

# CHARMING LINES IN PARIS GOWNS FOR AFTERNOON WEAR

## SPECIAL FEATURES OF SPRING COSTUMES

**F**OR dresses it seems as though the high waist line was a fixture. The empire-princess gown has been taken up so enthusiastically by women, who find that it improves the figure, if there is one, and hides it if there is not, that its reign bids fair to be long and successful.

The ever-present guimpe is the natural outcome of the long, clingy costume, and it is used in everything—high neck, low neck and half neck—while three-quarter sleeves are universally employed, except for decollete gowns.

The girdles are various in design and height, but they all include long ends hanging at side, front or back, while the scarfs, which will be carried as a sort of superfluous accessory, accentuate the long, flowing line of the present fashion.



**W**HAT could be more charming than the lines of the gowns for afternoon wear? Simplicity is the watchword, but what a variety of simpleness, what an individuality of style the spring fashions allow!

For over a century such straightness of line has not been attempted, and when last the clinging style was in vogue the materials were comparatively few, but now there are such a number of textures to choose from that it seems more impossible to find an unsatisfactory medium for a dress than a satisfactory one.

Everything makes for length of line—the ribbons depending from belts, the straight, ungathered sleeves, the long, untrimmed skirts and the new scarfs that are at the same time the idiosyncrasy and the rage of the day.

What better mode for wash dresses could be conceived than the pattern that fastens in one straight line from left shoulder to hem; what idea could better adapt itself to beautiful voile than the deep folds of oriental sleeves and surplice waist; and in all the perfection of detail, what could be more becoming than the guimpe, whether it be lace, embroidery, chiffon, or fine tucked linen?

The scarfs are wonderful conceptions and easily arranged so that they add a graceful touch to any costume. They are made of insertion, flit, cluny or Irish, and lined sometimes with liberty silk in some light color, with a broad hem of the silk showing in each side of the lace. They are worn loose over the arm and they fall to the knees, thus carrying out the Grecian idea of drapery shown in the famous picture of Nausicaa.

Cashmere is not only used for walking suits, but also for dresses, while peacock blue and ruby red remain in favor.

Soft girdles of silk or satin add the perfect touch to the quaint new dresses, and these same are often finished in tassels of gold or silver.

### Attractive Combs

**N**EW back combs are shown, the top decorated with cut jet in many beautiful designs and shapes, while for mourning wear the jet is of the dull variety, cut to resemble coral. Other combs are made of blonde tortoise shell, finished with huge cut bows or thickly studded with semi-precious stones. They are most attractive and sure to hold a place in the hair dressing of the next few months, for womanhood is rapidly reverting to the simplest of coiffures, and to prevent the backsliding from being too precipitant, hair dressing will be decorated with many beautiful and artistic combs.

### Summer Evening Wrap

**A** FEW of the coats shown for evening wear during spring and summer months are built quite on the lines of a chaubère—that is to say, made oblong, so that when a circle has been made in the center for the neck the sides are tucked over the arms, and both back and front extend almost to the end of the skirt. They are usually heavily embroidered all round the edge and up the front and lined with some light silk or satin, while the cuffs and collar are finished with long fluffy tassels in silk or gold.

### An Idea for Braiding

**M**ANY suits for early spring are made with quite plain cutaway coats in which slits have been made on both sides of the front and through which broad soutache braid has been run. The same idea is used also as a decoration for cuffs, and the slits are best buttonholed, so that the braid will not tear the material. The end of the braid is mitered and finished in a silk tassel.

### An Old Material in Fashion

**O**NE of the season's revivals in street materials is prunella cloth, a fabric something on the order of a cashmere, but heavier and therefore more satisfactory from the tailor's standpoint. This year it is brought out in shadow stripes, that showing the chevron being particularly good.

### Silk Frogs for Spring Coats

**M**ANY of the dresses shown for spring wear are fastened down the front with frogs made of radium silk, twisted around a foundation of heavy white cord. By this method one may be sure that the fastening of the dress exactly matches the material, which is impossible when it is necessary to buy braid.

### Home-Made Blouses

**A** PRETTY blouse, easily made at home, might be copied after one seen on a shopping tour. It was simply bands of cheap cluny insertion, the kind formerly used on curtains, sewed together the length of the blouse and made perfectly plain. The small puff sleeves were made the same way, and the collar was a band of the same. This could be varied by inserting a collar and square neckpiece of tucked net, edged with valenciennes, and making cuffs to match, while velvet or ribbon of the color of the suit with which it is worn could be introduced with good effect.

### Tulle Toques

**S**TRAW toques are predicted as being the rage for the coming season, but there are many women who do not care for straw used in this way, and these will wear toques made of pleated tulle or net, ornamented only by beads to match around them and a stiff military aigrette. These are really very chic, and the beads, when they are in shades to match the hats, are most becoming and quite a novel touch to hats made on this side of the ocean.

### The Diabolo Hat

**D**IABOLO has been the game and now diabolo is the new shape for the spring hat. It gets its name from the crown, which is shaped like the spool of the French pastime. It is six inches in height and curved in at the middle.

The ones seen up to date have been wire frames covered with shirred net, and around the depression in the crown a black velvet ribbon fastens several plumes to the side.

### Sashes in Style Again

**W**IDE sashes of black satin, with long fringed ends, are seen on exclusive models in cashmere visiting gowns. These are draped in high corsalet fashion and fit snugly to the figure.

### The Reign of the Tassel

**T**ASSELS, tassels everywhere, be it dangling from the latest neckgear or hanging from the big drapery seen on so many of the new costumes for spring and summer. They hang behind the dainty ear of the girl who wears her most fetching tulle hat or they bedeck the skirt of the society matron as she stands in line at reception or tea.

Everywhere seen, everywhere admired, it is a consolation to know that if necessary they can be most easily made at home. Those of silver or gold cord are most effective if used sparingly.

### Embroidered Coats

**T**HE newest coats are cut with the long panels down each side of the front and each side of the back, which are heavily embroidered with braid and handwork. A remarkable thing about these is that they extend almost to the knees, while the middle of the back and the sides are quite short, the slit extending above the waist. The sleeves of these coats are quite wide, with an inside sleeve of lace, which does not show unless the arm is extended straight out. The collars are finished with a band of embroidery, while the front of the coats fasten over an embroidered vest.

### Parasols for Morning and Afternoon

**P**ARASOLS, as ever, are of white linen, embroidered in many beautiful and elaborate designs, although some for morning wear are in pongee decorated with a pattern carried in shades of tan. One really remarkable parasol was finished around the edge with a row of arbutus, which was embroidered in lightest tan and shades of delicate pink.

For dressy occasions fine white linen is very popular, incrustated with lace medallions and embroidered in sprays of flowers and twining vines. Irish lace is frequently used for this purpose, and sometimes it forms a ruffle around the edge and a second half way between the border and stick, which makes a double ruffle on the parasol, but merely have lace insertion placed in many curves around the edge. The handles are quite remarkable in that they are enameled to match the dress, and sometimes they are finished at the end with a little crystal ball or box containing a powder puff. These sticks are, however, extremely expensive, and many women find that they must be contented with wooden handles colored with paint; but nevertheless anything is permissible, just so plain woods are not used.

### Motor Costume for Spring

**W**HEN a lady goes automobile-riding she must be provided with a dust-proof cloak which has a double flap, so that her dress will be entirely protected. On her head she will wear a small straw toque and, to keep this on, a brown chiffon veil slit up both sides, so that it will lie in both front and back; this will finish her motor costume.

This new veil, by the way, is rather a novelty, and it bids fair to be a lady's favorite, for it takes away that extremely plain look that a crossed veil gives to the back of the head, and provides a coquettish bow for the back as well as for the front. Beauty is not its only virtue, for it would need a strong wind to blow away a hat anchored by such a snug veil as this.

Another veil is of chiffon cloth with large taffeta dots and bound all round with a taffeta silk binding. This is useful in the extreme, for the binding makes the veil both firm and durable, but it is not so light and summery as the little veil that lies close to the head.