

LATEST PARIS FASHIONS

Lounging Dresses and Jackets.

THE negligée is not put to just the same use in America that it is in France, nor has it the vogue for here the house frock and kimono have superseded it in usefulness, if not in attractiveness. A French woman seldom, if ever, wears her christened street gown in her home, reserving too well that street clothes, to be in first class condition, must not be used for lounging around in the house.

The house dress, typically American and charming as it is, can hardly be called a lounging gown, for it is worn with corsets and by the woman who reserves certain household duties for herself. It is generally a dress on simplest lines, usually

called by the French, are a delight to an essentially feminine woman—who knows their value and charm.

There is something fascinating about lounging clothes; the flowing lines are made to cover the lack of corsets, which are seldom worn with them. They are for ease and restful moments, but made to make the wearer coquettishly pretty. Although the slight woman seldom wears a corset underneath, a stouter woman generally slips on at least a brassiere, and sometimes a lightly boned giraffe or athletic corset is worn.

Certain materials are especially good for such dresses and jackets. They must

a lot of careful washing without losing its color and freshness. The Valenciennes laces, also washable, look well with it, and with the present fashion of wearing underclothes of this same material it is just the thing for the woman to whom luxury is possible and attractive.

There are many other materials, however, equally dainty and very much less in price than crêpe de Chine. The dotted and figured muslins make up delightfully and inexpensively in this fashion, and the cotton crêpes and volles, of which there is an infinite choice for selection in the shops, are delightfully cool and comfortable and do not crush easily.

Then for cool days there are the challises and French flannels of the thin variety known as "mousseline de laine," used a great deal in Paris to make such negligées because of its washable qualities.

The two sketches on this page show the back view of one lounging dress and the front view of another. The one showing the back view is made of pale rose leaf cotton crêpe and has a panel of fluff lace at the back, formed of three wide bands and a matching flat edge. Starting from the panel which mounts in a point above the belt, two wide over-shoulder bands edged like the panel fall in two deep points in front, the inner edge crossing slightly in front and tucking into the belt. The undersleeves show narrow fluff insertions; and outlining the hem is a wide band. A little lace nap, made of net, lace over pink and decorated with a knot of pink ribbon, goes with this gown.

The other dress, of palest blue crêpe de Chine, has an over-stuff of all-over figured white net. A few over-shoulder darts give ease to the kimono shoulder and a pink satin ribbon sash interlaces through the lace and loops into a big rosette in front. Slender cotton tassels weight and decorate the tunic and sleeve points. A dainty bit of ribbon interlaces at the neck.

A very up to date breakfast jacket on Russian lines is made of pale green cotton voile. The skirt part is laid in the new flat narrow plaits and has China lace insertions parallel to the dented hem.



tailored and lightened only by a lingerie collar of some such detail.

Artistic and picturesque, the kimono is worn often entirely outside its province because it is so comfortable, but it is really not a garment to be worn except in the privacy of the bedroom or to admit and, unless it is one of the beautifully decorated ones, looks anything but atractive when worn otherwise.

Between these two comes the lounging robe; just as necessary as the others for the woman who likes the right costume for the right occasion. Besides, these "negligées" and "matinees," as they are

rather uncrushable and washable and of light weight material. The laces must be able to stand laundry wear and tear. In the smart shops this season caps to match have usually been sold with the jackets and dresses, a most effective and handy combination; for so long as curly hair is in fashion women are going to put their hair up in curlers, if it happens to be straight. So dainty caps covering these unbecoming but necessary things have proved a most coquettish accessory.

Crêpe de Chine is the latest fashionable material for such models. Besides being one of the prettiest materials it will stand

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SOMETHING NEW IN SUMMER FROCKS



Bright Chinese Colorings Are Used for This Embroidery. —Maison Bernard. Photo Copyright, 1912, by Houghton Mifflin Company. Boston, U.S.A. New York Herald Company.

growing tendency to enlarge. The round, colored buttons, a novel feature shown on many of the latest imports, are curiously like the old colored glass marble.

The second dress is in tunic effect, and besides the colored embroidery and spongy trimming shows a serpentine design in a kind of raiting souché braid where the crêpe and the spongy meet. Crocheted buttons fasten this robe in front and the double frill has the leaf shaped scalloped edge.

A third frock shows the new Chinese designs that are seen not only in embroideries but in block prints. They are usually done in the vivid red, blue, yellow and green Chinese colorings; in this case the design is red, yellow and blue. The skirt facing and the upper part of the waist and the cuffs are of the éponge fabric; the collar and sash match the blue in the design.

It is a noticeable fact that these dresses are but little if any wider at the hem. In the waists the sash is attached at either drop shoulder depth or at the regular shoulder line. In the latter case it will be noticed that when a necked effect is used the waist part overlaps the sleeve portion. Only in one of the models is the sleeve full length.



The New Wrist Ruffles and Narrow Cuffs Are a Novel Finish for the New Long Sleeves. Photo Copyright, 1912, by Houghton Mifflin Company. Boston, U.S.A. New York Herald Company.

PARIS does not always wait until its semi-yearly exhibitions of new dress designs to bring out some pretty detail in gowns. Sometimes in the midst of a season a charming dress idea will suddenly appear, and when worn by some attractive woman it immediately becomes an accepted fashion.

The pretty idea of embroidering fine cotton crêpe in brilliant colors has all the charm of novelty and makes a delightful dress for out of town wear, where clothes with a touch a little out of the ordinary are most effective.

On the seated figure the white crêpe material is embroidered with clusters of cherries and a little fine scalloped hand embroidery outlines the applied bands of éponge, a cotton fabric resembling Turkish towelling. Irish lace has been used in this model as a skirt ruffle and front waist panel, descending below the belt in pointed fashion and underlined by piped folds. The new bracelet wrist ruffles have been used here, the ruffles made of net like the yoke, the cuff red, matching the pipings, and the sleeve shows the ever



White Raiting Souché Braid is Combined with the Bright Embroidery. Photo Copyright, 1912, by Houghton Mifflin Company. Boston, U.S.A. New York Herald Company.

but the fact that they are midsummer dresses is more responsible for this than any reaction toward the short sleeves of the last few years, for the long sleeve has evidently come to stay. The cut of the long sleeve is interesting, as the fulness has been frankly obtained by adding a triangular piece of material to a straight portion.

It is noticeable also that the bright tones of the embroideries are repeated by a belt, sash or flat piping. The cotton crêpe of which the dresses are made is beautifully soft and pliable, resembling very distinctly the more ordinary cotton crêpes of some years ago, just as the éponge is a finer quality of Turkish towelling weave than the usual household qualities.

A TIME SAVER.

MY shirt maker always has orders to make a stock of collar or piece of neckwear with every shirt he makes for me. I have formed the habit of having a set pair of cuff buttons or tie or collar to go with each waist, and when my garments come from the laundry, before laying away I place the cuff buttons, tie, collar or waist belt with the waist itself, and each goes in its separate case or pocket made out of some pretty flannel, or muslin.

NOVEL DETAILS NOTED IN MIDSUMMER DRESSES and HATS



The "Buttoned Down the Front" Coat is Used on Many Paris Modes. Photo Copyright, 1912, by Houghton Mifflin Company. Boston, U.S.A. New York Herald Company.



The "Soft" Hat, with a "Crown" of Straw, is a Novel Detail for the Season. Photo Copyright, 1912, by Houghton Mifflin Company. Boston, U.S.A. New York Herald Company.



The Light Purple, with the "Beverly" Finish, is a Novel Detail for the Season. Photo Copyright, 1912, by Houghton Mifflin Company. Boston, U.S.A. New York Herald Company.



The "Belted" Hat, with a "Crown" of Straw, is a Novel Detail for the Season. Photo Copyright, 1912, by Houghton Mifflin Company. Boston, U.S.A. New York Herald Company.



A Curious One-Sided Effect is Used in the "Tulle" Dress of White Lace and Tulle. Photo Copyright, 1912, by Houghton Mifflin Company. Boston, U.S.A. New York Herald Company.

Gowns on Which Much Material is Used and Gowns Using Little; High-Crowned Hats and Crownless Ones, Showing the Latitude of Today's Fashions.



Dress Worn with the "Belted" Coat. Photo Copyright, 1912, by Houghton Mifflin Company. Boston, U.S.A. New York Herald Company.

Taffeta Vies with Tussor and Silk Cashmere in Materials and Straw Hats Are Often Half Hidden Under Silk Facings and Folds.

New Ideas in Neckwear.

NEW trifles in neckwear include collars of white linen with scalloped edges and embroidered ends, which are mounted upon two inch bands which hold them upright about the throat. With these are worn Roman striped four-in-hand, with travelled fringe ends, or a jabot. One of these jabots, of white organdie edged with fine Cluny, consists of two triangular shaped pieces, each a yard or more long. When these pieces are knitted plaited at their widest part they form tri-ripples running as far as the belt and below that in sharp points extending half-way to the knees. This jabot is fastened about the collar band with a strip of narrow black velvet that is bow-knotted under the chin.

Another novel jabot is composed of a wide frilling of plaited malines edging two miniature ruffles of black velvet, pointing to a hair's width at the throat, and that fastens to a velvet ribbon collar band that fastens under the necktie of pump bows. With this jabot belong frills for short sleeves attached to rubber ribbon bands, which fit them to the arm above the elbow so that they need not be inserted into the sleeve before being worn.

FOR a young girl there is no coat set prettier than the one made of striped popoe embroidered with dots and finished with embroidered scallops. These are made with the small sized sailor collar and the flat little cuffs, which apparently are attached to the sleeves and turned back from the wrists. They are, of course,

basted against the inner side of the wrist, and in turning them back care must be taken not to wrinkle the embroidered band.

Also for quite young girls are the very simply embroidered Dutch collar and cuffs sets of finest white batiste finished with scallops or fine points, while their sisters of the long skirt age are wearing the Quaker sets of muslin, finely hand embroidered and edged with Cluny lace or hand hemstitched in double rows.

THE coat collar and cuff sets which go so far toward dressing up a plain tailor-made suit were never more attractive. One smart set, having a rounded back and pointed front collar, is of white raiting edged with natural colored macramé lace, and its cuffs, rounded at the inner side of the arm and pointed at the outer side of it, are fastened with cordage loops going over crocheted buttons.

CAPEE frills or collarettes are on all the simple afternoon house frocks. A collarette which any one can make is of knitted white net edged with black net and attached to a neckband of white net folded twice and secured beneath the chin under a flat bow of the net. Another collarette of plaited white net is bordered, with a band of creamy lace insertion, which so widens the neckpiece that it half covers the figure to the waist line and the arms half way to the elbows. This collarette is adjusted to the neck by means of a band of black velvet ribbon finished with a string bow that is trimmed with small jet buttons.

Dress Propriety a Valuable Asset

THE art of adapting one's attire to suit the time of day and the trend of circumstances, whether it be for shopping, calling, tea drinking or a function, is a valuable asset. Individual character it may be, and as variable as the seasons. A bit of study over the matter of selection and a little directing from an elderly woman who knows will soon make it impossible for the tyro to commit blunders, or offend against the canons of good taste. The effort thus developed will speedily start a habit, and so the knowledge grows.

The first thing for a girl to learn is the suitability of materials. If her wardrobe be limited she must wear her simple tailor-made costume of serge, or a woolen mixture, for all occasions, but she will soon learn to vary the monotony by appearing in severe plainness for the morning hours and adding lingerie or chiffon or raiting "over-collars" for her smart beautification in the afternoon. The untrimmied little suit will take on quite a new character with the addition of a dressier hat than the plain affair worn previously.

Accessories have much to do with style value, and a white shadow veil with immaculate white lace kid gloves will completely transform a commonplace morning costume to afternoon smartness, while a dainty jabot will add distinction and chic. In these days of inexpensive cleaning white gloves are worn indiscriminately by many young women at any time of the

day, although always more suitable for the afternoon, the heavy dogskin gloves proving more appropriate for forenoon wearing in winter, and the dainty silk gloves, in black, white or the neutral tints, for the summer time. The white washable chamolise gloves are negligible in character, and therefore should only be worn in the morning hours, but with summer frocks the white silk gloves are correct at any time.

It is the same way with white shoes, for the white canvas ones are worn usually with the simple one-piece frocks of linen, dimity or embroidered marquisette early in the day, while the smart buckskin pumps or ties are utilized for accompanying the dainty afternoon costumes. There is a prejudice in favor of reserving slippers of satin or of gold or silver cloth exclusively for dancing, although satin slippers are frequently worn with smart gowns for afternoons at home.

HANDY GLOVE HOLDERS.

In these days of colored gloves to match the costume I have found a good way of getting the pair I want at a glimpse. Take twelve pieces of pretty silk or Dresden ribbon; large enough to take the width and length of a pair of gloves; 12 by 2 1/2 inches is good, for this admits of long gloves folded once and two button gloves entire length.

Lay the pieces of ribbon on top of each other and bind together with narrow satin ribbon around three sides. This will form the pockets, and the pair of gloves one needs can be readily slipped and slipped out of its own little nest without disarranging the costume in the least.