

The World of Fashion.

By MARGUERITE.

FRILLS are in fashion again, and a little model frock viewed recently was Early Victorian in its simplicity. Perfectly plain, with a high waist, for sole decoration it had a frill outlining the round neck, the sleeves, and hem of the skirt. A broad sash was tied in a bow behind, and introduced a note of colour—it was a white silk muslin frock—but in its simplicity it was charming—for the young girl.

A POLYCHROMATIC FROCK.

A dainty evening frock of mauve and powder blue would suit admirably a fair girl. A light shade of mauve should be chosen, say lilac, and this be veiled with powder-blue chiffon. Such a frock could well follow the "princess" line, since it best displays the beauty of the fabric. Add a cross-over fichu of blue ninon powdered with crystal beads and edged with velvet fringe. Have two oblong panels edged with fringe back and front from the waist where there is a rouleau of rose-red panne, and at the right side slightly draw back the front panel towards that at the back and secure it with a velvet chon with a pendant tassel. This should be carefully done so as to gain a draped and not dragged effect.

Place a large velvety deep red rose at the waist and one has a charming "whole."

The tunic is ubiquitous—one sees it everywhere, and it is equally charming

short or long. Perhaps the most favoured model is that which scarcely reaches to the knees in front, but is slightly longer at the back. And the military sash well accompanies it.

THE VOGUE FOR BEAUTIFUL EMBROIDERY.

A white satin slip with beautiful ribbon embroidery in pale pink blue, pale yellow and La France pink on a white ground, which formed the little short-waisted bodice, was charming. The skirt was slashed up each side and outlined with black fox. The underskirt glimpsed was of frills of pale cream Malines lace,



A PRETTY FROCK.

Of soft erve, showing a method of using the wide lace scarf of the summer.

each frill "headed" with a tiny ruche of pale blue ribbon and in a line down the centre of the panels, one on each frill, were tiny pink roses.

The tunic was of pale blue chiffon worked round the hem with ribbon embroidery in the same shades as seen on the bodice, and was bordered with silk fringe in pale blue and pink, the same fringe being used to outline the small sleeves. The centre was of soft pale blue satin finished in front with a chon of tiny pink roses.

For dinner gowns and evening receptions nothing is so much in favour as white, trailing white satin or chiffon velvet, with trimmings of fur or lace, or both, and one magnificent glowing note of colour on the corsage. Then there is black, of course; apparently that will never be dethroned, and it is not surprising, especially as now that rare lace



A DAINTY EVENING FROCK.

is the thing above all others to wear. The cloaks for evening wear are, as they have been for some time, strange in line and combinations of materials.

even for the smart coat and skirt, but the little morning suit is strictly practical.

THE MANTELLA WRAP.

One of the smartest evening coats seen this year resembles, in a slight measure, the military cape worn by Italian officers. It is a double-breasted coat, without shoulder seams, and long sleeves, which covers the frock completely. But instead of buttoning over neatly as does an ordinary coat, a "corner" of material is thrown over the shoulder and, weighted by a tassel, it lends an air of smartness to the back of the garment. The sleeves are slashed up the back almost to the elbow, where there is a button of cord.

SPRING TAILORMADES.

There is very little change in the new tailor-mades from what we have seen for the last few months. The skirts are short and a very little wider, the average width being about two yards. The tunic effect is still general, and buttons are the chief trimmings. Coats are short, and cut away from the waist, with buttons of the same size as those used on the skirt; sleeves are regular tailor-made patterns very slightly eased into the armhole. Collars are rather small than large, and are generally embroidered, soutache, or trimmed in some way. A few models have the pieced basque but they are rare and not likely to be popular. The materials used are light woollen ones, plain, finely-striped or tweed patterned. Taffetas, moire, cachemire de soie, and all kinds of silken stuffs are used for the three-piece costume, and



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