

The World of Fashion.

By MARGUERITE.

MANY and varied are the aspects of the tailor-mades this season; the materials of which they are made are too numerous to be even enumerated. The trend of fashion is towards wider skirts, and coats that cover the hips, smartly cut away in front. Here it is that the Louis XVI. influence is noticeable. The extremists, for afternoon wear, have set their seal of approval on the long coats of black taffeta or bengaline of this character, supplemented with a smart waistcoat and embroidered lawn or lace ruffles at the throat and wrists.

Combinations in materials and trimmings are certainly features in dress at the moment. This development is manifest in every department, from the simplest day-frock of serge and velvet to the more elaborate evening gown of the most expensive and elaborate of material. Dress is so very magnificent this season in the matter of fabrics that the difficulty of keeping within the limits of a reasonable dress allowance is difficult.

Regarding Skirts.

Quite a new departure in the realm of habille tailor-mades is a series of pleats at the back. For instance, a distinctive model of lagoon blue bengaline had an apron of the same material. It nearly concealed the hem of the skirt in front, was slit up on either side, and carried round to the back and caught with a cute little ribbon bow. Therefore the underskirt was revealed at the back only. It was quite full, as it was pleated to the waistband. The apron, however, imprisoned the fulness so that the straight silhouette remained. The coat was short while the sleeves extended to the wrists, but at the elbow the bengaline was cut away, revealing a fascinating puff of satin. In 1870 there was a slightly "belled" sleeve entitled the Duchess that was deemed ultra smart. It had a small-vogue in 1850, and it is this sleeve that is again coming into favour. It is rather a trouble, this sleeve, as it hangs down at the wrist and has an unhappy knack of catching in anything in its vicinity. In the more elaborate tailored suits the Georgian



In this figure we have a most graceful reception robe of softest taffeta mousseline in a bronze shade—here we note a fuller skirt, but withal falling so gracefully and closely round the figure that one hardly realises the amount of material employed. The drapery seems skilfully weighted in the train of inserted embroidery. The corsage has a square effect by reason of the emplacement of embroidery on yoke and sleeves, then follows the pointed hood-line, which is a feature on so many models. The embroidery itself is metallic in effect, of bronze and oxidised silver, but worked with silks of green, yellow, and purple shading, and that it harmonises admirably with the taffeta. The crown of the small hat is of the same silk, with lining of green velvet and fantastic aigrette.



COSTUME OF PARMA MAUVE CLOTH, WITH EMBROIDERED COLLAR.

waistcoat is introduced of the same material, and is usually relieved with touches of black.

Ever prominent in millinery schemes, the ostrich feather is now extending its province and is being made useful and very ornamental as a substitute for fur upon frocks as well as headgear.

It is employed as a bordering upon a lovely evening gown, its white, crisply curled fronds looking exquisitely soft beneath the glitter of silver and the sheen of pearl embroideries wrought upon grey satin. An evening cloak is embellished with three rouleaux of it, dyed cerise and placed upon lettuce-green velvet to simulate a very deep cape.

In the milliners' new productions it is to be found as well, edging the velvet cap or hat, instead of the peltry bordering.

for instance. We may have the Dolly Varden skirts with us again before long, who knows?

NOT ONLY PANIERS BUT ALSO THE POLONAISE.

Talking of skirts, the polonaise has made its appearance. Some people prefer it to the paniers; it is more becoming to some figures. Paniers, whether worn short and well weighted, so as to be flat or long, or much looped up and rather "bouffant" are all very well for tall and slight people, but they do not do for a short, thick-set figure, and a polonaise relieves the severity of a plain skirt, and is not quite so trying. The quite plain skirts will probably disappear altogether before very long.

COPYING OUR GRANDMOTHERS.

Another early Victorian fashion which is being revived is the small white satin or broche coats, which are worn with almost anything, but which look best with a black skirt. There is a very short basque, and it is made with quite a small waist belt fastening with a clasp. The revers and cuffs may be of black satin when it is worn with black. Even the bolero is coming in again, so there is no lack of quaint revivals. The short white satin coat belongs to the Louis Philippe period.

SHORTER GLOVES.

With a satin, tulle, or any kind of a silk frock the sleeves are often of a different material altogether. The armholes are cut away, and the dress finished off then by being piped and a nixon or lace sleeve worn. All sleeves are worn long almost on to the hand, and are finished with lace, which falls half over the hand. For such sleeves gloves of one or two buttons are all that are required, the long gloves of last season being useless.

Fashion Notes from London.

(From Our Lady Correspondent.)

LONDON, May 3.

The question is being debated in the papers a good deal just now as to how much the fashions are set by the theatres and, failing that, what it is actually that determines just what is going to be worn. There can be no doubt that the theatres are responsible for a good deal. Plays are so wonderfully staged nowadays and so much attention is paid to the dressing of the different parts that the leading dressmakers are glad to seize the opportunity of getting an exhibition of the styles they want to introduce. But the theatres do not do it all. No doubt the great Dickens boom we have been having this winter has something to do with the popularity of old-world styles, with the way the panier is catching on