

Latest Paris Fashions Elaborately Embroidered Cloth and Velvet Gowns for Afternoon Receptions Popular This Season.



Old Rose Cloth Gown.

THE exaggeration in the present fashions is displayed in many ways besides the eccentric models. Colors and trimmings are so markedly conspicuous that the note of over-elaboration and exaggeration is evident in even the most apparently simple gown. Fortunately there is a modification of the first appallingly eccentric styles with which the world of womanhood was threatened a few months since. Yet sufficient that is unusual and flagrantly marked in effect still prevails to make the woman of refined taste hesitate a long time before ordering her winter outfit in any too lavish manner, preferring rather to wait until the fashions are more definitely settled.

After all the excitement there has been over the marked change in the styles, clothes are assuming more rational proportions, and out of the chaos are being evolved many charming and becoming ideas, so that it is quite safe to prophesy that when the next season opens a calm and serene state of affairs will have been attained. Already the latest designs appear far more rational and conservative, while the too theatrical and grotesque are thrust far into the background. In truth, there are models now displayed that are strangely like some of the fashions that were popular a few years ago and at a time when all styles were quite simple.

To dictate an unalterable policy in regard to any fashion is not to be thought of this season and any too sweeping a command is treated with indifference. To say that tunic skirts are the fashion or that absolutely plain skirts are the only styles possible does not cause the slightest excitement in the mind of the woman who knows clothes. She looks at the various models, selects the one that best suits her fancy and what she knows will be the most becoming and then gives her order to the dressmaker with complete assurance or receives the orders if she be blessed with an artist dressmaker on whose taste she can safely rely.

TWO OR MORE MATERIALS.
Combining two or more materials is one of the popular fancies of the winter. Cloth and velvet are used in all colors, while satin and cloth, satin and velvet, silk and cloth—the heavy ribbed silk—silk and velvet are most cleverly put together. Chiffon, lace, net and embroidery are also included in the category of materials used in the one gown. Then comes the question of the braiding or embroidery, which is another vital point to be taken into consideration. How does the braiding extend to both materials? If used on the cloth then the velvet is left plain, or vice versa, and it is merely a question of individual taste to decide which it shall be. A velvet skirt with an overskirt and waist or coat of cloth will be made with the skirt quite plain and the rest of the costume a mass of braiding, or the skirt and waist will be of the cloth with the elaborate braiding and the overskirt of the plain velvet. There is no fixed and unalterable rule as to which shall be plain and which braided, and consequently individual taste again can be consulted. It must always be remembered, however, that when two materials are combined in a skirt there is the danger that the long graceful lines so essential in these days will be spoiled. A clever dressmaker, one who is blessed with artistic talent, knows just how to treat this difficulty—the amateur cannot possibly cope with it and must realize that there will be the effect of shortening the figure when the tunic skirt, cut without due consideration of line, is chosen as the model, or when there is an underskirt of a different material from the coat.

When the two materials and the braiding are all of exactly the same shade there isn't the same contrast and if the colors

are carefully matched the materials blend most wonderfully, and then there is more variety of effect than when all is one fabric. There is practically no limit to the range of colors fashion permits this season, but at the same time the preference is in favor of dull tones—taupe, gray and purple, the latter supposed to be the shade of the Parma violet, all colors that carry out the idea of the braided two materials better than the more vivid blues and reds. A plain

cloth skirt or gown with plain or richly braided coat is distinctly a new fashion and in marked contrast to the perfectly plain tailor costume which is considered so smart this winter, and there are eccentric women who contend that two coats to the same gown is a good investment. The costume presents a totally different effect with each coat, and the skirt models this winter cannot be guaranteed any too long a lease of life, while

the coats are not so eccentric that they hold on popular fancy is precarious. Braided cloth gowns are worn in the house this season. They are of light weight and have unlined sleeves, whether of cloth or chiffon, and with unlined yokes and collars they are not thought too heavy for house wear, although many women contend that a cloth waist is most uncomfortable in these days of overheated houses; but there are many different ways

in which the difficulty can be overcome, for, to begin with, comparatively little of the cloth need be employed. Made up on a not too heavy lining, with a deep yoke and unlined sleeves, the waist of cloth is not necessarily heavier nor warmer than one of silk or satin which has more of the material. A most charming gown of satin finish cloth has a waist of soutache embroidered chiffon and cloth, the cloth showing just above the waist line and in

the sleeves only, and yet the effect is of an entire cloth waist. There are many new designs in braiding and embroidery. The closely braided soutache is best in the lighter materials; a combination of braid and buttons on the sleeves is rather smart, and the long lines help to accentuate the desired slenderness, for slenderness is still desired by all. There are a few colored braids, but



Green Embroidered Cloth Gown.



Satin Finish Gray Cloth Gown.



Purple Cloth and Velvet Gown.

for the moment the one-tone effect is the most popular. Just how long it will continue to be so is a question, for with the all black gown, which is extremely fashionable this season, it is almost essential to have a color introduced into the trimming. Some dressmakers attain this by the embroidery, others by the braiding. One of the smartest black cloth gowns is trimmed with a round braid in deep cerise; this is on the waist only, and in quite an elaborate design; on the sleeves and skirt are lines of fancy black braid, and, although this does not sound at all attractive, the result is most striking and unusual. A touch of gold or silver woven into the plain round braid is extremely effective and often lightens a too sombre appearance, such as is produced by the use of all black or one color, but, as has so often been said, the conservative taste chooses the quite plain color, trusting to the contrast that can be given in some other way, as in the folds of satin or velvet outlining the yoke or strung in the belt.

EMBROIDERY OF VELVET LEAVES.
Brocaded materials are gaining in favor, but are not so smart as the plain fabrics embroidered in large or small designs, as the case may be. An entire gown of the softest cloth is elaborately embroidered with a design of velvet leaves in exactly the same shade, the pattern finished most perfectly by appliqué or the narrowest of silk cord. The same effect is gained in the brocade or embroidered material, and it would seem to be scarcely necessary to spend the extra money on the hand embroidery when the results are so similar in the general appearance, but it is the desire of all women of the present day who wish to be thought well gowned to have as much handwork as possible in their outfits.

There is nothing eccentric or conspicuous in the smarter, newer models of the gowns that are now being exhibited of the sort just described. There is a hint of draped folds rather than the too close fitting effects that have of late excited so much comment, and even the most severe critic could not but admire the lines of the perfectly simple cloth gown that, made in a style on the princess order, has enough drapery to do away with the too sharply defined lines of the figure. Whether made up in plain satin, chiffon velvet or brocade, the design is the same, the colors introduced only in the waist and the dull effect lightened by the white yoke and sleeves of lace, tucked net or chiffon. There are embroidered silks, satins and crepe de Chine that can be used also for this model to good advantage, and light and dark colors are equally effective.

Embroidered bands are fashionable for cloth or velvet gowns, and color is introduced into them in many different ways and with satisfactory effect. It is interesting to see how a touch of green, blue, cerise or yellow streaked into a dull monotone will lighten it, or how a thread of gold or silver or sharply contrasting black will entirely change a dull formation, a model gown that has been unbecomingly gowned, for with the colored trimmings and the white yoke almost any color is possible, as it need not be near the face.

This Season's Glorified Turban.
ONE of the most striking fur toppers seen this year is a glorified turban of black fur, fitting well down over the head and of a slightly elongated shape. The frame has a vertical brim, but it is as deep as the crown of the turban, so does not show except to give a new and fashionable outline to the hat. At a left side of the brim, just in front, is placed a stiff little cockade of black satin and gold tissue, with a button in the centre. From under this cockade starts a long black quill of unusual formation. It is made up of two or three feathers, the upper one of the usual type and the under ones of a more feathery appearance. The cockade, or tight, flat rosette, gives considerable style to the toque and makes it a strictly tailor equation, while the quill provides the dash necessary to carry a hat of rather heavy lines.

FASHION DETAILS THAT EVERY WOMAN SHOULD KNOW

Laces Fashionable for Winter's Frocks.

POPULAR among this winter's trimmings is the lacing of cord, braid, silk or satin which is drawn through eyelets and tied in a knot with long ends. In figure 1 such a lacing is shown, this

is a few costumes in the wardrobe on which they do not appear. Gold ribbon, rather soft in quality, so that it may be doubled, is finished with gold balls or tassels. Figured gold ribbons are also used for this purpose under some conditions, but the most popular material of which to make the lacings is soft satin of the same shade as the gown.

It is not alone on the bodice that this lacing figures. It is also used upon the skirt to bring panels together or for similar purposes. Sometimes the lacing is almost as wide as a sash, being crisscrossed together and threaded through the eyelets set at wide distances apart on the skirt. The lacing is then finished either with a large rosette or with a knot and hanging ends, often finished with fringe.

Variety of Tucks Must Be Chosen with Care.
WHETHER tucks should run around, up or down, crosswise or diagonally, is the question that is being asked by those who are having frocks made with diaphanous guimpes, and in this category are included almost all woman-kind. For the diaphanous guimpe or chemise has apparently become a permanent institution.

Crosswise tucks, or in the guimpe those which are apparently curved, being of course folds of the material set on, are perhaps at the moment a little more fashionable, and yet it is entirely a matter of what is becoming. Each woman should most carefully select the style of guimpe which best displays the attractive points of her throat and conceals its defects. The mere matter of using vertical, diagonal, crosswise or circular tucks may not seem worthy of consideration to the novice, but the woman who is an expert in dress knows that there is nothing which more entirely mars an attractive and becoming costume than a guimpe which is not becoming, or which is not harmonious with the rest of the costume.

Almost invariably the stout woman will find that the vertical tucks or those which meet in a point in the front are more becoming than those which go across. As the sleeves are to be made of the tucked material also, the effect of the style of tucks selected upon the arms must also be considered. For a plump arm the horizontal tucks are quite impossible, for when very thin white material is used in this fashion the effect is to increase the size of the arms until they are positively clumsy. The vertical tucks, on the contrary, especially if they are carefully shaped in or the lower arm, make the arm look more slender and do more than



FIGURE 2—TUCKED GUIMPE AND SLEEVES OF SOFT CLOTH AND SILK.

undersleeves of white to match the guimpe rather than the whole sleeve of this white material.

Theatre Hoods.
THEATRE hoods are now quite generally worn in Paris, and indeed they are much more comfortable than hats, because they do not destroy the coiffure so much as the large hat, and they can be more readily disposed of in the theatre. The American woman has also come to accept the idea of appearing without her hat at after the theatre suppers in the restaurants—that is, if she be in evening dress and the occasion is a more or less formal one. For going out in the evening on other occasions the hoods are most fascinating. They are large and loose, and are made so that they set out from the hair and will not crush it. Some of them are held out very far by a stiffening of the hood around the crown or in front. They are most quaint and fascinating in shape and color.

One of the French hoods was made of two tines of blue-ciel and taffeta—the light blue in taffeta and the deeper tone in velvet. The front part of the hood is made of silk, with a band of sable as a border around the face. The full crown is of velvet, beneath which is a puff of the silk. A pleated ruffle of silk much deeper at the back and front than on the sides finishes the hood at the bottom.

Another hood was of Quaker gray taffeta with a rose colored lining. This hood was enormous, standing out from the head all around like a large gathered bag. It does not come close to the face in front, but stands out so far that the rose colored lining frames the face.

Tuckers Used with Lace Collars.

To relieve the monotony of the plain lace guimpe, without which no gown is really fashionable at present, a quaint tucker effect is being introduced on dresses of rather simple design. The tucker is combined with a collar of a different kind of lace, and its upper edge is



FIGURE 3—QUAINT TUCKER OF SERGED NET, rounded and held by a clinging string, while the lower edge is gathered rather than finished under the top of the bodice. A piping of velvet or silk or a fancy cord makes a serviceable and effective edge trimming. Sprigged or dotted net combines as well as any other kind with the heavier variety of lace used for the collar. A lining may be added under the shirred guimpe and the upper part left transparent. This is a better arrangement and allows one to have quite a deep and graceful curve to the tucker without making it look too thin. The sash shown in the guimpe illustration, figure 2, is novel and pleasing in the way it lies under the front panel of the dress and fastens at the left side with a large rosette.