

PARIS DEVOTES EFFORT TO INDOOR GOWNS

Dressmakers Invent Fresh and Quaint Accessories for This Costume, the Newest Being Collars Made of Chiffon and Skunk, Medici in Their Outline.

shirred from shoulder to wrist and finished off with a cuplike cuff which almost hides the hand. It is considered specially correct to have sleeves of this order accompanying a decollete corsage; I mean a corsage which opens in a deep V at the back as well as in front.

It really seems as though the Paris dressmakers were determined to make the indoor gowns of the present season things of very real beauty and charm. They seem always trying to invent something fresh and dainty for them. For example, the new collars made of chiffon and skunk. These quaint accessories have been invented for the express purpose of making a flattering frame for a pretty face. They are curiously unexpected and, for the greater part, they seem to have no special connection with the rest of the gown. They are worn around the neck just as a pearl collar might be worn, or, in the daytime, a small fur necktie. Some of these collars exploit a Medici outline, and they are very often fastened in front by a band of velvet ribbon and an antique paste brooch. Collars of this kind are worn with decollete evening bodices as well as with picturesque indoor frocks.

THE CHARM OF THE BYZANTINE GIRDLE.

Very many of the new evening frocks are confined over the hips by a handsome Byzantine ceinture or girdle. This ceinture is made of some heavily embroidered material, which lies close to the figure and holds down the generous folds of a full skirt. Some of the leading dressmakers here in Paris are introducing a hip sash which is half Fatima, half Byzantine. This sash is cleverly wound round the figure just below the waist, and the ends, fringed or finished with handsome tassels, are knotted in front. The effect of these wide hip sashes on very full skirts is peculiar. The fragile materials fluff out below the hip line almost like the tulle skirts worn by ballet dancers. And the fact that all the new skirts are remarkably short as well as full adds to this effect.

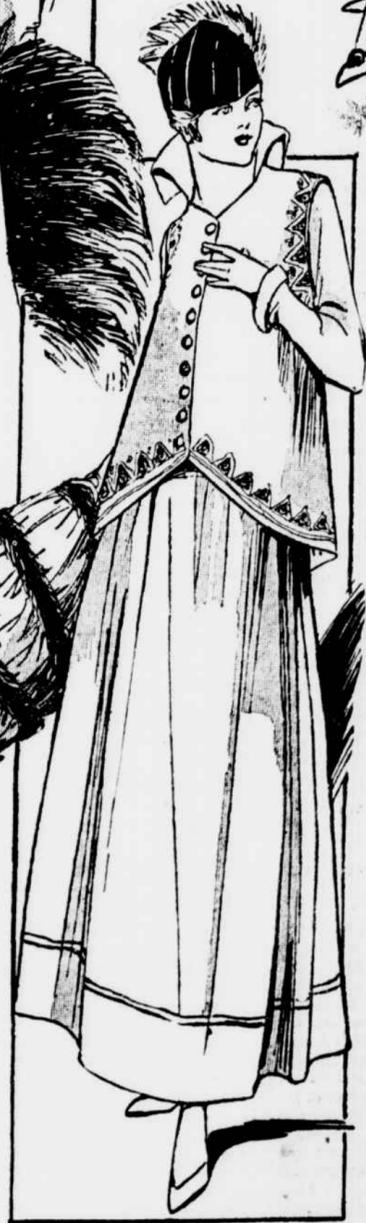
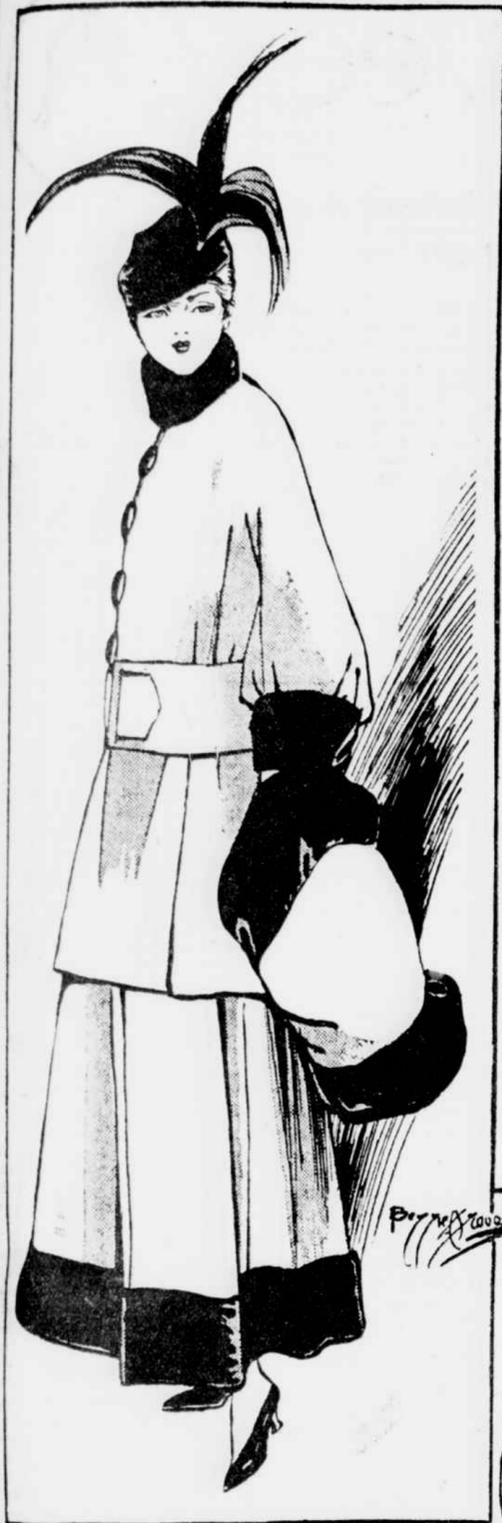
HEADDRESS EASTERN IN OUTLINE.

Some of the headdresses are very Eastern in outline. The hair is dressed close to the head and held down by flat bands of embroidered ribbon or cut jet. I do not mean anything like the "headache bands" of two years ago. The Eastern headdress of to-day is of quite another order, very much more subtle and attractive.

In all circumstances the hair is now dressed close to the head, and it is only slightly waved, if waved at all. Every effort is made to obtain a natural appearance. For ordinary wear the coiffure is very plain. The hair is brushed until it shines like spun silk, and it is so slightly waved that no one, not even a cousin of the female persuasion, would dare to suggest the intervention of waving irons. Two very small side locks, dainty kiss-curls, are permitted to shadow the ears, but the rest of the hair is softly drawn away from the forehead and fastened at the back of the head with the aid of tortoise shell combs. Nothing could be more simple than this style of hairdressing, and yet it represents everything that is newest and most popular.

WHITE VELVET HAT A HERALD OF SPRING.

I have just seen a white velvet hat which seemed like a delicious herald of spring. It was the creation of a famous milliner in the Rue Royale and the shape was that of a modified sailor.



A CHARMING dinner frock is this, in straw colored mousseline de soie over taffeta. The embroidery on bands, straps and wide girdle is in steel and dull Indian colors.

IN THE PARISIAN COIFFURE ONLY TWO DAIN-TY "KISS CURLS" ARE PERMITTED TO SHADOW THE EARS.

At the present moment one of the most popular toques is the close-fitting shape made of black velvet and trimmed, rather high, with large flowers. These toques fit right down on the head and they lie close to the hair after the manner of a bathing cap.

A rather fascinating model was trimmed with a very large poppy made of beautifully fine silver gauze. The petals of the flower were lined with white chiffon and the centre was made of cut jet. The toque itself was shaped like a mob cap, with a high supple crown circled by a velvet fringe.

I saw a similar toque made of Bordeaux-red mirror velvet—which had the soft crown circled by a sort of ceinture made of dark red glove kid. This band was fastened at the left side with a buckle set with clear red stones. It was a very simple model, but eminently chic.

A rather startling novelty in the millinery world consisted of a Russian turban and tour de cou made of panther skin and lined with tete de negre chiffon. The turban was absolutely plain—that is to say, it was untrimmed. The shape was round and close fitting, like the caps worn by skating professors, and the necktie was straight and rather narrow. At the left side this tie was fastened by a beautifully made rosette in tete de negre velvet ribbon; in the centre of the rosette there was a topaz rimmed with jet.

Torpedo-shaped toques continue to be fashionable. These models are becoming to the majority of women, and they have a specially attractive appearance when worn with severely plain tailor made costumes.

The newest torpedo toques are made of black or dark blue velvet and also of imitation breitschwanz and musquash. Monkey fur is sometimes used on these toques and with good results. Personally I do not very much care for this curious fur, but it is undeniably popular. Some of the new sailor shapes in black silk beaver have a fringe of black monkey fur round the crown.

For everyday wear Russian toques made of nut-brown velvet and bordered with musquash are charming. These comfortable caps are trimmed with a cluster of Parma violets placed directly at one side, or with a very dark crimson rose framed in black velvet leaves. A heavy make of black satin is being used for Indian turban toques, and the only trimming takes the form of a flat cocarde made of pailletted tulle—in jet.

THIS beige suede cloth suit ascends from fulness to straight simplicity, from the outer bordered skirt to the loose coat bottom. Even the sleeve, emulating the bishop, is not exempt from a corresponding fulness.

BESSIE ASCOUGH DESCRIBES SOME BEAUTIFUL EVENING FROCKS JUST DESIGNED IN FRENCH ESTABLISHMENTS.

By BESSIE ASCOUGH.

I SAW this week an evening frock which I heard fitly described by a very famous actress as "a little beauty gown."

It was a lovely model, so original and yet so wearable. The material was one of the new silken tissues, which have something of a chiffon surface and which are exquisitely soft and supple. The color was a rich shade of Fragonard blue, and silver threads ran through the material here and there, giving it a shot effect. There was a very wide petticoat of silver lace which showed for several inches under the dress proper. This is one of the new ideas, and it is really attractive. Of course, the transparent petticoat must not show enough to be unduly remarkable, but the little line of delicate lace looks charming when it hides and yet displays the feet and ankles.

The blue dress was quite full, especially at the hem. At the waist it was finely gathered and confined by a ceinture of silver lace and skunk. Then the corsage, which was of the simplest order, was made of chiffon mounted over flesh pink silk and silver lace, and the sleeves were long, tight and transparent, as are all well conducted sleeves of the immediate moment.

This is a model which I recommend with confidence. It is absolutely new, and it would certainly prove becoming to any one possessed of a moderately slender figure.

LONG, TRANSPARENT SLEEVES ON AFTER-NOON AND EVENING GOWNS.

Long, transparent sleeves are to be seen on very many of the new models; those intended for afternoon as well as evening frocks. On the more elaborate dinner gowns these sleeves are made of beaded tulle or pailletted chiffon, and they are quite tight from elbow to wrist, an invisible row of tiny hooks and eyes fastening them on the under seam. For more simple dresses the sleeves are made of chiffon and lined with the same material in a pale color or with tulle. For thin arms these long sleeves look charming when

RICH in coloring and in swinging lines is this embroidered fitch trimmed suit. The velvet is of copper color and the skirt's elaborate yoke embroidering is in black and dull gold metal threads.

GRACEFUL ease of line characterizes this olive brown broadcloth coat, self-swathed at the low girdling.

The low crown was domed and the flat brim was double, each side being covered with ivory white velvet. For trimming this hat had a little cockade made of black moire ribbon and sable. The hat was accompanied by one of the new neck arrangements which are composed of double chiffon frills held in place by a band of fur. In this case the frills were in white chiffon lined with black and the fur consisted of a sable band.

Neck ruffles and tours de cou are more fashionable than ever; they may indeed be said to be ubiquitous. These dainty decorations are made in many different ways. Some are finished with full frills; others are merely bands of flat fur with a coquettish rosette or flower placed at one side. And these little neck arrangements are worn at all hours of the day and evening, and with simple as well as elaborate gowns.

A really charming idea is embodied in a neckpiece made of ermine, which is now so often worn with decollete evening frocks. Two small ermine skins form the tie, and some of the more expensive models are fastened at one side with a Louis XIV bow of black velvet and a diamond buckle. Fitch in the natural shade is also popular for neckties of this order and so is mink.

FOR spring a prominent feature will be the three-piece suit with its eminently smart, short and sleeveless coat. The skirts are full and the coats plain in line, as in this rust red suede cloth, with its black and bronze braiding.