

The World of Fashion.

By MARGUERITE.

THE first breath of spring is a universal challenge for new raiment; even the trees and plants as well as the fields array themselves in soft green that is restful to the eye, while women experience an irresistible impulse to cast aside the dull clothes that have been their portion during the preceding months, and attire themselves in frocks and frills that are in harmony with their surroundings. The shops have garnered a wealth of choice in the necessities of the toilette that are very useful to those with a limited dress allowance.

Full of artistic instincts is the new spring millinery, and although there are many models that in the hand appear to represent the height of folly, by a marvellous sleight of hand, when arranged on the head at the correct angle, possess an allurements that is entirely their own. The most simple objects of everyday life serve as forms of inspiration.

The Charm of Line.

The beautiful hats that are now making their debut are dependent for their innate charm on the "line" of the brim, which is treated in fantastic, but alluring ways. The crowns of the more elaborate models are draped, and of a contrasting straw or material. A fetish is made of simplicity where decoration is conceived, a single bow, a beautiful feather mount, or a "posy" of flowers being all-sufficient. Furthermore, this modish headgear sets well down on the head. Wires are conspicuous by their absence, and then no milliner in popular parlance would permit a heavy hat to leave her salons. The general impression gleaned from the displays of millinery in Paris is its lightness, brightness, and truly feminine character. Nothing seems to dislodge the exalted position of the picture hat in the affections of the majority.

A word to the wise. Do not omit to study the new coiffure, flat to the head, rippling over the ears to the back, where one side of the parted hair is rolled over, somewhat after the manner of the chignon, for it makes the hat of yesterday look vieux jeu, and the hat of to-day just right.

It is going to be a great lingerie year, a year of exquisitely worked and em-



USEFUL KIMONO NEGLIGEE.

broided and inserted haws and batistes, simple in everything but price, but that is quite another story, and shall be dealt with later when we come to the flowers that bloom in the spring.

The Vogue of Thin Silk.

Pretty kimonos much embroidered in China silk suit a tired woman. They have collars that turn back and set close. The sleeves are very short. Pink linings make them extra dainty. There are plenty of blouse bodices in thin silks of many kinds: some are cut low at the neck, some with sailor collars, though more, much more, with high collars. Satin, or satin charmeuse if you prefer it, are made of very thin textures suitable to a warm summer, and these make most charming blouses, trimmed sometimes with embroidery, often with heavy makes of lace. Occasionally for dresses the thin silks are covered with chiffon and accordion pleated to the bust with horizontal bands of silver threads at intervals. The soft silk is a rival to the shot taffetas, which is one of the universal "wears" of the season. Some of these have the skirt quite short, with a ruche and no other trimming save on the bodice, where much handsome embroidery appears.

Deep flounces of lace are being introduced on numbers of the evening frocks of to-day, and the three-decker skirt is becoming more and more popular. In the case of dresses for young girls, the flounces are often headed with tiny posies of flowers linked together all round the top of the flounce, with festoons of baby ribbon in pale pink or Nattier blue.

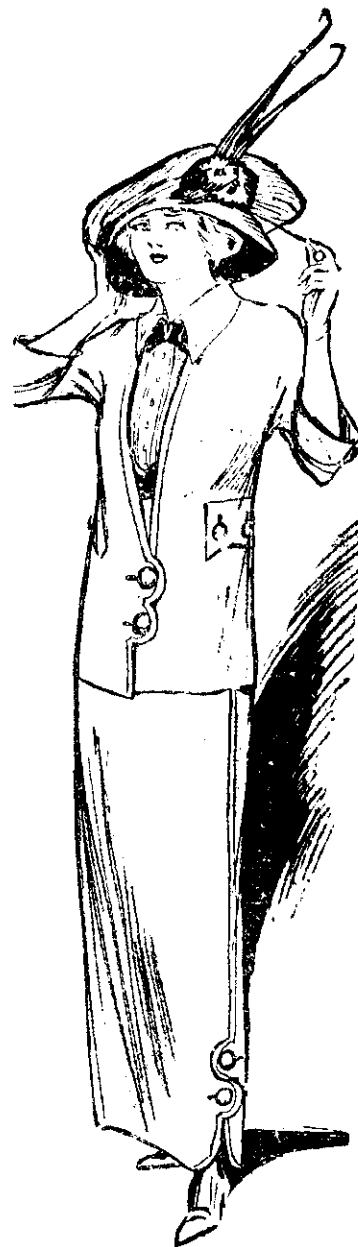
Many of the flounces which adorn the new frocks are supplemented with a line of hemstitching a few inches from the edge, so that a very effective gleam of a coloured foundation is sometimes seen underneath.

An interesting development of fashion in which taffetas will play its part is seen in the case of the collars of shot taffetas designed to take the place of the leather boa. These represent, besides, a variation from the thick taffetas ruche with pinked or frayed edges, which is likewise used in the same connection, and are made of a wide piece of the silk folded a little in the centre, and bordered on each side with an edging of feather tips. The collar fastens on one side, with two wide ends cut into leaf-shaped points depending from it.

Buttons are playing a part in fashion, which is like that of the quick-change variety artist. They are everywhere, they take a dozen new guises at every

turn, they enliven the dullest schemes, and are capable of endless disguises. If the button is more versatile than any other item of dress, it is one of the most sociable also. One finds buttons in groups, in rows, and in pairs on tailor-made, elaborate frocks and evening dresses. The woman who is planning her new summer toilettes finds the fascinating samples of buttons, which the dressmaker spreads out for her consideration, a great deal more interesting than the choice of material itself. The most minute buttons, hardly bigger than a millet seed, and covered with chiffon, find their way on the lace vests and fancy collars. Some of the prettiest little stocks to wear with debaite shirts and tailor-made costumes are those which are carried out in shot taffetas or in plain black silk, in the form of two narrow tabs like a French rabat. Each is bordered with a row of tiny gold buttons, embroidered with a spray of rosettes in ribbon-work, and edged with a straight band of Valenciennes lace. Lace stocks are punctuated down the centre with half a dozen non-covered buttons, the nonon being repeated in a piping round the neck. This provides a note of colour, which in cerise or Empire green looks well with a single white washing silk blouse.

"Snoobism"—Sympathy—Caprice ?
I have been often asked the reason for this apparent rage for magic colour-



COAT AND SKIRT

of shot black and brown taffetas.

Fashion Notes from Paris.

(By a Parisian Expert.)

PARIS, June, 1912.

Fashion at the French Derby.

There was a record attendance on Sunday last, when the Autueil Grand Steeplechase was run. The members' stands were crowded with a brilliant throng of well-dressed people, and this year has a most brilliant record, special record having been made by the various costumiers to provide toilettes worthy of the occasion. In a few days more they will no doubt surpass themselves. The Grand Prix will be run on June 30—*et qui vivra, verra!* There was one curious feature, however, about the general colour-scheme of the Tribunes des Societaires which has set tout Paris and the Press asking what it means. At the beginning of the season a riot of colour was conspicuous in the toilettes of our fair Parisiennes. But we have changed all that now, and the parterre, as the ladies' tribunes are called, showed a decided vogue for sombre tones, and more than ever were black and white toilettes to the fore. Among many of the daintiest frocks seen at Autueil, I greatly admired a black mousseline toilette posed upon white, with no additional colour, save a very large pale pink rose in the black hat, which was simply trimmed in black tulle, and another pale rose tucked in the corsage. A black gown, which was equally charming, had a rather full skirt of black silk mousseline, a big fichu of white mousseline being folded into a black velvet girdle and bordered by a narrow band of black velvet. Two large roses of vivid pink were thrust into the girdle, but there was no other touch of colour.



COSTUME OF SMOKEGREY SERGE,

with suede buttons and belt.



The woman whose figure is admired and envied by other women, is a wearer of



Procurable at all Drapers