ULTRA MODERN SILHOUETTES AND QUAINT REVIVALS ARE SEEN *at* CHANTILLY

AT the last Chantilly race meet there were two distinctly different types of dresses, and each type seemed to have a certain number of followers. One style included many of the details of the theatrical costumes designed by Leon Baskt and Paul Poiret for the recent ballets in Paris and London, the others were modernized versions of various quaint styles of the nineteenth century.

Of the pictures here, snapped by the camera at the Chantilly course, one, an extremely modern silhouette, stands in the new pose that seems to go with the futurist gown lines. The contours are indeed changed, gone are the broad shoulders and the whole upper part of the body seems to have diminished in size and all straight lines are dissolving into very round curves. This gown is of black sprigged taffeta, with tiny flowers of Pompadour coloring. The curious skirt has all the fulness drawn toward the front, where it hangs forward. The bolero fronts on the waist, widely separated, reveal a foamy mass of net tucks and frills. Below the belt the tunic, full and puffed under at the lower edge, gives the new width across the centre of the figure and is fastened down the front by tiny round buttons. All lines combine, from the long, loose sleeves to the unfitted skirt, to give the new loose look that gowns are acquiring because of the utter lack of seams and gores. The tiny hat helps to accent this, too, with its little overhanging lace brim ruffle and skimpy flower wreath.

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The Little Spencer Jacket Combined with a Skirt Fitted by Radiating Pleats.

White Taffeta Casque Coat with Robe of Mousseline de Soie.
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The Rose Moire Wrap Is Lined with Flowered Silk and Has an Ermine Collar.
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An Extremely Modern Silhouette Gowned in Flowered Taffeta.
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Of Reddish Purple Charmeuse, with Pleated Frills of White Lace.
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Costume Showing the Influence of the Ballet Costumes of the Paris Season.
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In another costume the quaint distended tunic ruffle is used. Made of the same material as the costume, a silver gray taffeta, it is finely box pleated and shaped; the lower edge, curving down the back, is lightly wired to make it stand out from the skirt. The skirt, of one piece of material, is lapped and draped, fastening at the top by six tasselled ornaments and by tiny buttons below. This skirt falls in about the feet so that it has almost the air of trousers. A deep yoke reveals transparent white tulle that makes a good background for the necklaces worn. The shape of the hat and the pose of the aigrette are, like the whole costume, reminiscent of the costume of the Russian ballet.

On lines culled from gowns of the last century are some of the other costumes. For instance, the little white taffeta casque coat worn with a white mousseline de soie robe. This casque is charmingly embroidered with bright colored sprays. A few folds of the skirt are caught up in front by a beaded cord and tassel. The black taffeta bag carried with this suit is the favorite model in Paris at present; bright flower sprays are embroidered on it, and it is mounted in a heavily chased silver frame. The handle of taffeta is caught by two silver slides.

A midsummer tailored suit of gray and white checked woollen material is ornamented by white tassels that give its already very up to date lines a very special chic. The basque part of the coat is very full. The hat has the new large flyaway bow posed in front. One of the new sun and rain parasols is carried and a silk handbag mounted in chased silver is heavily trimmed with box pleated ribbon.

Worn over a filmy white tulle robe that has a very simple yet artistic decoration of underrun light blue velvet ribbon is a most marvellous wrap. Made of pink moire, it is lined with a wonderful silk that has a floral design running across it in stripes. It is bordered on the outside edge by a piping cord and on the inside edge by a double pinked ruche of the silk, in true polonaise fashion at the knees. Under this is a pleated flounce that gives a fulness to the dress hem such as has not been seen for many seasons. A plain round belt of the material posed at the new waist line that shortens the corsage of the gown and a wide cape shaped collar adds other bygone details to this gown of quaint lines. A large brocaded velvet arm bag is carried, larger but resembling the others, and the black moire hat worn is decorated with a tulle ruffle and a large aigrette.

Reminiscent of the Days of the Polonaise, When Dresses Buttoned Down the Front.
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A Midsummer Tailored Suit of Gray and White Checked Woollen Material.
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Reminiscent of the days when the polonaise was the fashion and gowns were fastened by numerous buttons down the front is the gown of white lingerie. It is heavily trimmed with Cluny lace, and is caught up of quaint lines. A large brocaded velvet

Brilliant reddish purple charmeuse makes a striking dress that otherwise is on the popular lines of to-day. The pleated lace frills have very pointed edges which give them a novel air. With this costume is worn the new round feather boa, the long ends floating down the back. A black tulle hat adorned with white aigrettes pulls well down over the head, and a white faille handbag is carried.

A little spencer coat worn with a very new shaped skirt gives a new note in tailored suits. The skirt, adjusted by radiating side pleats, is of unusual and novel shape. Both spencer and skirt are made of navy blue silk serge. Between the widely separated edges of the spencer shows the blouse of lingerie. The coat corners are embroidered and a decorative collar is of black velvet and white silk. The sleeves are not quite full length, revealing the lingerie blouse sleeves, and are edged with a lace ruffling that also runs up the side of the sleeve. The belt fastens around the rather high waist line. With this suit is worn one of the latest of the new medium straw shapes with the brim edge turned down.

CHANGES IN FASHIONABLE UNDERWEAR

UNDERWEAR changes in fashion with the variations in the shapes of gowns. A steady transition has been going on since the transparent gowns and narrow silhouette became the vogue, and, while it has become beautifully less in point of material, it has gained in elaborateness. In the past season the fashion of filmy dress tops has almost done away with the armhole in the chemise and corset cover. It has been replaced by ribbons tying over the shoulders or straps made entirely of lace, for the shoulder straps, showing semi-transparently, must be as thin, light and decorative as possible. Under the filmy blouses of tulle that have no lining or another thickness of net only, corset covers of chiffon or shadow lace, with ribbons tying over the shoulders instead of sleeves, are worn. These are often trimmed with tiny chiffon flowers and are sometimes of delicate colors. They end in a belt band at the waist line.

Petticoats are very scant, with a deep lace edge that seldom has a sign of a ruffle. They often have a slash to give the necessary width to step in. Crêpe de Chine is used for these skirts or white batiste. Colors also are used, the latter cribbled with lace insertions. Combination corset cover and pantalons are sometimes made of a shadow lace material in white, pale pink or blue. It also makes short under-chemises that are only the depth of the corset. The pantalons are usually tied in above the knee in bloomer fashion by a ribbon run through the hem. In some of the princess corset cover and pantalon combinations the entire garment is made of alternate rows of French embroidery and lace, each shaping from wide to narrow to shape the garment.

Some of the new nightgowns are very short, hardly reaching to ankle length. Others are slashed at each side, with the corners rounded off.

In a recently imported set of underwear of white batiste the ruffles were made of alternate rows of colored batiste and lace white Valenciennes. Whole sets of colored batiste are again fashionable. A New York city shop displayed recently a whole window of bright yellow underwear.

FASHION'S WHIMS.

THE smart fashions of the moment cannot be imitated easily. It is impossible to copy cheaply and in "brummagem" the toilettes created by the big dressmakers. Only the "little simple dress" for the country may still be worn by every one, and dresses such as this are quiet and very far removed from the new creations of this season—creations which are the result of science, art and taste.

Every day moiré seems to become more popular for smart toilettes, and it is made with big impressions and of an exquisite suppleness. The manufacturers have made the changeable "shot" effects which give the lustre of taffetas, and these make delicious summer costumes.

An afternoon cloak will be indispensable with some of these filmy toilettes, so the Parisian dressmakers have designed a number of varied models to meet this need. They are all wide and enveloping—easy to slip on and very little in the way. When they are made of moire satin or taffetas they are generally left unlined unless with a mousseline de soie in some vivid tint, which is striking and yet matches some detail or trimming of the toilette. Some of the practical coats of woollen material for carriage wear are lined with silk which has amusing and original painted designs in the modern style. Some even have animal designs, after the style of Rabier's drawings. Could anything well be more fantastic?

Another of fashion's caprices may be seen in the exaggeration of the little hat, which seems to become smaller every day while the toilettes have the opposite tendency to augment their width. Last year, and especially two years ago, when the sheath skirt was so popular, enormous hats were worn and the effect gave rise to the comparison between women and walking sticks or umbrellas. It seems, by the way, that the pendulum of feminine fashion swings between two styles of silhouette, the bell and the umbrella shape.

This year, however, women seem to have diverged from both these standards, but it seems that we are in a period of transition, and some oracles pretend that we are travelling in the bell direction. In the meantime one may be glad of the present fashion, since it is so graceful and artistic and so full of charming surprises.

A delightful shape is one of these little hats, with a high crown and the brim raised on one side only, which is worn well down over the face, so as almost entirely to hide one side of the profile and the other appears as a veritable surprise. Large bows are the order of the day. They are placed either at the back in large quills so as to augment the size of the hat or else they are cleverly twisted into flower-like petals on a little straw "cloche," of which many examples may be seen.

Vivid tones are very popular at the moment—Empire green, cherry red, orange, pale khaki, &c.

The sober tones of the toilettes allow a certain degree of liberty in this direction, but one must be careful not to fall into an exaggeration, which might easily make one's head resemble that of a cockatoo.