

SILKS FOR THE SEASON.

Some of the Novelties—Fringe Again Put Forward.
In one window alone I saw tea different colors and dints in printed silk all in one design, and that a curious arrangement of white lines upon a background of color. The lines spread in one part so that the background was much in evidence, while, farther along the white lines gathered closely so that there was a distinct figure in white. This arrangement somehow made the silk look as though the white portions were raised in quite high relief above the surface. The colors were lilac, pale green, pink of a soft indefinite



shade, dusty and bright blue, tan, rose, light gray and brown, all with the white. The silks were draped with beautiful lace bands, medallions and edgings. Wide ribbon also lent its rich finish. Ribbon is used to a greater extent than usual for all sorts of garments, yet lace is the reigning beyond all others in popularity.

Nearly all the silk for the season ahead of us is soft and much like crape in draping qualities. Some of the delicacies of the soft silks have flakes of silk fluff on the surface. These fluffed effects are carried into the light woven dress goods, especially noticeable being some of the voiles. These are very lovely when the soft flakes are scattered over the surface. The hoppers and several of the stuffs generally made up for tailor suits show the same fancy. The old fashioned all wool delaines are shown as among the newest of the light weight wools, and as great care has been taken in the printing of them they are worthy of a place among woman's prettiest things. They make up into delicious tea gowns and afternoon dresses. The colors vary from very dark solid colors with tiny flower bunches in nature's tints to ivory, pale blue and hydrangea, mauve, mastic, fawn, turquoise, reds in several shades, and, in fact, so many shades and tints that I could not mention them all, but this I may say: The small bouquets and sprays of flowers portrayed in the design are exquisitely beautiful and more like microscopic pictures than printed patterns. Rich ribbon in form of sashes and narrow to match for bows, with loops and ends, and lace—lots of lace—make the accepted trimming. Cream and white, also ivory with small natural flowers, are among the designs, and black and colors, and also with white only, form some of the prettiest combinations. Black and white, with one or the other in preponderance, will be among the most fashionable of all the combinations in hats, dresses and all the other paraphernalia and impediments belonging to woman-kind. Parasols of white silk and chiffon have great black chenille dots. On the parasols the medallions are placed as well as on the dresses.

Fringe is again put forward, and this time it may become a rage, for the fashions of today are so nearly like those of the days when fringe was seen on everything that it may come as a natural sequence. There is a decided movement in the way of skirts flounced to the waist and double and triple skirt effects, and that will be a welcome change to eyes weary of the tight skirts. As the newest skirts are shown we may notice that they have long, flowing lines, but there is a something foreshadowing the things of which I have spoken, though just what it is or where it is impossible to say. But so it is. It began with the hats, but until the blouse is relegated to the limbo of old styles it will not be noticed. The evening dresses are more defined than the street attire, and there is no hesitation in openly adopting the fashions of our grandmothers with some slight modifications.

It is often amusing, if not altogether profitable, to trace styles, and yesterday I came across the origin of the new feather duster fancy of wearing the aigret on the millinery of today.

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In this we believe we are supported by the great number who prefer fine qualities, exclusive patterns and reasonable prices.

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As most of us know, this aigret is now made in the shape of a small duster, with a regular holder, and is set on the hat or bonnet so that it sticks out exactly in front. Well, this style dates from the days of Solyman the Magnificent, one of the earliest and, incidentally, the most bloodthirsty of the Turkish sultans. He wore one on his turban, and from then on the sultans have worn the same kind of aigret, though at different angles, in their headgear. And some of the foreign military officers have aigrets very nearly like those of today, and they are worn in quite as aggressive a manner.
HENRIETTE ROUSSEAU.

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(April)

Lost.

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