

THE WORLD OF FASHION.

BY MARGUERITE

These are the days when the mothers of little girls are thinking over pretty school frocks for their darlings, and there never was a year when so many charming modes were displayed by dressmakers for young girls' costumes. The styles make them look slim and graceful, a thing most difficult at the awkward ages between eight and fourteen, when the ravishing belle of the future shows none of the grace of a few years later. Mothers should bear in mind that the greatest simplicity is the chief rule to follow in dressing their young daughters, and that the girls should be led to make a choice for themselves and taught to be tasteful, so that they will acquire that wonderful thing called "style," which is one of the greatest charms. Mothers should take their young daughters with them when they go to the dressmaker's to select costumes. It would not make them vain or over fond of dress, but would merely school them in the great lesson of perfect selection.

In one of the sketches are shown two of the charming costumes, each showing a novelty in decoration.

One has an odd fichu arrangement about the bodice. The gown is of gray canvas, with trimmings of pale green silk and black and white spotted cloth. The spotted cloth forms the round collar and corselet arrangement, and the green silk is used for the ruffle and fichu bow, which is bordered with narrow black velvet ribbon. The swathed and gathered yoke and high collar are of white silk muller over white silk.

The hat is of gray felt, heaped with gray ostrich plumes, with a cluster of green velvet foliage at one side.

The other gown is a stately looking affair of deep ecru cloth of a light weight. It is most richly trimmed with deep coffee-coloured lace, bordered with a gathered band of narrow ecru ribbon. The lace is laid over the bodice in a sort of coat arrangement and fits the figure like a glove, rounding away over the hips in graceful curves. The yoke and tops of the sleeves are of the palest lavender silk, set in close shirrings and fitted carefully over the figure. The high close stock is made in one with the yoke and is also of shirred silk.

The hat is of white felt, trimmed with a great chon of ecru satin and velvet in two shades, from the midst of which springs a mass of burnished green wings.

Of materials, I can but tell you again that voiles, muslins, cashmeres, crepe de chine, and foulards are the most fashionable, and also a third make of taffeta silk. The dress I am showing you to-day is of thin cashmere, in the new pastel blue shade, just the colour of the wild scabious flower. The bodice of this is tucked about the shoulders, and bears, as you will notice, bands of guipure lace



A PRETTY SUMMER GOWN.

laid on in rather a fascinating way, and on the skirt is rather the same fashion. The tops of the sleeves are tucked, and the throatlet and waistband are of blue velvet, a shade darker than the cashmere. The burnt straw Tuscan hat bears a very long white feather and a pouf of black tulle.

I am particularly pleased with the little gown pictured here. It is of the ever-becoming and pretty blue foulard spotted with white. The drooping revers and graduated flounces are edged with narrow, dark blue velvet, and a narrow belt of this surrounds the waist. The vest is of pleated white taffeta, and the under petticoat is of the same silk, tucked at the hem. The hat is of white rice straw bound with black velvet and liberally decorated with buttercups and grasses. By the way I have seen some tunic frocks of this style made to wear over alternate petticoats and vests.



A SMART FROCK.

About my next illustration I have more to say, for these little lace coats are the most fashionable style of bodices of the moment. The coats can either be bought entire or piece lace



A FASHIONABLE BODICE.

can be purchased and made up by the dressmaker. The best sort is that course kind made of Houtin lace

braided. The dress here is of pale mauve foulard silk, with a pattern of white ribbons and pale blue flowers with their foliage. Three tiny flounces of the most minute order, and cut on the bias, edge the pretty tunic and the hem of the skirt. In the true French style a band of black velvet ribbon surrounds the waist, and white tulle enfolds the neck. The front view of the gown, unseen by you, shows a full front, with little flounces running across it, as on the skirt. And now observe the parasol my lady is holding to protect her head against the sun's hot rays. This is one of the latest styles seen in Paris, and represents a poppy. Do you not see the little black stamens at the head? The shaded petals of soft sarcenet silk represent the flower. It is a pretty idea and a costly one.

My sketch shows you a very simple yet pretty way of making up the embroidered robes sold so much just now. If you have one by you it is as well to wear it out at once, as these costumes so quickly become unfashionable. The embroidered point in this one, usually used as a yoke,



AN EMBROIDERED ROBE.

is placed the other way up with happy effect. Black velvet or tulle is draped round the neck and waist, hanging in long ends to the ground. I should advise the new style of one box-pleat in the centre of the back for a gown of this description.

At the moment, and for some time yet, we are still wearing summery hats, and one of the shapes most fashionable and most becoming to all faces is found in the picture here. If we possess a Leghorn hat, or a willow-shaped one, the trimming of which is beginning to look very faded and "dabby," we cannot do better than retrim it in the style here indicated. First we must wire the brim, if it is not already done, and this would look best sewn on with a little rouleau of black velvet. Then we can bend the hat to the required shape. I forgot to say that if the hat is dirty, clean it carefully and thoroughly with bread. Do not touch it with soap as it turns Leghorns yellow. If it is sunburnt nothing will take that off. For trimming, the hat is tied round



A BECOMING HAT.

