

# NOTHING EXTREME SAYS PARIS



**A**t the Upper Left.—A tan colored suit of duvetyn shows how very simple suits are this season. Large collar and panel bands of seal. Narrow double belts are held with buttons at the back.

**I**n the Centre.—A circular cape with a belted front forms an ample and luxurious looking wrap. The darker fur is seal and the band and collar are of kolinsky. Slashes provide openings for the arms.

**A**t the Upper Right.—Many large hats are worn as a change from the small walking hat. This one is of sand colored silk with a facing of self colored Angora cloth.

**A**t the Right.—The standing figure shows a simple afternoon dress of blue satin with a hip sash of the material and a panel embroidered in long silver beads, which covers nearly the entire surface. Hat of velvet with burnt ostrich trimming.

**A**t the Lower Left.—Peacock blue velvet is used by Marguerite et Levine for a turban, over which beaver cloth is draped and tied in a bow at the back.

**L**eft of Lower Centre.—To soften the lines of this military shaped turban of French felt Maison Lewis adds a pompon of uncurled ostrich in byster white to match the felt and achieves a chasseur.

**R**ight of Lower Centre.—Mme. Germaine sends us this truly patriotic hat inspired by the Italian Bersagliere, with its huge cockade of coq feathers. Smart in the extreme.

**A**t the Lower Left.—For the debutante Maria Guy creates this mahogany colored velvet hat and places two bronze split ostrich plumes on its softly drooping brim.

**E**XTRAVAGANCE in price is the only indication of extravagance in dress, according to lately returned fashion authorities, who admit that we always have extremists, but insist that they are a negligible minority.

Hats take their cue from dresses, therefore we find them expressing as nearly as possible the same note as the frocks and suits. Velvets, Angora materials, silk floss, feathers, fur and lace are all called upon to furnish the soft and feminine note so necessary.

Shapes which hint of masculinity are not entirely absent, but are modified or chosen because they are adaptable. Mil-

tary and Directorate influences give rise to a certain lacunose, discernible in the modes, and the very grace of the hats inspired by the Italian Bersagliere is most charming. Coq feathers, of course, are used, not in any belittling manner, either, but boldly, in true military style, and glycerined split ostrich hangs as limply as a Swiss mountaineer's weather worn feather. Many of the Directorate models are of shirred velvet or

terial of one small cloche shape model trimmed with narrow bands of the material and tiny gold edged ribbon. From the inside of the brim falls a large wash vell with a panne velvet border.

**P**AQUIN insists that skirts should be eight inches from the ground and the suit coats worn with them should be from two to four inches shorter.

Very few of the new jackets are short or boxed at the waist line. Many of them are distinguished by novel fastenings; one model shows a side closing cut in three points with a buttonhole worked in each point.

Short and three-quarter length coats prevail in fur, and the front is most frequently belted. Contrasting fur for the collar or in some other form is preferred. Some of the tricotee frocks for fall are marked for cooler weather by appliqued motifs of velvet. Diamond shaped pieces are noted on a frock which is of crepe de Chine in tobacco brown, with the motifs outlined and shaded with floss and tiny beads.