

The World of Fashion

(By MARGUERITE)

There is no denying the beauty and the charm of the fashions of the moment, even overelaborate ones, but they are not smart if worn at the wrong time and place. Fortunately the majority of women now realize that modern dress requires no end of time and thought expended upon it, but no longer is it considered only requisite to spend large sums of money. The woman to-day who wins the palm for being the best dressed is she who dresses appropriately to the occasion and incidentally does not over-dress; who studies the becoming and the suitable; who realises that an elaborate gown requires an elaborate hat and all sorts of expensive accessories to carry out the model as originally intended, and that a simple costume, also perfect in detail, is often just as effective as the elaborate one. Quite three-quarters of the effect of the entire gown depends upon the perfection of the accessories—the hat, parasol, shoes, gloves, etc., and if these be not smart and of the latest vogue even the most costly gown will be ineffective or lacking in style. This may seem like useless repetition, but it is so all important that it must be insisted upon. This season's changes are not very revolutionary. Perhaps the most striking fact to be noted is that our gowns are becoming more and more simple in their elegance. The majority of the new models being made of the most supple materials, such as cashmere, liberty and Ottoman, they fall in graceful, simple folds. Their cut was never more exquisite; their trimmings never more refined and subtle. In order that the skirt shall hang well and

mould the form perfectly a false hem of cloth is usually applied to the bottom, inside, and it is said that for winter wear we shall have an edging of fur.

No part of a dress "dates" so much as a sleeve, and no part is more important, both as regards cut and finish, if we wish for a successful garment. And what woman does not? Long, tight-fitting sleeves in our coats, dresses and blouses have definitely replaced the short, puffed ones to which we have become so accustomed. Perhaps some women with plump, pretty arms will regret this though even they must be fairly tired of it by now—but many others—the chilly women and those with scraggy arms or red elbows—will rejoice. And after all, is it not comforting to look forward to long sleeves in our mantles on chilly autumn days, and in our fur coats for the yet colder winter?

But although long sleeves may be described, generally speaking, as long and tight-fitting, they do not by any means exclude variety in their treatment. Of course, the sleeve that is the ideal one for the long, thin arm is just the one to be avoided by the owner of the short over-plump arm, and vice versa. This is a point that should never be forgotten in the planning of a new gown or mantle. In a thin material (and most of our new frocks are, as I have said, to be of soft, thin stuffs) the ruffled sleeve with a double heading reaching from shoulder to wrist is decidedly pretty and just the thing for a long, thin arm. For a plumper one, tiny flat tucks are more suitable. A very pretty sleeve that I

saw in a tulle blouse this week was composed of tucked tulle tightly moulding the arm to about 3 inches above the elbow; then came some 6 inches of tulle "soutache," to be continued by another band of transversely tucked tulle; from which emerged what might be called a lace mitten, so closely fitting was it, and so far did it extend over the hand. In nearly every case the wrist is finished off with tiny frills of lace or tulle, which peep out beneath the coat sleeve, if that does not itself happen to be garnished with white frills.

It is rather interesting to note that while waists and skirts outline the figure almost too distinctly, coats as a rule are

an English authoress very much in the public eye appeared at "Madame Butterfly" with her Cleopatra-like hair-dressing of parted hair and a huge emerald depending from the parting.

This year the extravagantly "simple" hairdressing bids fair to last throughout the winter. The innocently parted locks are caught back into a great loose mass of puffs and curls, only held (seemingly) by a fillet of ribbon or metal, just like the pictures of the Greek lady coming from her bath. That the effect is not as simple as it looks, fagged ladies' maids and thriving hair dealers will assure you.



THIS GRACEFUL AND PRACTICAL DRESS IS INTENDED TO BE CARRIED OUT IN LIGHTWEIGHT SERGE OR CLOTH.



A PARIS AUPTON WALKING DRESS.

This useful "triffling" dress is made of bronze green "lamé," trimmed with buttons and black soutache. The gumpie and tucked portions of the sleeves, which are in the newest Parisian style, are of thin silk harmonizing in colour with the cloth. Quite simple, this costume is in the best of taste.

quite loose. The loose backs, always curved in at the side seams, however, are smarter than the fitted and have the narrow shoulder effect strongly accentuated. In spite of the loose fit the figure is not hidden, but in some mysterious manner shows the outlines. A general appearance of extreme slenderness is considered indispensable to a smart appearance, and these loose coats emphasize slender lines and hide too generous ones. Braid put on in long lines also adds greatly to the effect and is used on all materials; when it is not, then the lines in some curious manner are made most apparent in the seams and the way in which they are stitched. This is insisted upon in both long and short coats and is a factor not to be neglected or ignored.

How They Wear Their Hair.

A mooted point always settled by opera night is the hair question. Last year the flat-topped dressing began to make its first appearance on a few anxiety-beauties. It was at this time that

Novelty of the Week.

PORTFOLIOS FOR MONEY AND TOILET REQUISITES.

The handbag of the newest shape is called the portfolio, and is a dainty little case planned on more ample lines than the ordinary purse-bag.

The most beautiful are made of soft gold of three colours—dark, pale, and what is called green gold; there are compartments inside for paper money and coins, the tabloids or cachous so many women carry about with them, and the customary toilet requisites.

Less expensive portfolios are made of soft Morocco lined with moire silk, and the particular point about their ornamentation is the monogram that is fixed in the left hand corner on the back of the bag.

Not in the ordinary way, with stamped gilt lettering, is the new monogram formed, but upon a plaque riveted to the leather. The plaque is a highly ornamental little affair, wrought in gold and enamel, to match the colour of the bag, with the initials intertwined in the inside of a broken circle.