

August, 1914

Redfern prefers to use a double frill on his summer models, and this is very youthful and effective, as was demonstrated by the gown worn by a young girl at the races. In this feature is combined the idea of long tunic and full skirt, which practically sum up the season's styles as far as skirts are concerned. The Redfern dress in question was of white and yellow linen, with a double *plissé* frill of white linen edged with white chenille, the waist being encircled by a wide, draped sash of the yellow velvet.



To the Café Madrid came an aristocratic peasant girl in lace and velvet



A yellow rose backs up the gaiety of a cream lace and blue satin frock

PARIS now being in a fever of visits, *con-férences*, *matinées* and teas, it is not astonishing that in spite of the charms of the new afternoon dresses the tailor suit continues to hold its own. The most original models have large buttons and buttonholes down the back, which are not intended for use, but simply imitate a characteristic feature of the season's frocks. A suit recently seen had a coat which was crossed in front over a waistcoat of white satin and held in place by a large carved wood buckle. Down the back were buttons of carved wood to match, and buttonholes—this time intended for use.

Chains are being worn round the waist under the coat of the tailor-made suit, and chains of diamonds and pearls are employed to loop up a drapery over the hips on evening dresses of white satin similar to the gown worn by Mlle. Canadas. This gown had a pannier, on one side only, looped up with brilliants; the skirt was very short in front, but had a train at the back, and the bodice was quite simply made of white tulle without any trimming whatever. Sleeves are either long and tight, or else they are transparent, after the fashion adopted in the evening gowns of the early spring.

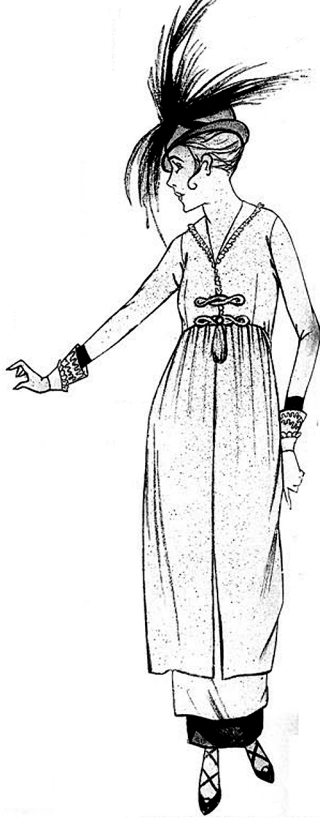
A PRETTY dress seen at the Café Madrid was made of white chiffon with a black velvet pattern, and edged at the hem and the sleeves with a silk fringe. The bodice was of the peasant variety, being made of black velvet and laced down the front over an inner bodice, also laced. This gown is pictured in the middle of the upper group. The corkscrew dress has returned for a time at least. At the races was seen a skirt of white taffeta which was cut spiral-wise and was worn with a semifitting short coat which had a dart over the bust into which was gathered the fulness that was inserted at the underarm seam in the manner now familiar. Some of the newest capes are drawn into a band round the hips, similar to a model worn at Longchamp, which was made of black velvet and resembled a coat in front and a cape at the back.

# V A N I T Y F A I R

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## PARIS DROPS A HINT OR TWO

While Ostensibly Maintaining a Discreet Silence as to Autumn Fashions, Paris Lets Fall a Covert Suggestion Here and There in a Late Summer Frock or the Costumes Worn at a Fancy Dress Ball



*A coat of white cloth emphasizes the rounded slimness of the wearer's figure*

**T**HE "Crinoline Ball," recently given by the Duchess de Gramont, and attended by all the representatives of the French and foreign aristocracy, was the talk and wonder of Paris; and it has awakened fresh interest in the fashions of the Second Empire. Already the crinoline has its supporters—the press, especially, has adopted a friendly attitude towards it. One writer says that the crinoline, kept within moderate bounds, is a thing of beauty, and that it has, moreover, the abiding virtue of modesty. The extra width in the skirt, according to this writer, displays to advantage a pretty figure, and is likely to bring back to favor those dainty feminine contours which the master painters of the eighteenth century loved to reproduce upon their canvases.

**M**ISS Maggie Teyte, when she tripped upon the stage of the Théâtre Champs Élysées the other night, gowned in a pink silk crinoline with festoons of lace at the hem, daintily looped up and caught beneath little bunches of pink roses, received quite an ovation. The one thing to be feared for this mode is exaggeration. Restricted as regards width, there is no denying that the crinoline is pretty and quaintly appealing, although the examples of it which made their appearance at the recent French races did not embody the most attractive features of this particular type of dress.

However, the crinoline, if adopted, will probably be no more like the crinoline as it has come down to us in the engravings and pictures of the Second Empire than the pannier dresses of the past year were like those of the Louis XVI period. Fashions, like everything else, have to be adapted to the times. The crinoline dress of the future will most likely resemble rather the *cloche*, or bell-shaped, skirt, in that it will be cut wide at the hem and will be unstiffened. Or it may be a development of those ruffled gowns of the present season which are bordered at the edge with a narrow ribbon or a narrow, bias fold of silk to make them stand out from the figure.

**A** VERY successful Premet model, vaguely suggestive of the crinoline, was seen at the Pré Catelan. It was of black crêpe de Chine made with a closely fitting sheath skirt. Over this was hung a second skirt, somewhat shorter, of black silk chiffon, tucked horizontally from waist to hem, in those deep, graduated plaits called *plis religieuse*, because in the days of convent prosperity the French



*Dre'coll ties a demure gray gabardine redingote over a striped taffeta slip*

the days of convent prosperity the French nuns always wore gowns with such plaits at the hem of the skirt. The bodice of this Premet model was of the popular blouse variety, and had a little inner vest of black velvet crossed over like a waistcoat, and a wide black velvet sash about the hips.

Some of the long tunics seen at the races, especially those upon black and white gowns, showed considerable artistic feeling. Posed upon a white satin foundation, the skirt of which was wide enough to permit of walking comfortably, and yet not so full that its volume fatigued, there was usually a deep flounce of beautiful lace, either real or imitating an old design. The bodice was generally made blouse-fashion with long, tight sleeves descending to the wrist, where they were fastened with small, black satin buttons. A wide sash of black satin encircled the hips and gave the low waist-line, now so smart. When carried out entirely in white, the effect was even more pleasing, because there was no transition of color to cut off the figure. In white, too, the three-tiered, lace-frilled dress is less likely to dwarf the figure than it is in colors.

**D**RÉCOLL, also, has been very successful with his dresses having a long tunic. A gown of black satin, with a deep tunic of moss-green silk embroidered in silver and gold, caused quite a sensation when it was worn by Mlle. Brandès. The tunic was open down the front and had a row of buttons on one side and a row of simulated buttonholes on the other. The bodice was cut like a bolero, and it also was embroidered in gold and silver. At the point of the V-shaped neck opening was posed a soft bow of silver lace.

Worth makes a special feature of the dress of satin with graduated lace frills, which begin about ten inches below the hip-line, thus preserving the slender contour of the figure, and either increase or diminish in depth as they succeed one another to the bottom of the skirt. On Worth's models there is nearly always a chain of pearls or diamonds looped gracefully over the waistband and fastened under a large motif in front. Thus a characteristic touch makes the models of this particular couturier readily distinguishable anywhere. Mme. Paquin will remain true all this summer at least to the new skirt she has collaborated with her brother and partner, M. Joire, in designing. It is generally made of supple material, in order to render draping easy, and it falls from the hips in fairly generous folds, until it reaches the knee, where it is drawn in at the side. Below this is set on a shaped section which is so cut that it falls in soft cascades at each side in an effect that is very graceful and feminine when developed in lace or in some soft fabric lined with lace.

**A**N evening gown which Mme. Paquin made for a popular young actress was of rose brocade, opening at either side of the skirt to show a cascade of lace, and to permit of the back width of the skirt being prolonged into a long train. Attached to the dress by an ermine coliar was a court mantle of lace.



*Paquin's favorite blue serge gathered low at the side in Paquin's manner*

**G**LOVES continue to be worn very long, even over long sleeves, and when the sleeve is transparent it is made wide enough to permit of the glove being worn underneath. White kid and white suède are the only ones seen at the smart resorts, but a few of the white kid ones have the tops turned back and lined with a band of colored kid to match the dress.

Georgette is sponsoring the sailor hat, and is turning out some very smart models in black velvet trimmed on the left side-front with a yellow, fluffy feather or a smart little colored wing. The brims are a little wider at the back than at the front, and the hats a wee bit oblong, but they in no way resemble the oblong sailor of last year. A smart hat of this type, seen at the races, was made of white linen with a flat, velvet bow laid on the brim at the right side.

**S**AILOR hats such as this are all the fashion just at present, and are seen everywhere. The fact that they are being duplicated by the smaller houses does not seem to deter the smart woman from adopting them, the reason being probably that they are most practical as well as very smart and becoming, and are a welcome change from the very trying small shapes, of which, with their exaggerations and absurd height, the Parisian is beginning to grow a trifle tired. The most successful shape for evening wear is that with a wreath of flowers and a transparent tulle crown, first introduced by Mlle. Provost, the beautiful French actress. The idea is now being developed in jet with aigrettes, crosse or paradise feathers set into the top edge to form a frame for the highly piled hair. A few of the new velvet toques, with their quaint forward curve, ending in a point, take on an odd teapot shape.

*A Longchamp frock was tucked eleven times over*



*The familiar black taffeta with an unfamiliar tunic*