into cold, clear pink and divorces it definitely from the warm glow of the topaz.

After this economical hint, which has the truly "heart-to-heart talk" atmosphere, who shall cry out against the extravagance of the Modishes. Another good tea gown just created on the same straight lines. It is done in soft Liberty satin.

The outside slip is of violet chiffon with a very full accordeon pleated circular ruffle.

Over this is a long Mandarin coat which reaches to the knees.

This coat is made of black net closely woven with a fine design done in chenille of the same color as the chiffon and accentuated at close intervals with clusters of purple beads in two shades.

The coat is outlined with an inch-wide gold and black galloon studded with small amethysts.

The square décollete also appears on the chiffon slip.

The sleeves of the Mandarin coat are of chiffon, elbow length, and finished with a double frill of the chiffon.

As some among us follow the lead of our English cousins, it is well to note the prevailing popularity of black gowns in London.

These need not necessarily be mourn-

ing. The sombreness of the black may be combined different materials and a judicious selection of trimming be made quite smart, and yet conform to the prescribed mourning of the court edict.

The black-and-white combinations of which I spoke a week or two ago are extremely popular in London, and promise to be very much worn here later on.

An unusual and rather extravagant combination in black-and-white was shown lately. It was of heavy white lace mounted over white silk and veiled with black net. The white lace was made in Princesse, and fitted the figure, doing away with any possibility of extra fullness.

The newest designs in tailor gowns point distinctly to my prediction that the slender, willowy figure is still most to be desired.

The newest "dainty" tailor gowns show an infinite variety in the circular flounce, in rather narrower widths, however. It is tucked, stitched and strapped in every conceivable way.

A thin gown specially to be commended to the stout woman is made in Princesse form, over a Princesse underskirt of taffeta silk.

The seams in the thin material are made to disappear entirely under undulating bands of black or white lace insertion.

These bands extend from the bust to the waist line, and from there flares out to the bottom of the skirt. A ruche of lace trims it around the hem.

A revival which will be seen this summer is the old-time lace mit's of grandmother's days. These mit's are intended to be worn with elbow sleeves.

Some of them are of openwork lace, while the others show applique flowers of lace on finest lace. This is a fashion that spells comfort, and therefore let us hope that it will widely prevail during the dog days.—Lady Modish, in Town Topics.

THE STYLE, YOU KNOW.

BY WILLIAM REED DUNROY.

And now the golf players don their hose
And seek the face brown links;
With caddies at their heels who stand
Like fiends, and raise high jinks.

With clubs in hand they make their drives
And look like blasted fools;
As o'er the course the balls go "chug!"
Right in the muddy pools.

They talk of "putts" and "holes" and "tees,"
And lots of other gaff,
And "cleeks" and "clubs" and "niblicks," too,
And sometimes of the "ball."

And though they look and talk like yaps
And make the rubes all smile;
They simply do it, don't you know,
Because it is the style.

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