

LATEST FASHIONS FROM PARIS

MISS ASCOUGH WARNS SHORT, STOUT WOMEN AGAINST GARMENTS WHICH DWARF THE FIGURE.

this year, robbed of its stiffness and its rustle, draped delightfully and has a quite irresistible sheen. As for the thin stuffs, they are dreams of loveliness—dreams that must materialize now to be ready for the sunny days of June and July.

The summer gown of 1914 is made of net, of chiffon, of silk or cotton crepe. A charming gown, destined for a garden fête has a slightly draped skirt of white charmeuse. Over it are two tunics of fine white net beginning at the sides of the front. The lower tunic comes well below the knees and both are edged with a wide embroidery in white silk. The blouse is of net over fine Malines lace, with revers, forming bretelles of the satin. The wired Medici collar is of Malines lace. A belt, which shows only at the back, is of satin and has one hanging end weighted with heavy silk fringe. Tucked into the revers in front is a pink rose.

Footwear and Parasols to Match.

With this gown a ruffled shoulder cape of Saxe blue chiffon is worn. The Capuchin hood of the cape is weighted with a blue tassel. The hat to be worn with the gown is of thin black lace with a moderately wide brim, across one side of which is a velvet ribbon the color of the cape, fastened by a pink rose. A white parasol lined with blue, its long stick tipped with blue enamel, and blue shoes and white silk stockings complete the toilette.

Another of much cachet is of black and white striped chiffon made over white taffeta. The skirt is draped in front to form soft panniers, leaving the stripes almost plain below them, to give height. It fastens down the front with three ornaments, made of small green and white beads in squares, to match a lettuce green and white plaid ribbon that goes under the draping in the back. This ribbon and the matching ornaments give tone to the dress. A pretty feature of the skirt is a narrow Malines lace sewed to the edge of the taffeta underskirt, under the plain hem of the chiffon. The double blouse, of white silk muslin, under the black and white chiffon is very simple. Over a little vest of the Malines lace, the softly falling white blouse is finished with a scant ruffle of white muslin, edged with a fine black picot. Over this the black and white blouse is widely draped in front. The three-quarter sleeves are finished with a double ruffle, edged with a black picot. The belt is of black satin with a green and white bead plaque in the centre of the back and, tying in front, is finished with the same ornament weighted with a fringe of white beads tipped with green.

A white silk crepon afternoon dress has a plain rather tight skirt, over a long full tunic, edged with an exquisite flounce of Irish and Greek lace. The latter is a needle lace made at the Island of Cyprus, which looks like Venetian.

The blouse opens in front over a vest of pastel blue chiffon covered with Irish lace and incrustations of Greek lace. The long sleeves are gathered into an Irish lace cuff and a Van Dyke collar of Irish lace falls softly, without wiring. The sash of white chiffon has ends of blue chiffon embroidered in white china beads and the fringe is of beads.

BEWARE THE CAPE AND THE EXAGGERATEDLY LONG TUNIC, UNLESS YOU ARE TALL AND SLENDER.

By BESSIE ASCOUGH.

I SEE that a delightful and informative fashion paper, published in Paris, is dwelling upon "the triumph of the long cape." That this wonderful garment is triumphant in the sense that it is practically ubiquitous cannot be denied, but the triumph is fraught with danger for the average woman.

Capes—especially long ones—are full of mischief. They take—or seem to take—malicious delight in leading their wearers into paths which are full of pitfalls. And the worst of the matter is that the average woman does not seem to realize the position.

At Auteuil and Longchamps, for example, there is one silhouette which stands away from all others—the silhouette of a woman wearing a very short, skimpy skirt, a very long pleated tunic, a very long and immensely wide cape and a narrow toque decorated with a high mount. This is the silhouette of 1814, and when exploited by certain women it is quite charming.

Nevertheless it is full of danger. One has but to look through a series of photographs taken in the pesage of Auteuil or Longchamps. The first thing that suggests itself is that nearly all the women are short and stout. This is the effect produced by the present style of dress.

Any one who cares to take the trouble to observe carefully will soon see that nine women in ten nowadays look more graceful when they are sitting than when they are standing. The silhouette of 1914 is distinctly picturesque; it seems to promise a great deal, but the combination of an ultra-long tunic and an ultra-short skirt—not to mention the enormous cape—dwarfs the figure. This cannot be denied.

I am speaking on this subject in detail because we have in our midst all sorts and conditions of capes. One has but to realize one's own possibilities and limitations and then to make a choice; and the same applies to pleated tunics. In all earnestness I beg of my readers not to select the exaggeratedly long tunic, which looks like a curtailed skirt, unless they are tall and slender.

An Ideal Summer Costume.

I saw this week an ideal summer costume, suitable for a garden party or smart restaurant.

The Old World dress, with its tiers of gathered flounces, is made of organdie muslin, and each flounce is bordered with tiny beads in tapestry colors.

Fairylike embroideries in the form of tiny sprigs of flowers appear on the flounces themselves, and these flowers are also worked in beads. Then the picturesque cape, which is free from exaggeration, is made of midnight blue charmeuse and lined with soft Indian silk in a delicious shade of watermelon pink. There is a high collar, which frames the face, and the costume is crowned by the smartest of smart canotters.

Here, indeed, we have a triumph. The return of the flat-brimmed hat of a glorified sailor type.



THREE EVENING GOWNS WHICH ARE THE EXPRESSION OF THE LATEST IDEAS OF FASHION CREATORS.

I spoke of the certain revival of these charming hats some time ago, when I was at Monte Carlo. Down there, in the land of sunshine, I noticed that several of the specially well dressed Parisian actresses were wearing hats of this genre. They were in the minority, for the petit chapeau was holding its own bravely, but they were the right women, from a sartorial point of view. Just at first the return of the big hat was denied by leading Parisian milliners. Then, quite suddenly, it was with us. And that it will remain is quite certain, for these wide-brimmed hats are almost universally becoming.

Apropos of hats, I must record a charming novelty which made its debut at the last Auteuil race meeting—a little veil of cobweb net, which was decorated with a little violet made of ribbon. These violets take the place of the black velvet patches which have lately been so popular, and they are exceedingly dainty.

Another Parisian novelty seen at the same function took the form of very high boots made of supple patent leather. These boots were laced at the side invisibly, and the leather was so soft that it moulded the foot as a suede glove moulds the hand.

Mlle. Forzanne, who is said to be the prettiest woman in Paris, launched these boots, and they are certain of success. They look especially smart when worn with a tailor-made in navy serge.

An Era of Exaggerated Short Skirts.

The extreme shortness of the skirt of to-day claims our attention. For day wear the newest skirts show the whole of the feet and ankles, and many of the evening gowns created by the best dressmakers in the Rue de la Paix are quite as short.

This is a strange fashion, especially so, coming, as it does, at a time when hip draperies are arranged in generous folds and when something very like a bustle is to be seen at the back of certain sensational models.

Slowly but very surely the trouser-skirt is taking its place in the front row. It is a terrible garment, but—so I am told—comfortable. I recently saw it exploited in a most daring fashion. A very pretty woman entered one of the popular tea restaurants wearing a trouser-skirt made of black charmeuse and frilled at the border. Over this a long tunic of thick white lace was worn, and over that a loose coatee made of black mirror velvet.

It was a quaint get-up, which attracted a good deal of attention. The coatee was very short in front and pointed at the back, and it was lined with Algerian striped silk. There was a broad sash of black satin ribbon and a high, very narrow toque covered with scarlet japonica blossoms. At one side of the toque two long black quills jutted out to a considerable length.

I saw, at the races the costume at the lower left, which is almost perfect for morning or afternoon. It was made of clay color lightweight suiting, with an underskirt of chestnut color taffeta and the coat finished with a collar of hemstitched batiste and a row of buttons running down the coat cut sharply in front and flaring

The wedding gown I have sketched this week comes from a trousseau made by one of the leading houses. Its general effect of filmy airiness is obtained by combining charmeuse and fine lace, with a corsage of chiffon. The veil is bound round the head with trails of orange blossoms, and is caught again at the waistline in the back with a cluster of orange blossoms and white roses, and from there falls into a train weighted with a cluster of orange blossoms and roses.

Grotesque Embodied in the Ready-Made.

The woman of very limited income and very unlimited ambition to be "smart," seems also always inspired by the most difficult and wonderful models. One coat with raglan sleeves, a shapeless kimono, and full and gathered into a broad belt below the knees, is met with in various materials on every side.

In spite of the author of the clever article, "Fashions and the Vote," which has stirred up such a controversy, the well dressed woman does not "fetter herself about the body, about the legs and about the arms" or wear a hat "partly obstructing her vision." The great mass of women do, however, seem to lose the sense of fitness where clothes are concerned. What is useful and necessary for a woman of many social obligations, who has her own motor, is obviously unsuited to the woman who leads a simple life and must depend upon the public conveyances to go about.

The love of pretty clothes is so great that it often tempts a woman to forget, in the desire to possess a lovely frock, that it does not harmonize at all with her environment. In a room such as I saw the other day in a house recently furnished by a well-known artist—a black and white marble floor, black and white striped walls, a dull purple frieze with figures in low tones of color, orange curtains, dull blue and orange rugs, and black satin furniture, with pillows of Venetian lace and old embroideries—a beautiful teagown is the natural complement. The gowns need flowing lines and gorgeous fabrics. In a cottage one thinks of muslin with fichus, and in a hotel quite another style of gowning is fitting.

Accessories Hold Place of Importance.

Accessories have never been of more importance than now. The general line of the modish gown is simple. Light summer dresses are examples of the finest hand work. The collars, or soft, almost straight, ruffles finishing the open necks, are made of the sheerest linen, tulle and chiffon; the embroideries are of wonderful fineness and beauty; the stems are joined with infinite small ajours, and the laces are more beautiful than ever, so that a soft crepe or silk gown is a mass of intricate stitchery as well as of lovely material.

If the great dressmakers insist upon going for inspiration to the ugly period of 1830-1870, the manufacturers of textiles have done all in their power to mitigate its ugliness. Never have fabrics been more lovely. The woollen stuffs, with their soft texture and coloring; the



CLAY COLOR SUITING WITH TAFFETA UNDERSKIRT

WEDDING GOWN OF SHARPELACE OF LUN...