

Gauze Wraps, Black Fox Furs and Butterflies for Race Week at Deauville

Filmy Stuffs Printed With Bold Stencil Designs the Latest Choice for Picture Frocks—Present Fashions Healthful and Graceful When Carried Out by Women of Taste

a black ground; over the shoulders there is an inserted piece of white tulle and the lining of the wrap is in white chiffon. The bands of black fox cross the figure at the back and give an eminently graceful line, while a tour de cou of fur finishes the collar.

Now that real black fox becomes more and more rare the Parisiennes are demanding this particular fur with no uncertain voice. It is the old story of the grapes which seem out of reach. Such wraps as that shown in my drawing are carelessly thrown on over the most fragile summer gowns. They make a splendid frame for picturesque dresses in lace or embroidered muslin and they are worn in the tribunes during the races or on the lawn during tea time.

One of the leading French painters, who is taking an active interest in the revival of picture fashions, is largely responsible for the introduction of bold stencil designs on gauze, silk muslin, soft silk and other supple materials. In many cases these materials are hand painted, in the sense that the stencil patterns are put on by hand, not printed. Some of the old Etruscan designs seen on valuable vases are being revived with excellent results, and I have recently seen some ideal evening gowns,

in black and white, which showed Egyptian frieze figures on a background of dull red and green gauze. In some cases, as in the wrap I have sketched, these bold designs are unveiled; but one of the most famous dressmakers is adopting a subtle method of clouding them in tulle illusion or in shadow lace.

Some of the sensational race dresses created for the Deauville week are made of hand painted gauze veiled in shadow lace, combined with pleated charmeuse and long jet fringes. These dresses convey a sense of the mysterious, for it seems impossible to see how they are made or of what actual materials. They give a bewildering impression of rich, very subdued colors and superb fringes; and this effect is heightened when a long stole of black fox or dark sable is thrown over the shoulders after the manner of the dolman of an Austrian cavalry officer.

I never remember seeing so much fur worn in summer as this year. White fox stoles of generous dimensions may be said to be ubiquitous; they play the same role in the drama of fashion that ermine stoles played last summer. Ermine in the form of wide stoles is still very fashionable, but the Parisiennes have suddenly fallen victims to the charms of white, black, blue and gray

fox; of this fur it seems that they cannot have too much.

My second sketch shows another race dress in which the apotheosis of the butterfly is in evidence. Pretty women have long been likened to butterflies. This year they are not only butterflies themselves but they are also decorating their persons with gigantic specimens of this dainty insect. We have butterfly tunics and butterfly mantles, not to mention butterfly hats and toques and theatre headdresses. The quaint toque shown on this figure is one of the very latest creations of the most notable of Parisian milliners. It is frankly eccentric. But then the butterfly which rises above the close fitting toque was so exquisitely made and in such fine lace that the effect was admirable.

This butterfly was mounted on a very light flexible wire and it swayed to and fro with each movement of its wearer's head. A similar insect in a smaller size was placed in front of the corsage and raised above the close fitting bow with which the sash was finished off.

The sleeves of this gown were exceedingly short; they did not cover more than half of the upper arm. This fashion is just now very popular in Paris, and when long gloves are introduced the result is admirable.



Wrap in printed gauze, black lace and black fox fur.



Beautiful afternoon dress in pastel blue charmeuse, with black lace butterfly at waist and chemisette of spotted tulle. Novel hat in black velvet, with immense lace butterfly on the crown.

By CLAUDE CHERYS.

I WISH this week to devote a little space to the question of what have been described as "undress fashions." I know that in the United States this subject has been discussed seriously; in fact I believe that the matter has come up in the courts. Now they have taken up the matter in England and recently a series of letters appeared in the London Times on the subject. Many things have been said for and against the present fashions, but I think most of the persons who have taken active part in the controversy have overlooked one or two important, even vital, points.

In the first place the present fashions, when exploited by women of cultivated and refined taste, are not deserving of the term "undress." Neither are they improper in any respect. It is impossible, just as it always has been impossible, to control the eccentric vagaries of women who intentionally court comment and criticism. In every country there are women who deliberately live in the limelight of newspaper paragraphs. There are actresses who spend their leisure, while youth and beauty last, posing before a camera or promoting the streets in exaggerated creations which no woman of good taste would accept. This state of affairs is not new. I fancy that in the days of Petronius Arbiter the same pitfalls must have lain in the path of those who sought for the latest styles.

It is quite true that at the big race meetings and in the fashionable restaurants this year there are seen eccentric, even "undress" outfits. But it is also true that women have this year arrived at a general style of dress which is as attractive as it is healthful and natural. The painters and designers of Paris have been hard at work. They have tried to win back for women something of the splendid Greek freedom of limb and grace of action. They have tried to do away with the detestable hour glass waist and with the equally detestable misuse of the straight fronted corset, which distorted the figure of the average woman because it threw her bust into undue prominence and shortened her lower limbs. The dress designers have protested against the high, stiff collars and neckbands which curved so far toward destroying the curves of the neck and throat. They have asked, and with good reason, "Why should a woman be ashamed of her feet if they are well and suitably shod?"

Not a single artist in Paris wished to introduce anything in the least objectionable into the world of feminine dress, but those who understand and admire natural lines and curves have asked over and over again why will women refuse to learn a lesson from the noble Venus of Milo or from any other of the famous statues carved by the Greek masters? Why must the feminine form be burdened with unnecessary petticoats, which are only useful as dust catchers? Why must the outline of bust and hips be unduly prominent and rigid? Why will not women be satisfied with a 28 or 30 inch waist and a bare throat, which, treated fairly, will quickly become the home of soft curves and white, firm flesh? They have asked these and many similar questions a great many times; and at last, with the aid of some of the leading society women, an answer has come.

Since the beginning of this year there

has been a decided change for the better from the artistic and hygienic point of view. The comfortable, triot corset has largely taken the place of the old-fashioned stiff corsets, which were as unnatural as they were unsightly. For a time at least the high, stiff, dress collar is out of fashion. Skirts are no longer unduly tight, nor are they long for street wear. The newest shoes may have high Louis XV. heels, but they have broad soles also, and they are for the greater part laced up over the ankles, which is an excellent idea, as support is given just where it is needed.

In short, we have arrived at a golden age so far as dress is concerned, and it will be a thousand pities if unthinking, excitable persons rush into the arena and make a disturbance. Eccentricities have undoubtedly existed, still exist, but on the whole the fashions of to-day are delightfully harmonious and picturesque; more than that, they are hygienic and healthful. Do not let us be influenced by the man in the street, who does not understand what he is talking about. Rather let us be influenced, and very strongly, by the dictates of refined and cultivated taste.

A woman of course taste could easily make the dress of a demure Quaker seem improper. On the other hand, a real "elegant," and by that I mean a woman who has experience and understanding in the art of dress, can wear a decollete corsage with exaggeratedly short sleeves at a race meeting without arousing any but flattering comment. The slit up skirt in modified form can be worn with grace and charm if its wearer is imbued with the right spirit; if she chances to lack refinement, it will probably offend every one who comes in contact with her.

In the world of dress, as in most other things, it is the intention that is of importance. This is why the real leaders of fashion lay such stress on the necessity for that correct taste which is the fruit of knowledge and understanding. We are living in an age in which there is a strong tendency toward the destruction of the narrow bridge which separates the true "elegant" from the professional beauty who delights in posing under a strong limelight. We are rapidly losing our sense of balance. It is time to call a halt.

On or about August 15 the famous Deauville week will begin. This race week crowns the season at Trouville-Deauville, and it certainly may be said to be one of the most delightful and attractive race meetings in Europe. Deauville is a charming seaside resort. It is separated from Trouville by a narrow strip of water and each year it becomes more and more popular. It used to be the fashion to have a villa on the heights of Hennequeville, which overlook Trouville. Hennequeville is still very fashionable, but it is surrounded by roads which attract the motorists and in consequence it is very busy. Deauville is close to the sea; it is comparatively quiet, though it possesses its own clubs and a splendid casino, and it is within a few minutes drive of Trouville. It is not surprising that the villas of Deauville are eagerly sought after.

I have sketched this week a splendid wrap which was specially created for the Deauville race meetings. It is made of one of the new printed gauzes which show bold, stencil patterns on contrasting ground. The gauze is cleverly combined with fine lace and with bands of black fox. The design on the gauze is a decorative pattern in pure white on

Fashion Show in Tea Rooms of Paris

NOTHING in the panorama of Paris life is more Parisian than the tea room. "Room" in the proper title of these establishments, for very few merit the name given them by the French, "salle du the," most of them being small and limited as to seating capacity. This very factor is one of the charms of the Paris tea room, since the little tables are drawn near to each other, people are assembled together as in a family drawing room and the crowd is never too large for any one to pass unnoticed.

Between 4 and 6 o'clock the scene is constantly changing. Visitors are coming and going, some to remain only long enough to take the tea they have ordered, others to listen to the music and others still to while away the best part of the afternoon pleasantly engaged in the occupation of the old-fashioned, bewitchingly beautiful toilets or the many phases of society bent on amusing itself.

Up to a comparatively few years ago the tea room was almost unknown on the Continent. No one thought of taking anything to eat between luncheon and dinner except the English and their imitators, and the tea was generally served them in the hotel dining room, and a few students of the Latin Quarter, who gathered in little places around the Sorbonne to refresh themselves with a drink that has now become part of the daily programme with people of leisure.

Nothing is done hastily in Paris, and those who come to take a cup of tea and scone or toast or cake are free to remain all the afternoon at the table. A big hotel was the first to advertise that tea would be served in its hallways at 5 o'clock, and the innovation created such a demand that tea rooms began to appear everywhere, and people wondered how they had ever spent

the long span between midday and sunset without some such resource.

One may entertain one's friends at a tea room. Everything is informal at these tea parties, there being no complications in the arrangement of guests about the table, which at best accommodates only half a dozen.

All the world goes to the tea rooms—famous actresses, visiting celebrities, women of society. There fashion chroniclers go to discover the latest modes, and there feminine finery is seen in all its glory, for nowhere on the globe does one view such superbly gowned creatures as in the capital of the French.

To a newcomer it all appears artificial, the setting and dressing of these Parisiennes, but without this phase of life Paris would not be the same. They are a great feature of the ultrafashionable tea rooms and their costumes is a marvel of color scheme and graceful line.

Realizing the power of the tea room, many of the leading dressmaking establishments send employees there, sewed and coiffed in the latest creations of their workrooms, the idea being to excite interest and curiosity in the new designs to such an extent that other women may come to them for orders. Many of the best cuts and modes are first recognized in the tea room, and the couturier, appreciating the value of gowns launched here, is not slow in sending his animated models, who are generally beautiful and distinguished looking women.

The perfectly arrayed person at the next table, for instance, with her waxed, wavy locks and rich robe that fits like a glove, may have been an apprentice in a dressmaking establishment at 50 cents a day a year ago. Now she is no longer a chrysalis in the workroom, but a glorious butterfly, taking

all the luxuries she can out of the life she has chosen.

Her companion, who is perhaps plotting her around, was herself probably a little workgirl, a Mimi Pinson of the pen of Alfred de Vigny, the kind picture by the pencil of Gavarni. It is impossible to avoid this class. They follow one up, relentless as fate, and their presence is not only known but recognized by every one present, even in the most exclusive rendezvous of fashion.

With its prettily arranged walls and corners, its artistic tables and its delicate china, the Paris tea room is a perfect picture. It is especially attractive in summer when people sit in gardens amid beautiful plants grouped effectively about. The several rendezvous in the Bois de Boulogne, where tables are placed under spreading trees and one gets a taste of country air, are attractions which go to make Paris the picturesque and satisfying city it is in warm weather.

All the celebrated tea rooms are situated on the right bank of the Seine. On the left bank the leisure resort has been little known, although there still live there a large number of the old French families and not a few foreigners in addition to nearly all the students. A tea room has been recently opened over there too, and it may be of interest to know that a couple of enterprising American girls are the owners and that they are succeeding in the venture.

In the real Latin quarter an entirely different element frequents the tea rooms. All the gossip of the quarter is exchanged in the tea rooms, but it is a harmless sort, for students away from home are too occupied with their own work to give much thought to matters not connected with it.

There is no other foreign student so well taken care of as the American

Only Woman Who Manages Midway Shows

ZUE McClARY, who is the daughter of a Minnesota clergyman, is the only woman who is a manager of midway shows. When she was left a widow with three children to support she turned to the business of providing side shows for fairs, and so successful has she been that at the end of eight years she competes with the greatest men in the fair business.

Mrs. McClary is unobtrusive in dress and in appearance. The last thing in the world one would suspect her of is that she takes complete charge of the barkers and "ballyhoos," the "shillabars" and "professors" at county fairs. To see her quietly and effectively regulating the strong man and the wild gladiator, encouraging the snake charmer and conciliating the freaks is a constant matter of surprise.

She likes the life. Her methods are entirely different from the methods of any men in the business. One of the reasons for her success is that she practices the golden rule.

Though of the business world she is decidedly the domestic type of woman. She never misses going to church on Sunday, and she is strict in her ideas of what is proper. For one thing she never accepts invitations from the men with whom business brings her into contact.

"It always makes me laugh when I hear about the poor traveling woman," she said to the writer. "How the poor creature must sit in her room and read or write night after night because she has no place to go. I never have to do these things and I have never once accepted an invitation to dine from any man with whom I had business dealings. All the men know now that I am firm on that point and they respect me the more for living up to my principles even if they do not believe it is necessary to be so strict."

The experiences through which she has gone since her first trip on the road are enough to fill a book. She often has to sell tickets because some cashier has not turned up, and if the "ballyhoo" for some attraction does not materialize Mrs. McClary stands in front of the attraction and "ballyhoos" successfully. She has on several occasions saved herself financial embarrassment through this gift of ballyhoos. Her friends do not approve of her ballyhoos, but Mrs. McClary believes that honorable work, no matter how different from what one likes, is permissible for any woman struggling for a living for herself and her three children.

"Human interest angles" are her specialty. By that is meant that she seems to sense what is that is required to awaken popular interest. Her shows are all clean. She will not book any "act" that she believes has a demoralizing influence. When asked the secret of her success she said:

"I don't know, I am sure, unless it is that I follow the policy of the golden rule. It is the best policy in the world and de-

spite the generally accepted theory that it takes a trickster to beat a trickster I feel that I have found the best way, and in the long run my way is best.

"My fair prove that beyond a doubt and once I have got the handling of a fair I have never lost it. But I deliver the goods and that is why they are always glad to give me the control. Even if I had to lose money on an act I would book it if I promised it rather than break my word."



Mrs. Zue McClary.

SUMMER DISHES OF COLD EGGS.

ELABORATELY garnished arrangements of cold eggs are among the dishes frequently ordered at the restaurants for the warm weather luncheon and they are also favorites for late suppers. They are practical for the home enterer to endeavor as they are inexpensive, appetizing, nourishing and decidedly decorative. They are all the better if prepared a day in advance and placed close to the ice until wanted.

If a poached egg is to be served cold, either in aspic jelly or masked with mayonnaise in a paper case or pastry shell, it is important that it should be properly poached. Let a bay leaf simmer in the water and add a tablespoonful of tarragon or plain vinegar. Unless the egg is poached in a ring to insure the white keeping its shape, cut the white with a round cookie cutter as soon as the egg is cold.

The making of the aspic jelly does not entail the work it formerly did, as the many canned and condensed beef stocks can be used, with the addition of extra seasonings and gelatine. A thin layer of the liquid jelly should be poured into a shallow enamel pan large enough to hold the necessary number of cold poached eggs. When the jelly begins to harden lay the nicely trimmed eggs at regular intervals, fat side down.

Pour a little of the liquid jelly over the surface of the eggs and arrange a circle of alternate capers and dots of pickled beet. Have four small triangles of cold tongue or thinly sliced lean ham placed at the outer edge, pointing toward the yolk. Make the decoration as highly colored as possible, choosing green peppers, capers, truffles or pimentos to make a good showing through the covering of aspic. Pour on the remaining liquid jelly and chill thoroughly.

Have ready either cases of paper or shells of plain pastry. Cut out the jellied eggs, using a cutter of a size to correspond with the case. Remove the eggs with a cake turner and place one in each holder. With a pastry tube pipe a border of mayonnaise around each.

Hard boiled eggs for cold service admit of great variety. They are served either whole or in halves and in either case the yolk may be removed and mixed with any preferred ingredient, then replaced as a stuffing.

When served whole the stuffed egg is masked with slightly stiffened mayonnaise so that it has the appearance of not having been cut. The elaborate decorations are imbedded in this outer covering and the whole thing mounted for serving in some attractive way.

A thin slice of Fer nuda onion, one ring removed from the centre, makes a sufficient hollow in which to set an egg and a thick slice of cucumber, scooped out to form a little nest, is another bit of variety which is appetizing and pretty. Half an egg can be served in similar fashion, the stuffed yolk rounded well above the white and surrounded with a ring of closely set capers.

Halves of stuffed eggs set in aspic are good eating. Have as many patty tins as there are halves of eggs. Barely cover

NOW A HOUSEMAIDS' UNION.

HOUSEMAIDS of Cleveland recently revealed a brand new angle of labor organization cooperation. The ice delivery men were on strike. Mayor Baker had tried to settle the difficulty.

Suddenly word was heard from the housemaids. They had formed a union. Never had there been one before in Cleveland. And one of the very first things they did after organization was to adopt a resolution of sympathy with the striking ice men.

But this of itself would not have amounted to a great deal. They topped it off, however, with this decision: Unless the ice delivery men gave in to the demands of their employees they will not take ice from non-union ice men. So there you are. Contemplate the power of the housemaids' union for a moment and you'll see how important this decision was.

There is a waitress' union in the city who has become a power. The new housemaids' union in Cleveland bids fair to wield a much bigger and heavier stick. Already a similar organization for New York is reported under way.

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