

LACE FROCKS IN FAVOR IN PARIS

Women Turning From Strange Color Combinations and Eccentric Modes—Revolution in Dress—Notable Costumes Designed for Queen Victoria of Spain



Picture dress in lace. Ivory white crepe de chine flounces inset with fine black lace. Corsage to match. Chemisette in white tulle. Hat in black chip with full crown of tulle.

By CLAUDE CHERY.

THIS week I wish to speak in detail about the picturesque fashions which have quietly crept into the world of dress at a moment when everybody seemed to have gone mad on the subject of sensational eccentricities.

We have undoubtedly been drifting toward a chaotic state of affairs in the world of dress. Foreign elements of various kinds and from a variety of sources have for a time disturbed the beautiful balance which is so characteristic of the Parisian elegance. Even she has been tempted to give an hour's trial to Egyptian and Persian and Greek eccentricities which had no real connection with life of to-day and which in very truth did not greatly resemble the genuine fashions of the countries indicated. We have gone through a period of unrest. Now we are sailing calmly into the harbor of perfect and eclectic taste.

It is a grave misfortune that so many women should fail to realize that the art of dress of to-day is a much more complicated affair than the art of dress of a century ago, or even of half a century ago. Women as a sex have never been noted for their love of logic, though I believe that in the United States feminine logic has become fashionable. Nevertheless it may be conceded that as a rule pretty women are not logical. They are still, and in this we have cause for profound thankfulness, sufficiently feminine to realize that everything they wear is charming simply because they wear it. But then everything they wear is not suitable. There is where the difficulty comes in.

Fifty years ago life was very much less complex than it is at present, very much less tumultuous. "Le sport" for women hardly existed. "Le footing," the fashionable Parisian term for walking for women was not a serious thing. The home and the salon meant everything, and that was why the art of dress in those days was comparatively simple. Our grandmothers and great-grandmothers were satisfied to be decorative almost exclusively; they did not consider it necessary to be "very English" in the meaning for "le footing," "tres Boidini" in the afternoon for visits; "tout a l'air" Russian, or Egyptian, or Japanese or Venetian or Milanese in the evening, and at all times in all transformations, "tres chic."

But the little word "cabotine" lies the ruin of the person which is eating into the good taste of modern society women. They have permitted themselves to become impregnated with the atmosphere of our smart theatres; they are eagerly following the example of pretty actresses who spend half the day posing before a camera and the other half in dictating effective interviews. In this era of "hookers" and "tramp" students of the art of dress experience many bitter moments. It seems such a pity to neglect the possibilities which surround the world of women.

But the horizon is clearing. A small but very powerful circle, composed of members of various nationalities, is at work. The leader of this exclusive circle is the "Princess Vera," a wealthy and influential Russian. Comtesse de Saxe, a well known authority on the subject of dress, is deeply interested; one of the most famous couturiers of Paris are joining in and are undertaking to help in the revival of genuinely feminine and picturesque fashions. A great body of painters, to whom I alluded recently, are occupying themselves in making special designs for modern dresses. It is a serious movement, and it is destined to bring forth exquisite fruit.

For women of genuinely good taste

there is nothing more suitable than beautiful lace, because lace, when fine and real, is the queen of dress materials. It is feminine, mysterious and sufficiently costly. It can be imitated, it is true, but imitation laces betray themselves even to the most inexperienced eyes. And then the woman who takes delight in eccentric costumes does not care about lace; it is too quiet for her, not at all sensational.

Lace dresses are to be fashionable again. And wide lace flounces. These lace flounces, which will be arranged more often than not in graduated tiers, will bring about a change in outline; they will effectively sound the knell of "entrance skirts." I have sketched this week an ideally lovely afternoon gown which has just been designed for the lady whose portrait study appeared in THE SUN of April 20, entitled "La Princesse de la Rose." This charming woman has made the rose her very special flower; she is never without one at waist or breast. Lalloue recently designed a parasol handle for her which represents an opening rosebud in pale

pink horn, with leaves in jade and two dewdrops in rose diamonds resting on one of the petals.

In this sketch you will see the three-tier lace skirt at its best. There is not a great deal of fullness at the hem, but the "flange" is unexpected. The flounces fall in natural folds and they are mounted over accordion-plated chiffon.

The corsage indicated in my drawing is essentially picturesque. It recalls some of Romney's draperies. The waist line is quite natural, neither raised nor lowered. In connection with waist lines I must pause to mention that the newest waist band is an exceedingly narrow affair, merely a handsome cord or a closely folded length of ribbon. Every effort is now made to accentuate the idea of a natural waist, and unless when the fashionable swathed sashes are introduced the centre is narrow and unobtrusive as possible.

With regard to the growing popularity of a lace revival I may say that side by side with lace flounces we shall find embroidered chiffon inset with lace motifs and crepe de chine decorated with openwork embroidery. In the English style, and incrustated with flowers and leaves done in rich Venetian zephyre or in black chantilly. One of the new ideas is the introduction of black chantilly on ivory white crepe de chine; this is a lovely combination and I have already seen it used effectively.

I spoke in my last article of the sudden revival in Paris, of black and black and white costumes, and I noted out the reason when I indicated that fastidious Parisian women have revolted against the crude, ill assorted color schemes which have become an absolute rage. The Parisians have always been very fond of black and white for morning, afternoon and evening gowns. They are wise enough to realize that a pretty woman looks her best in the magpie tints and that a black and white gown permits of delicious color schemes where hats and parasols are concerned. We shall find black and white laces cleverly combined a little later. It is predicted that this year's Grand Prix will be a lace function of a pronounced order.

It is not an indiscretion to say that when the King of Spain was staying in Paris he gave some notable orders on behalf of his pretty wife, and among these orders were those which included three magnificent lace visiting dresses.

The Queen of Spain is an excellent judge of lace; in fact, she understands this subject as well as the Empress of Russia understands the intricacies of rich embroideries. One of the visiting gowns ordered for the Queen is entirely made of the finest black Chantilly. The skirt is set in three flounces, very much in the style indicated in my drawing, and the corsage is crossed at the breast, with two long ends which are to be passed round the hips and tied at the back, rather low down. This dress is mounted over pale pastel blue chiffon and the hem of the under dress is arranged in accordion pleated flounces.

Another visiting dress for Queen Victoria has a picturesque, slightly draped skirt of black charmeuse and a very original tunic of pale violet crepe de chine enriched with Japanese embroideries. These embroideries are carried out in subdued shades of dull rose, dull blue and clever touches of black.

The corsage of this robe is also crossed at the breast and there are two smart little ends which are to be knotted at the waist and held in place by a clasp of deep violet enamel set in cut jet. These crossed corsages are very popular just now. They spoil exceedingly simple, but they spoil the outline of the figure unless perfectly cut and fitted, of course they are always made of the most supple materials.

It would be impossible to overstate the charm of the modern picture corsage. It is essentially comfortable when well made, and it is a genuine pleasure to the eyes. In Paris nearly all the smart afternoon corsages are opened in a deep

V in front. They are quite as décollete as were the ordinary dinner gowns of our grandmothers. And yet these corsages look very elegant and quite correct, because so much fine lace is used in their composition and so many tiny frills are added in the form of Medici collars or Marie Antoinette fichus that there is no impression of bareness.

On visiting gowns the modified Medici collar, such as that shown in my full length figure, is having a "succes fou." It is little more than a moderately high pleated frill, but it has proved itself to be almost universally becoming; and then it can be worn in the street, in a carriage, in circumstances which would not call for the Medici collar proper.

On this figure also you will find the little neckband of black velvet ribbon which is the delight of dainty Parisians. This is a style which has been handed down from the Louis XV. period and it gives a pretty woman an extra opportunity of displaying some cherished pearl pendant, antique for choice, or a dazzling buckle of diamonds.

In speaking of Louis XV. styles I must make special mention of the important looking lace frills which are now so much worn at the wrist with tailored suits or just below the elbow with more dressy costumes. These frills are rarely beautiful items of the feminine toilet.

They are, or ought to be, made of very fine lace, and this lace is sufficiently wide to permit of the introduction of several little ruchings on the plain part of the net. You will find these ruchings indicated in many of the portraits of Louis XV.'s time; they give a specially soft appearance to the frills and make them cling in about the hands or arms in a peculiarly engaging manner. Mechlin lace is especially suitable for this purpose; so is old point and malines in a deep cream shade.

Very lovely little blouses for wearing with smart tailored suits are those made of fine spotted tulle mounted over a foundation of malines lace, the blouse being opened in a deep V and a handsome collar of malines turning over the tulle draperies. With such a blouse as this one of the picturesque "studied" neckties in soft black with silk might be worn with a diamond button brooch to hold the knot in place.

JEWELS WITH PICTURE GOWNS.

THE only possible shoe to accompany a picture gown of the present fashion is the couthurne, of which I have spoken in several recent articles. The Parisians have accepted couthurnes with acclamation. They wear them in all sorts of colors and materials—in the afternoon and in the evening. And without doubt the couthurne is an exceedingly becoming cover for a small foot.

You are of course well acquainted with this particular make of shoe, but I have given it some prominence in my full length sketch this week because I wish to say a few words about the beautiful, often very costly, accessories which may belong to it. For afternoon wear—that is to say for visits or receptions—it is quite correct to have little rings of tiny diamonds to hold the ribbons of the couthurnes, but of course these could not be exhibited in the street.

Little silver or gold rings are also very fashionable and some specially eclectic women of fashion make a point of having the "fittings" of their couthurnes specially designed by one of the most artistic jewelers who make a specialty of this work. I have seen couthurne accessories for evening use made in seed pearls and I have seen others in fire opals; in each of these cases there were large buckles to match the little rings.

Only yesterday afternoon a friend of mine, who is an eminent designer of artistic jewelry, showed me some shoe buckles which were quite exquisite. One pair designed for the Grand Duchess

Vladimir of Russia showed a mass of wine yellow topazes surrounding a cluster of diamonds; a second pair showed sapphires inset in deep blue enamel and rimmed with brilliants.

These were indeed shoe buckles de luxe, but even in ordinary circumstances it is very much the fashion to have very handsome shoe fittings. Buckles and couthurne rings last a long time. They can be worn on many different pairs of shoes.

As for stockings, it is a case of lace and yet again lace! Elaborate lace motifs are inserted in silk stockings



Quaint flower-bonnet. Flower-bonnet worn by the Duchess of Rutland. Close-fitting shape covered with silk pansies in shades of dull purple-blue and orange. Large tulle bow at back. Narrow black velvet strings.

THIS TELLS THE TALE

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Stop Experimenting

There are but few depilatories sold. You think there are hundreds because you have used the same identical preparations under several different names. This is easily explained. Women stop using.

So-Called Hair Removers

When they learn that they are harmful. Therefore, they can not be sold under the same name for any length of time. Then the identical, worthless, harmful concoctions are given new names and advertised again as totally different preparations to

Defraud the Same Foolish Women

who innocently buy them over and over again under different names, and this will continue as long as women are so unwary as to experiment with unknown, so-called hair removers.

DeMiracle Has Stood the Test of Time

DeMiracle has been sold as DeMiracle for over eleven years, and its name has never been changed. It is acknowledged the world over by eminent authorities as the one safe, perfected hair remover, therefore it is the only depilatory you can use without experimenting.

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If you use DeMiracle it will be impossible for any curious person to know that you have used a hair remover because DeMiracle evaporates immediately after accomplishing its work, therefore leaves no odor whatever. On the other hand, if you use any depilatory with a distinctive odor, an offensive, tell-tale smell will cling to your skin for hours.

Avoid Permanent Disfigurement

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Portrait-study of Mlle. Renouardt. Picture hat in Tuscan straw with wide ribbons brocaded in subtle shades of Lancret blue, dull purple and pastel pink; large pastel-pink rose at one side.