

# HINTS for the HOME DRESS MAKER

## Between Season Novelties Shown in Paris Establishments

By Mary Buel

**P**ARIS—[Special correspondence]—Few people realize the importance of the demi season in Paris, or know it is the time when all sorts of ideas for the next season, no matter which it may be, can be picked up, and not only ideas but novelties as well. If then there is a certain amount of chaff floating about from shop to shop here, from one little couturiere to the other, from the big dressmaker in the Rue de la Paix to the small and unknown one off some of the boulevards, from the designer of the smartest of hats to the girl who goes out by the day and copies for so many centimes an hour. Be they ever so well guarded, the secrets from the world famous establishments always leak out, and this particular moment, between summer and autumn, is the time of all others when there is the most whispering and many little birds to carry tales.

Hats are the vital question just now, for the true Parisian begins to think of her fall millinery long before the summer is over, and she begins to think of it many weeks before it is shown or almost thought of in America. The fact that there is still an element of uncertainty as regards the coming styles makes the purchase of any headgear more or less of a gamble, for whether they are to be large or small, high or low, massive or delicate, be trimmed or of the most severe simplicity must be left to the future. It is like the swing of the pendulum, it may go up or it may go down, and all one can do is to watch and wait until it gets down to its steady work.

One thing, however, is absolutely sure, and that is that the first of the autumn's offerings are to be small, a return to the ever popular toque and the long discarded turban. The smartest hats in the best establishments are distinctly on less ample lines than have been seen for several seasons, and although these may be but a passing fancy they are pre-eminently "the thing" now.

Velvet, tulle, a long haired soft cloth and silk enter into the construction of these new hats and for the most part the colors are rather somber, but they have a tremendous amount of dash and chic and when put on at just the right angle, and that they must be, are most fetching.

As for the trimmings the preference seems to be given to all kinds of feathers and wings in place of flowers, foliage and plumes such as were used so much last winter. Aligrettes have the first claim in the way of smartness and nothing could be more jaunty than some of these rather diminutive affairs decorated with huge ebous of tulle and upstanding wavy feathers. White and black are of course always a safe and sure choice, but there are also some beautiful aligrettes and other similar feathers, osprey and the like, which come in wonderful colorings and are most effective.

There is also a new sort of wing that makes a stunning trimming and is to be had in the deeper shades, such as bright blue, a rich brown and several tones of green. It is a long and much curved wing made of fine feathers which lie perfectly flat. At first glance it looks like a heavy piece of mirror velvet which has been pressed into a fluted shape and fitted on the side of the hat. Used in connection with the new furry cloth the contrast is striking.

At Caroline Reboux's, where some of the smartest of the new toques and turbans were seen, the trimming was in most cases subordinate to the shape. They were all intended to be worn well down over the head, some quite covering the hair and being simply a frame to the face. An important looking one had the brim turned up much higher in back than front and this was quite untrimmed but for a small osprey placed almost directly in front. The hat itself showed a crown of velvet and brim of plush fur.

Another which turned up evenly was absolutely round, the crown being an inch or two higher than the brim, and as the material was of the long cloth it was heavy and massive looking, a characteristic of many. One model of velvet and tulle, the color being black, was made of alternate folds of the two materials. There was no upstanding brim to this, but the hat was built up fully nine inches in height and was perfectly round. Its trimming consisted of a huge soft cheu of tulle in the center of which was a short aligrette, also black, and this was placed well toward the front.

The arrangement of trimmings is one of the marked differences between the turbans and the toques. The former are trimmed rather stiffly and usually well in front, while in the latter whatever is employed in the way of trimming is kept low and much at the side.

Some of the silk turbans are most fascinating and they are delightfully comfortable to wear. They look quite like a Turkish head dress, for the material is wound around on a crinoline form, which in itself is as light as can be, and these are generally without trimming, except for a tassel or a big cabochon at one side. Many of these hats are made to match a certain costume, that is in color, and the prettiest of these are of figured silk, either foulard or a new silk that is somewhat heavier, but is also patterned.

Some of the colors are charming, a mulberry on which is seen a conventional design of sulphur, dull green figured in black, tea color with queer spots of deep red or purple, or in fact almost any combination that one may select. The hats are made of two squares of silk, one forming the crown and a portion of the brim, and the other is twisted around the remainder of the brim and then tied directly in front, the ends of the silk standing up like rabbits' ears. They are simple but smart.

Among large hats, a novelty is one of soft felt with a high but rather small crown and large drooping brim. It comes in dark blue, dark gray, and a pretty shade of brown that is called "dead leaf." It, however, is the trimming more than the shape that makes these hats unusual, and this consists only of white cotton fringe. About the crown are to be seen one or two rows put on flat, and at the side a huge rosette made of row after row of fringe caught in the center with a big ornament of some sort. It sounds like comic opera, but worn with tailored linen gowns, yellow, gray and white, they are most distinctive.

Another hat which is certain to have a vogue for early fall is the old fashioned Gainsborough, which is being brought out in the largest possible size. The crown and outside of the brim are entirely covered with black velvet. The hats are soft picture affairs and they droop about the face in a most fascinating and becoming manner. The trimming consists of a huge bunch of flowers placed on the right side.

One of these was seen the other day worn by an extremely pretty girl. It was trimmed with a mass of poppies shading from a deep cherry red to pale pink. Over her gown of white batiste and lace she wore a long chiffon scarf, which reached almost to her feet, and this was of bright cherry red. She looked adorable and yet she was simply dressed as need be.

There are many delightful little costumes that are being sent daily from Paris to all the surrounding resorts, for seaside or mountain wear, and will later be used for home gowns, for the theater or for second best. Among these those made of French voile are most attractive, and they are especially useful of account of the really hard wear that can be given them. Nothing seems to hurt them, for they may be exposed to any degree of sun and light and still retain their look of crisp freshness.

There is a wide choice of colors to be had in this material, so if one's taste is inclined to the unusual it is quite within the range of possibility that it can be



Turban of Rough Cloth in Parma Violet Shade. Aligrette of Same Shade at Side and Brim Trimmed With Net Work of Big Jet Beads.



Toque for Autumn of Brown Velvet, Trimmed on Right Side With the New Style Wing of Dull Blue. Quill of Same Color on the Left Side.



Dark Green Satin Gown Covered With Black Tulle Embroidered in Several Shades of Green Combined With Gold.

knitted. Some of the best shades have been in tones of purple, which color by the way, seems to be making a strong bid for popular favor for the autumn. Gowns of a really bright shade of purple, a hue which has been discarded for a season or two have been seen and they have been exceptionally smart. Also two or three in the same fabric of a dahlia color, that is neither purple nor red, but a shade between the two, and is becoming to almost any complexion.

In blues, too, there is a great variety, the list taking in many shades that are new this season. One called raven blue is not as black as it sounds, but has a tinge of purple making it almost changeable in effect. In lighter shades cornflower and sea blue are considered good and make pretty entire gowns. Most of them are made along the same lines, for the material does not lend itself to a too elaborate style, neither is it attractive if the gowns are too plain or severe. Tight fitting, of course, they must be, that is, about the upper part, but a large number of them have a regular kilted skirt which appears below a closely folded hip drape. These kilts are made full and are put on just above the knees, sometimes falling from the material itself and sometimes being finished with a sash tied in the back.

Another somewhat similar style is called the "jupe laveuse" and is precisely like the fishwife skirts that are so often pictured. The lower part is plaited, but in wide shallow box plaits pressed flat, and from the belt hangs a long overskirt that is turned up sharply in front and fastened in the back as if caught with a pin, and then allowed to hang in any way that the material will fall, almost to the hem of the skirt.

With both these skirts, the bodices are little trimmed and the waist line is as long as possible and defined by a folded tightly drawn satin belt. A little chemisette of tucked mull or of lace marks the outline of the neck and below this is frequently seen a square tab of some bright embroidery, or of silk the same shade of the dress completely covered with sou-

trache braiding. The sleeves are close fitting and usually only to the elbow, little tabs of embroidery or braiding appearing on them.

Gowns made in either of these two fashions are especially suited to slim figures and they are simple, practical, and may be worn for many occasions.

It is predicted that there will be less change in evening gowns than in any other style, and that this winter will again see the long close fitting skirts of satin or charmeuse, relieved by more or less drapery, or by tunics of lace net and embroidery. These last are particularly desirable, for the lines are usually long, and so more becoming to the majority of figures than are the draped skirts. The waist lines of these newest frocks have descended to the normal length, and often even beyond, so that the curve between waist and hip is scarcely noticeable.

The French stage is invariably a true mirror of fashion and gowns that are worn by some well known exponent of the art of dress are certain to be a trifle in advance of the style of the moment. Mlle. Sorel who has lately appeared in a new play at the Comédie Française, has worn some charming frocks, and among others was an evening one so delightfully pretty that it is quite worth talking about.

It was of princess shape, the material being satin of a silvery blue and finished around the hem with a sort of double puff of the same. Over it was a long tunic of silver tissue, shot with occasional designs of heavy silver threads. Front and back it was cut in straight pieces that hung to meet the puff, the sides being much shorter, and these pieces were edged with silver tassels and embroidered above in silver mixed with corals. The same embroidery was used on the low bodice, the front being deep and heavy, while it only extended just below the shoulders. The sleeves were of blue tulle covered with a network of silver and coral and about the throat was worn a wide band of blue velvet fastened with a beautiful ornament of coral and diamonds. Mlle. Sorel wore her hair dressed in big soft puffs and fastened loosely about the

head with a twist of silver lace and blue velvet tied in a small bow just above the left ear. It was a darling gown, for the combination of pink and blue was soft and yet most effective.

Several of the large establishments, notably Callot and Beer, are making up some beautiful long mantles intended for evening wear for early fall, and with an extra lining they can easily be made to do duty for ball and opera cloaks for all winter. They are the most ideal looking things to be imagined, for only the softest and most pastel colors are employed for them—pearl, gray, dove, sea shell pink, and a blue that can be called that hue only by contrast with other shades.

It is difficult to define the shapes of these garments, for purposely they are as vague and indefinite in outline as they can be planned. They are a little more than three-quarters in length, that is, they come to within three or four inches of the bottom of the skirt, and they fall in ample folds, both back and front. Some are quite sleeveless and others have a suggestion of a sleeve line, made by draping the material in some clever and mysterious manner.

Crêpe de chine, charmeuse, ninon, liberty satin, and even certain qualities of cashmere are used in the making of them, the first requisite being that they be supple and cling to the figure as much as possible. Many are quite unlined, or have only a tiny yoke-shaped piece across the shoulders simply to keep the mantle in place. Others, such as the ones of ninon and the lightest weight crêpe de chine, are lined with the same goods, but of several shades darker.

One of this sort seen at Beer's was of the shade of gray that had in its composition a suggestion of pink, but so faint that it was only a hint. In the back the garment was laid in a large double box plait which was pressed flat but not caught in any way to an inch below the waist line. A similar plait appeared on each shoulder, was caught up in a sort of tuck where the sleeve should be and then hung on down where it lost itself in all the voluminous fullness of the bottom of the mantle. No plaits were visible in front but the wrap was cut in such a manner that it hung straight and loose, and yet one could almost see the curves of the figure beneath.

A short yoke of gold and silver embroidery held the fullness about the neck and two narrow stole shaped pieces of the same, finished with heavy tassels, fell half way down either side of the front. The lining was of a deep soft pink, the color of an American beauty rose, but with a silvery sheen over it, and in walking an occasional glimpse of this could be seen.

These mantles are really picture affairs and they are surprisingly decorative, and as a background for thin gowns, lace, net, and the like they are perfect.

At Callot's, where many of the most wonderful of evening cloaks are always to be seen, it was said that all these loose half long wraps would be made later in the season in darker colors, such as mole, mulberry, green, and dull currant red, and of a heavy satin which is being woven this year to take the place of charmeuse. They are also to be made without lining, but will be provided with a short little jacket effect that will reach only half way to the waist, so that the neck and arms may be well covered and protected.

While on the subject of wraps some marvelous coats must be mentioned that have been worn by some ultra smart women. They are long sleeveless affairs or with just a sleeve cap, and are made of a sort of gold or silver net work. It is something like the Greek tulle, but much coarser, and yet it is as pliable as any net. To be correct it should be quite tarnished looking, those of gold particularly having all the appearance of being dulled by age. The shape of these coats is half fitting and many of them are opened the entire distance at the side, from hem to under the arm. These openings are laced together with gold cords and tassels, and the same fastenings appear again in the fronts.

Others are quite plain, that is, like a severe coat, but around the bottom they are embroidered to the depth of half a yard in the same tones of tarnished gold silk with an occasional cabochon in a deep color, purple or dull green. They are all made without lining and the gowns worn beneath them are not in the least concealed. As an accessory of the toilet these coats are quite as costly as anything one could select, but they are beautiful, which is after all a sufficient reason for their being.