

ATTRACTIVE NOVELTIES.

Costumes Created for Paris' Day of Days,
When Summer Fashions Receive
the Seal of Approval.

[From the Herald's European Edition.]



VERY Parisienne is now on the ragged edge of anxiety unless she has such supreme confidence in the capabilities of her dressmaker as will allow her to await Sunday next with untroubled mind.

For Sunday next is Grand Prix day, when, as every one knows, the summer fashions are produced in all their magnificence—or perhaps, rather, when out of a multitude of essays a few are chosen and stamped with the seal of general approval. For a fortnight past every notable dress-making and millinery firm in Paris has been like a bee-hive—those that weren't are not worth the mention. Many leading *mondaines*, I understand, have already received their Grand Prix costumes, which they inculcated on their customers should not be delivered by any hint or indication given to the public.

From the general public that throngs the salons of the foremost houses what secrets will be kept? The *Journal des Dames*, however, the *HEMERA*, more fortunate, or rather more powerful, than the general public, is able to publish a description of a number of costumes that are expected by their creators to be among the most remarkable that will be seen in the *pesage* at Longchamps or in the *Allee des Capucines* to give the name to which it is best known despite the Parisian eddies.

There is one thing to be borne in mind. This *renouveau des costumes* is the happy hunting ground of all the *petites couturieres* of Paris, who line the avenue in their thousands, taking notes. The results is that the novelties which are then produced speedily cease, in at least a great number of cases, to be novelties, being copied at lib.

Before coming to a description of particular details I will recall the general tendency. To begin with, it cannot be said that there is any very striking novelty. The present fashions are here and there carried a step or two further, but there is no remarkable departure from the existing styles. Trimmed skirts will be numerous—in fact, the rule, while many of the new dresses will have frequent small flounces right up to the hips. There will be some variations of the bertha, which will be largely used.

The *roques* of lace shows no sign of diminution. As *epaulettes*, it will be almost essential to every costume made in any way resembling the 1830 styles, the sleeves of which, unless enhanced by lace, are certainly not pretty.

Lace will be seen in black and white combinations, as well in one or the other color. A feature will be the lavish utilization of wide *entrelacs* of lace on the skirts, as also on the bodices and sleeves.

To describe a number of the costumes that will meet the eye this day week.

SHOT PINK AND BEIGE.
One dress just completed, but which will not be sent home till just before the eventful day, is of shot pink and beige color, and is trimmed with black moiré and bands of black insertion. The bodice is made with lace and a turned down collar faced with moiré, and opens over a shirt of pink chiffon having a band down the front marked with baby frills, are broad brimmed, black chip hat will be worn, with black satin bows and clusters of pink roses, two without foliage being placed inside the brim near the back. A sunshade of pink chiffon will be carried, with rows of black insertion let in round the edge, and with a puffing of pink chiffon near the front, from beneath which fall frills of lace.

That the 1830 style has by no means gone out of



A VISITING COSTUME.

fashion is shown by a fawn dress made with a double skirt having deep *veux* rose velvet, closely allied to scarlet, round the hem and the edge of the upper skirt. It stood out well at the feet, and the velvet was repeated in the over sleeve and the yoke. A butter colored cloth cape came slung over the shoulders, the edges being turned under, and the rows just overlapping each other. A drop fringe was introduced in the middle of the cape and at the edge, and there was a large black lace frill at the neck.

One of the most perfect of all the toilets now on exhibition is of pearl gray moiré antique, shot with faint blue and pale pink. The rather full skirt, that falls in heavy folds at the back, is trimmed with a broad band of magnificent Venice point laid on flat, the edging of the lace set waistwards; a narrow flounce of the same lace falls round the feet, while a band of aurora velvet, pearl and gem embroidered, forms intersection. The corsage of moiré has a narrow basquine of lace and is trimmed in 1830 cape style; the revers of lace entraining a soft front of shot silk muslin drawn down under a narrow waistband of gem scattered *point* velvet, of which narrow braid, finishing in loops just below the waist, back and front, are also made.

A parasol of plain moiré accompanies this admirable costume, with which a dainty capote of pearl embroidered gold lace will be worn, wreathed with soft, toned carnations in yellow and pink, and from the centre of which rises an algrette of pale blue and pale pink feathers tied on by strings of shot velvet, matching the dress trimmings. A deep cape of moiré, with over-cape of lace and yoke of gem embroidered velvet, completes this toilet.

Exceedingly tasteful is the following combination:—A hat with the bent brim in shell pink velvet trimmed with fine pleatings of black net edged with picots, which meander in single or triple rows of flutings, either to protect over the brim or recede round the low crown, veiled with the diaphanous material and jet studs which secure the *colonelle*'s algrette. A *collet* collar, which is the feature of this costume; its tapering flounce in black tulle ribbon encloses a smaller one in black net, the narrow ends of both are carried down to the waist as a jabot and are fastened to a bow; at the back hang two broad ribbons, reaching to the feet. Watteau's bolero vest and skirt in black crepe, set off with a blouse front in shot pink sash silk, extending at the back in a point, tipped with a fly bow. Full puffed sleeves in striped silk.

A QUIANT NOTE.

There is a quaint note in a costume of navy woolen crepon, made with seven bands of black satin, graduating narrowly from hem to waist, and with which is to be worn a silken blouse printed in Chinese design in tones of blue, orange, white and black. A little sleeveless bolero vest of crepon with Robespierre revers of black satin and large steel buttons somewhat detracted from the attractiveness of this dress, with which one of the latest *arquin* hats is to be donned. This hat of black velvet assumes a both tips of the shape that forms a narrow crescent across the head, finishing with a small rosette of black satin; along the front is a draping of black tulle spangled with jet, caught up in the centre by a

rather large choux of satin, from which rise two little black ostrich tips, set rather high, with very good effect. Another dress has the skirt of mauve satin covered entirely with marvellous point de Bruges. To wear with this is a Louis XV. vest of a new bluish mauve mirror velvet, shot with silver and embroidered in scroll patterns all round, with mauve silk and jet. An antique waistcoat of cream satin worked with quaint old time flowerets is ornamented with a collar band to match, and a jabot of old lace completes a very effective and picturesque coat.

Green silk veiled with the finest gray erpion and interwoven with insertions of beige lace is the material of a costume, the front of the bodice of which is entirely covered with a garniture of green and gold sequins. Round the waist is a smart sash of green satin. To wear with this is a black and green straw hat, trimmed with *mignonette* and mounted the valley, and a parasol of green shot silk, with insertions of beige lace to match the costume.

Mignonette, rosebuds, myosotis and other small

ver bodice is caught at either side by a rosette of velvet, getting gradually smaller in size as they near the waist. The sleeves are of the canvas cloth.

The most critical of critics could not fail to be pleased with a costume in cream crepon cloth, shot with eminece. Four spaced rows of dark crossbands encircle the skirt, which is very wide at the back, and mounted to form an ample box pleat, with a dotted one on each side. There is a square yoke front and back. The folded neck, waist and wristbands are in violet velvet, like the two drooping ends, fringed with red beads. This glittering trimming, with a shimmer of gold, harmonizes with pointed glimpses of the yoke as well as with the stripes and chevrons of the full blouse. The hat is in black straw, enhanced with an elongated bow of eminece velvet and a tuft of cranumum. One dress that will certainly hold its own among the creations that will attract attention in the Avenue des Acacias, retour du Grand Prix, is of shot grass green and black silk crepon. The



FOR THE PROMENADE.

flowers are, by the way, quite the rage and are, indeed, increasing in popularity. Where a few weeks three little volants crept timidly up toward the knees now a whole battalion—not to say army—of crossway shirtings climb the skirt from hem to waist. One of the prettiest dresses of this kind that will be seen at Longchamps is of heavy blue silk shot with green, skirt trimmed with numberless little flounces of silk raveled out, and in this way showing a dark blue silk fringe about half an inch wide. The corsage is draped across the bust and finely pleated and worn under a belt of jet, gold and dark blue passementerie. The collar band matches, while the sleeves to the elbow are composed of about a dozen fine flounces of silk, standing out widely, the lower portion tightly fitting. The hat to be worn with this dress is a dark blue straw, sailor shape, plaited finely with gold and trimmed on the front with a wing like arrangement of dark blue satin bows secured by two large jet headed pins.

Very little cloth, in a shade of olive green, is used in the making of a simple but very effective costume which will be worn by a well known member of the Anglo-American colony. The skirt is trimmed with three graduated bands of olive green velvet, each band headed with a narrow trimmings of jet passementerie. The bodice has a jet corsicet and a short zouave of cloth turned back over the shoulders to form pleated capes, and opening in front over a full vest of olive green silk. The hat is of black velvet, with straw, tastefully trimmed in front with bows of ribbon grass, lilies of the valley and small black ostrich tips.

A light and diaphanous toilet is of dead white silk muslin, embroidered to the knees with multi-colored *marqueteries* of chenille scattered along lines of gold and made over *Opolita* moiré. The corsage, softly draped, has full sleeves of mauve velvet and a sash to match. With this a cape of embroidered linen matches the dress, shirred over mauve chiffon only, and is surmounted by an arrangement of mauve chiffon made up into a charming little upper collar.

TWO FAWN COSTUMES.

At once tasteful and useful is a dress of fawn hopsack, made with a full skirt, arranged with a round and round trimmings of black satin plaid ribbon, put on to the skirt in rows of one, two and three pleatings and reaching from above the knee to the lower edge of the hem. The long corset bodice fits tightly to the waist and has very full skirts, smartly cut on the cross, wide revers of black satin, turned back well on to the shoulders, and a vest of old gold Louis XV. brocade, with small bunches of pale blue forget-me-nots and tiny pink roses and green leaves scattered over the gown foundation.

Fawn, which maintains its place among the fashionable colors, is the hue of another charming

skirt is arranged with a very deep flounce, starting from a few inches below the waist, where it is headed by an insertion of black lace. The front of the bodice is of black satin, trimmed with insertions of net and lace, cleverly arranged to form a kind of zouave, and caught together in the centre with bows of black satin ribbon. The back of the bodice and the sleeves are of the shot silk crepon with a basque of black lace insertion and net. Another taking costume is of fawn colored velvet, with heliotrope and green silk embroidery arranged in graduated stripes. The skirt hangs in graceful folds over a petticoat of heliotrope silk. Over the bodice there is a pinafore of drawn heliotrope chiffon, with insertions of string colored lace. With this is to be worn a cap of black satin made with square tails, lined with shot silk in pretty shades of green and fawn and finished at the neck with a ruche of black lace. The black hat designed to go with the dress is trimmed with bunches of heliotrope and green primulas, while the black satin parasol is veiled with string colored lace.

For a morning walk or ride a suitable coat is of pale tan cloth, arranged with a deep sailor collar, made partly of cloth and partly of chestnut brown velvet. The revers and cuffs are of this same velvet to correspond, while the lining of the coat is a lovely brocade, with designs in gold upon a brown foundation. A smart little mantle of on-line silk is arranged with a pretty kind of shoulder frill, edged with jet, and a yoke ornamented with radiating lines of jet, and finished at the throat with a becoming turndown collar.



TO APPEAR AT LONGCHAMPS.

dress, made with a wide full skirt cut with only one seam down the centre. Round the hem is a close quilting of mirror velvet, fawn color, shot with pale mauve and pink and gold, the effect being very strong and harmonious. This quilting is headed by a broad bias band of velvet, on which some beautiful silk looking cream colored lace is laid. The skirt is fastened under a folded grille of velvet finished with a velvet rosette. The bodice is of velvet, with bun is of lace across it in front and at the back, where it is fastened. From it open a decided frilled revers of the canvas cloth, which falls like capes over the shoulders. The collar is of velvet with three narrow rows of insertion to match the lace round it. Extra band of lace across the vel-