

The World of Fashion.

By MARGUERITE.

FOR morning wear the linen skirt, with its row of black velvet buttons fastening on one side, in front, is the smartest of the simple novelties, and with this a short striped bodice with a small basque and a waistband of the same material, long sleeves, with white cuffs and low collar in white lawn, and a sailor knot in any becoming colour. With this simple little dress it will be imagined that a sailor hat in straw would be the right thing to wear, but for many a year the small sailor hat has disappeared, and to-day the straw hat is following suit. We, therefore, find with the linen skirt and striped blouse a hat in white felt, lined with some light-coloured straw, pink, blue, green, or cerise, match the sailor knot, and at times a bushy white nigrette of corn. But as a rule the white felt hat with its coloured lining has no trimming whatever, and is often worn by motorists, who envelop it and the face with a veil in the same shade as the lining of the hat, which they discard with their coat as they alight from the car.

Buttons provide all the scope for originality which is otherwise lacking in some of the one-piece frocks and braided tailor-made costumes of the moment. Some of the newest buttons are those which are made of carved white bone, cut in the form of a half-closed butterfly, the centre of which is filled with a tiny red boule of bone, as polished as a bagatelle ball. These looked very attractive on a coat and skirt of ivory Irish linen, with a narrow roll collar of red silk. With the costume it is intended to wear a white hem-stitched lingerie shirt and a tiny red silk tie.

Shantung is the material of all others which commends itself this season for travelling or race coats and driving wraps of a light description. Shantung unadorned is, however, little seen, and the newest coats are chiefly trimmed with a colour, or—for important occasions—with coarse macramé lace, and with straps and pipings of the same fabrics.

A charming note of relief is sometimes gained by means of a single revers of almost gigantic proportions, which starts somewhere about the shoulder, and terminates in a point below the waist. Shot Pongpouour silk in dark colourings,

spotted foulard and Paisley-patterned soft silk in navy and saxe blue, Empire green and old gold represent the favourite choice. The fastenings of the coat consist of straps of the shantung arranged in the form of a ladder reaching from the knee to the waist, and repeated on the sleeves.

Nothing short of an Elizabethan ruff seems to be the aim of the new uncurled ostrich feather collarettes and boas, some

in place at the centre, and fasten a suggested panel at the side of the skirt. Very restrained, you see, is it not? These small fashionable additions make for smartness always, and prove particularly becoming to the slight figure of the up-to-date mondaine. For afternoon gowns, the pleated black chiffon, arranged over a foundation of white charmeuse, is delightfully simple and seasonable. The foundation of such a frock is very skimpy and very narrow; sometimes as little as two yards only being allowed for its whole circumference, but the overpleating of chiffon is, of course, considerably fuller. A handsome embroidery is introduced at the neck, waist, wrists, and again round the foot-hem, and by such means the most charming, simple and up-

a double flat border may be employed if we prefer it. Such a shawl is almost an imperative possession with the collarless gown of the immediate moment.

As an "Afterthought."

The up-to-date summer girl has a single butterfly embroidered on some of her linen shirt-waists—a good-luck butterfly, cleverly introduced.

A charming white linen blouse I saw, had narrow pink lapels from the shoulders, one overlapping the other, the point almost reaching to the waist, and was made with very little fullness. Three mother-of-pearl buttons, graduating in size, were on the upper lapel. Then, on a little white lapel just above the pink, a single large butterfly was embroidered.



One of the new costumes of pale grey linen, with white lawn Robespierre collar.



A simple hat of white Manilla straw, with black glace bow and black straw lining.

of which are becoming so wide and bushy that they can only be worn with impunity by a woman with a long neck.

In order to secure as long fronds as possible, each one consists, in reality, of two or three knotted together, as is done in the case of the pleureuse plumes which are used in millinery. These ruffles look most effective in a two-colour scheme, in black and white, brown and white, and black and grey, or black and pale blue.

More moderate in fashion, as in price, are the charming little collarettes of taffetas, about eight inches in width, bordered at the top and bottom with a narrow feather trimming. A large bow of the glace silk conceals the fastenings at the side, from whence depend two long ends.

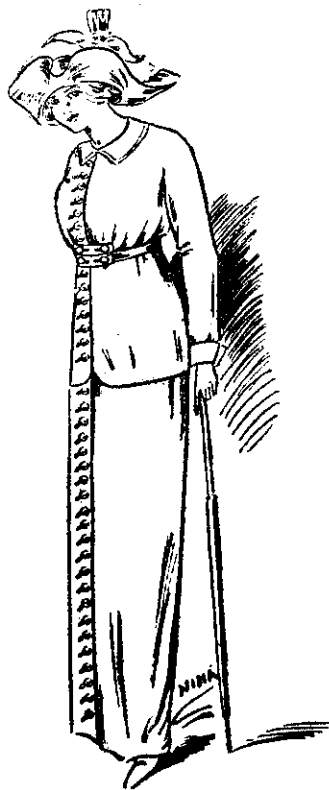
to-date costume can be arranged with wonderfully little outlay.

Novelties.

Amongst the novelties must be mentioned the new satin shawl with tasseled ends. These shawls are seen now upon many smart occasions, and are exceedingly graceful. Sometimes such shawls, or scarves, are made of double chiffon—white over black or black over white—and are finished with a French hem set the right way round; or even

A pretty idea, this—suggesting a little coat-of-arms, added as an after-thought. If there were many butterflies embroidered on one single blouse, they would look like a conventional design, but the single butterfly suggests a little good-luck charm. The white linen bags to carry with white linen suits are very coquettish and trim this season. They are heavily-embroidered, but can easily be laundered. Later on, we shall see the same kinds of bags in white moire, in faille, and in white suede. They have been specially designed to go with white cloth tailor suits.

That one could wear a white lace and lawn blouse over black, is a notion that has not hitherto been exploited. Nevertheless, the effect is rather pleasing if the blouse is trimmed with good Irish lace, and the under slip is of black chiffon. The idea is one that can be recommended to those in slight mourning. Another variation of the scheme, is to wear a lingerie tunic over a black satin petticoat.



A simple frock in snuff-coloured taffetas with crystal buttons.

Fashion Notes from Paris.

(BY A PARISIAN EXPERT.)

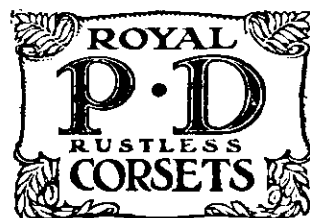
PARIS, August 23.

First and foremost, I must certainly mention moire as the chosen fabric for the tailor-made costume for the moment. I mean, of course, the tailor-made costume de luxe. These costumes are made absolutely plain. The coats are plain, the skirts are plain, and a very simple backed is, of course, a subtle charm about this extreme simplicity, which only the initiated will recognise. Such additions, for instance, as whole groups of buttons and particular merits the buttons will be added in quite a novel position, such, for instance, as the following of the shoulder seam. As many as twelve or fifteen tiny buttons and simulated buttonholes will be carried from the neck line to the shoulder. Groups of the same trimming will outline a miniature breast pocket, a chiffon blouse accompanies the suit. There cufflet or wristband, and groups of such buttons and buttonholes will hold a coat



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