

# LATEST FASHIONS FROM PARIS



*A Toque of Taupe Velvet Trimmed With White Marabou*

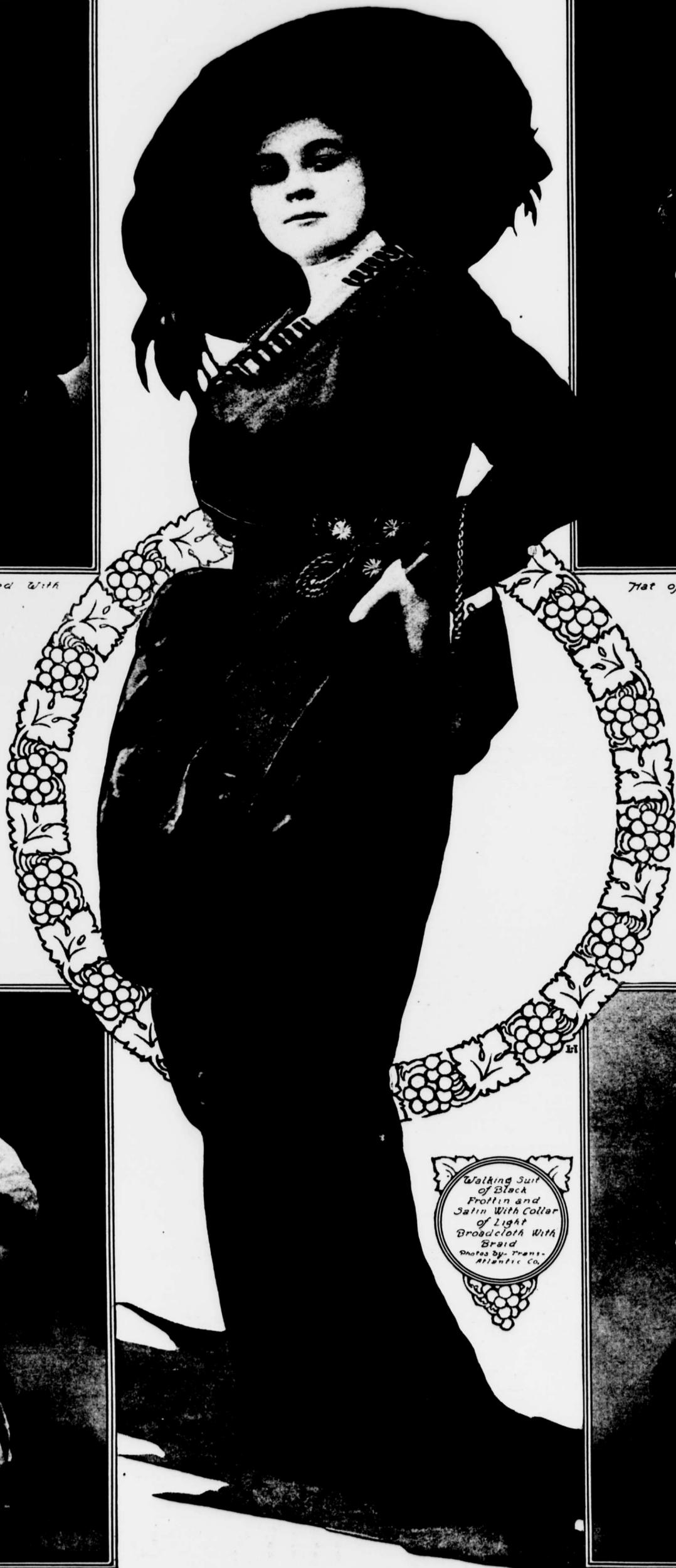
**T**HE latest fashions from Paris show a decided return to simplicity, and there is a hint, a mere hint, of the renaissance of the early Victorian styles.

All the false hair, marcel waves, transformations, rats, puffs, Eiffel Tower-like structures, have been discarded. Women have suffered much in this so-called cult of beauty, and if the sighs of relief at the passing of these accessories of the coiffure could be gathered into one sound it would echo like a cross between a dynamite explosion and a hymn of rejoicing.

Even the big picture hats, which, like the shirtwaist, simply cannot be put out of commission, fit snugly over the head, and turbans, toques, capotes, all the smaller types of headgear, reveal only a lock or two of the coiffure, which is usually concealed entirely in the back. Sometimes the Psyche knot shows below the hat brim, but it is not necessary nor particularly smart.

With the passing of the artificial hair has gone too the flagrant use of cosmetics. The so-called vampire type of facial adornment has disappeared. In place of the chalky white skin and red ink lips the complexion is absolutely natural, sometimes tinted a little to simulate a summer tan, while lips and eyes are equally innocent of artifice.

This means, of course, that more care and skill are displayed in the choice of texture and color of frocks. Whatever tending the feminine picture has now is found in the gown, always excepting the ever popular Titian tint to the coiffure, which is, however, less conspicuous this season than last. Strawberry red is one of the newest shades, brilliant green and a deep burnt orange are some of the new colors, while the delicate pastel



*Walking Suit of Black Frotin and Satin With Collar of Light Broadcloth With Braid*  
Photos by Trans-Atlantic Co.



*Hat of Blue Velvet and Willows*

hues are relegated to the ingenue and to the sweetly simple superfeminine type of woman. So popular is the new shade of orange that it is frequently seen as the only splash of color with an evening gown of white or black or with a severely simple ebony suit of velvet for street or reception use.

Fur is of course seen everywhere; it outlines the hem of evening dresses, it finishes the brocaded coat of velvet at collar and sleeve hem, it joins the brim of turbans, and sometimes with a drooping ostrich tip adorns the Gainsborough hat. But in this as in every other of the newest modes the observer will note that there is less quantity and finer quality.

The woman of to-day knows furs as she knows laces. She can tell to a nicety the dyed cat from the real squirrel, she knows the age and value of her ermine, and she is not deceived by specious looking moleskin, the fad of the moment.

The full length figure in the illustration shows at the waist line the embroidered garniture which is predicted for the spring street suits, suggestive of but not really taking the place of the belt, with a laudable desire to get as far away as possible from severity and masculinity in the every day costume, for which the term tailor made seems insufficient. The material of the gown is a new weave resembling chiffon broadcloth, and the black and white trimming of the flat narrow collar and cuffs is the essential feature of the simple costume, replacing the collar of lace, Directoire shaped.

The piquant line that the upstanding aigrette or plume has made so popular still remains. Sometimes it rises from the back, sometimes it slopes to emphasize the slope of the hat, or it may be at either side. There is absolutely no rule, every woman is her own arbiter in this as in every other fad of the moment which she adopts from her modiste or her neighbor and makes her own.



*Hat of White Fancy Silk Trimmed With Ostrich Tips*



*Hat of Black Velvet With Green Satin Crown*