

# THE LATEST FASHION

# Fashion's Latest Fads



### Linen Morning Costume.



The Fashionable Bouffantry.



A Silken Paris Gown.

A New Picture Hat.

## A Smart Sailor.

**LARGE SLEEVES ON THE NEW  
GOWNS WITH A CORRES-  
PONDING WIDTH OF BRIM  
ON THE HATS.**

With the increased width that is very apparent in the newer gowns, it is to be noted that the hats have taken on a corresponding width of brim, thus balancing the figure artistically. The sight of a tiny toque topping a gown cut on the crinoline order—which is the dernier cri, the very latest manifestation from Paris—is one that tends to make the wearer more or less ridiculous. Hence, the logical entrance of the large hat. Two very good examples are pictured

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That this is a silk gown no one who has seen the fashions will gainsay, and the silks are expected to maintain all of their vogue through the autumn months. The fabrics themselves and the colorings are enough to satisfy the most fastidious, and the designs are as dainty as they are. The model pictured, which turned up at the International Bazaar of Dressmakers at their Salon de St. Etienne, is a gown of the most delicate proportions. The sleeves are copied the wide world over. The taffeta is in a soft shade of blue, and the skirt is of a rich, dark oriental embroidery showing scarlet, blue and gold on an unadorned background. The bodice is built upon the bolero order, shirred in the center between the shoulders and edged with a wide and hanging collar of a square of meshed net covered with tiny white Voile d'Ivoire, and which is fastened deeply to the band, uses the same idea as a very recent gown. The skirt is shirred on the low knee. This flounce is faced with a broad band of the same material, and the affording firmness and stability of the skirt, and insuring the correct com-

Many who are not in mourning have a decided fancy for the all-black costume, and carry out the idea in millinery as well, though the fact of its not being strictly a mourning garb is usually indicated by the gloves, these being either white, pearl or the new mastic

The simply smart design is in black moneyback messaline, with shirred corolla and a novelty mohair braid. The blouse is shirred to a ruffled bodice and has a wide, shirred, black shoulder strap belt, which shows a marked point in front. The sleeve is a bouffant puff hanging loosely. The skirt has a shaped front gore, the sides and back shirred to the band and a broad row of the novelty braid appears about the hem. The skirt is cut, a fancy row of black straw, draped with ostrich plumes, no other trimming appearing. Needless to add that the pattern is black and white, and the skirt is a kid or colt is the correct accent of the all-black costume. It is intended to indicate

The fancy for having the neck cut out in irregular lines and inserting at one of a number of separate chemisettes is one of the novel features of the late summer styles. On very rare occasions it is not inserted at all in correct to omit the chemisette, and follow the Parisian fashion of low neck for daylight and out-of-doors wear. The linen gown is fashioned upon such lines, pleated to the shoulder seams, and finished with a plain at one side, the plastron front. The skirt is particularly good, with its moderate top and deep pleats above the downward flaring cuff. The skirt is tablier front, shallow hip yoke across the sides, and the back is in a broad, deep, draped skirt.

In the newer models it would seem that the designers have considered the thought of the utmost to find out just how much material they could load into a simple, straight skirt and make it bunched or bulky, not overdone in the design. A new tendency is seen in the frock of white soleilaine, with its fine frills and a wide, flat, straight skirt. The mohair braid that show a glint of gold in the weave. Made up in the usual manner, the skirt hangs in the washtub, the material is said to be launder like linen.

Another trend of varying sizes of the novelty braid laid flat over a tucked piece of soleilaine, and the use of the gold embroidered buttons. To this a blouse is attached, fastening in the back. The upper sleeve is decorated with the gold embroidered buttons decorate the front of the skirt. The skirt is gauged to the band, a Russian pulled knee deep having a Turkish pulled

By OUR SPECIAL CORRESPONDENT  
MIRIAM SRIER

**MIRIAM SPIER.**

Eccentric is the only term that can be correctly applied to many of this season's fashionable frocks. The styles adopted by the general public there may be much pruned, for the styles as they are now proposed the effect will border on the ludicrous. Frocks trimmed with feathers, and most careful wide around the foot, but while eccentric line has been made some of the skirts and flexible bones run through the hem and also through a narrow slit in the back. Smart cut skirts do not require such artificial aids to success, but owing to its cut falls accidentally to be in the fashion.

Very gradually the fashionable silhouette has changed, until from clinging, drooping modes of a year ago, milady's sleeves and skirts stand out as if gently inflated. Over and again it is said that shoulders are long, but they no longer droop as they did. Breadth has been taken on. This is accomplished in many ways. Sleeves now are fullest just above the elbow, and at that point

is found the greatest width. But the upper part of the sleeve is undergoing a transformation, and is becoming full at the shoulder to elbow. There is one exception to this rule—the director costume. Here the sleeve is more or less close fitting its entire length. In a deep, wide cuff, from which the folds fall of laces. The great variety in the styles of little wraps is a marked feature of this summer's styles. Fichus, capes, boleros, mantles and shawls in all shapes are popular, numbers and all their vagaries they have one point in common. Shoulders are fitted snugly, however, flowing draperies below, and the sleeves are draped in the shoulders that so many of these are seen.

In spite of the increased fullness of skirts and sleeves, the long clinging outlines of the figure are still unmarred. There are girdles and plaits at the waist, some four inches below it, let into the skirt. The skirts are more gracefully flared, but they are pressed flat and smooth as are the bodices. No ruffles or lace are prohibited from adding to the girlishness of the dress. In fact, not only is the fashionable waist, but in the modish skirt as well, there is a "silding off" to look which grandmothers who are not so tenderly remember as their own youthful day styles are. The more graceful than the styles of the later '80s and early '90s.

The arm and sleeve seams encircled it at its largest point. Now such effects are obtained by more ingenious means. If there is no bertha or cape to conceal the sleeve seam at the shoulder, the armhole is cut in one. Such waists are not the easiest things to manage, and the home dressmaker who essays for the first time to cut from a new pattern will be tempted to think that the armhole she has made in the shape of the armhole. That an opening of such unusual shape can fit a human arm seems at first impossible. Instead of the perpendicular opening which has been the shape of the armhole for so long, there is now a horizontal hole that often looks more like a slash than an armhole. Yet, out right, it fits with

Women who pride themselves on giving original touches to their own toilet will find useful suggestions in old prints of Second Empire finery. It is from this period many of the present styles are borrowed. Gracefully draped fichus and wide sleeves with lovely embroidered undersleeves to set out their ample proportions furnish distinguishing details. There is certainly a great deal of truth in the remark that women never wear so pretty as they do this year. Frills and froths and furbelows and flowers and everything of course always con-

ance feminine charms. What else do they for? Why else were they invented? Severe and masculine attire, such as we wore 70 years ago, may be compared to the "feminine" styles now to complexions and figures that defy uglifying. But the women are few whose charms are so inviolable that fine dress does not bring them out and improve them. The present fashions have comparatively few limitations, save in the wide scope is given to the artist in cloths.

Their becoming alike to treated properly, are becoming like to all modern women. The accordion pleated skirts, that continue to be popular, are especially adapted to large hips, provided the foundation skirt under it pro-

properly molded and the plaits are introduced right into the waistband. A good many liberties are taken with these plaits. In some cases the tightly dressed plaits are pulled out nearly straight at the top, where they are inserted into the belt. The creases, of course, remain and the device is hardly recognizable.

Silk particularly lends itself to the voluminous ignored skirts that are fitted by wide side plaits to the waistband. These deep plaits are fitted over the hips

and held in bondage there, when such an effect is desirable. In ultra-fashionable circles of this order, the front breadth has somewhat increased, and has a seam directly in the middle. Silk, by the way, seems to be a choice of the "buds" and thin wools and linens of the chaperons. Just why this discrimination has been made it would be hard to explain, for the thin, supple taffetas and messalines, with their range of colors, are becoming to all faces and figures. The "sleeves of uncertainty" agree with matronly progressiveness, and a "crown of whitening processes," are making the most of white linen, and very becoming the gown and waist and coat are to them.

A very attractive costume of white cloth has the favorite triple skirt, each section of which is cut in deep scallops. The finish of the boleros collarless neck extends in tabs below the bottom of the jacket. The sleeves are the three-quarter length ones so much used in coats. Below them extend the mull puffs finished with lace frills of the blouse sleeves, the dress trimmed with embroidery in dull silver and guipure motives in relief. A large white chip hat which accompanied this gown has a band of black velvet drawn through a

band of black velvet drawn through a large, handsome buckle.

A typical dress of the model was one seen in the *reseda* green taffeta. The skirt was gathered full into the waistband. The three double ruffles were of the same material, one at top and bottom. Similar ruffles finished the sleeves and served as a poplin to the bodice. The waist had a wide band of black velvet extended across the poplin. The vest of embroidered linen was crossed by a double chain of amethysts worn with this costume was trimmed with two enormous choix of mousseline de soie.

It is interesting to note that while the various methods by which dressmakers are getting the all needful flare at the foot of the skirt, the preference of the skirt remains a preference there will be perplexities.

One of the exaggerations in skirts has gone. But this, of course, is an extreme means of meeting the situation, and reduces the skirt to something very like a patchwork effect. The introduction of plaits in one way or another is a favorite device for obtaining the sweep at the hem. Front panels and hip yokes are loath to go and threaten to occupy a not inconspicuous place in

It might be safely said that tafetta has taken first place among all light summer silks, and in a few rare colors, has risen far above the many volles. For light gowns blue and lavender are exceptionally attractive, but all the shades which tafetta is found this year are most effective and quite unlike the old dull colors. Exquisite shadings of the new factor in all silks of today, and in fact color is seen far more this year in all gowns, and white, although smart, holds rather a second place.

The favorite form of trimming for gowns of this season seems to be gath-

Moneybak Messaline.

ered cording and, on taffeta gowns this cording is particularly good. A narrow silk or cotton cord is run between tiny pleats of the material, and the cord is then drawn slightly, so as to gather the silk. Although wide skirts are very fashionable, taffeta is naturally stiff, and too much fullness must not be given. Flowered silks are beginning to vie with the changeable taffetas for popularity. These fancy silks demand less trimming than the solid colors.

far less trimming than the solid colors. They practically trim themselves. As the taffeta is so very elaborate as to make much extra trimming seem out of place. Flowered silks are considered more generally becoming, but this is hard to believe when such fascinating colors have been seen this season can be produced. On one very attractive taffeta costume the waist had a deep cape of silk made of two gathered bands of the silk, separated by a narrow band of velvet and finished with a full ruffle of moire ribbon, the same width as each band of silk. This cape encircled the shoulders in the form of a scarf. The

shoulders in the top and flowing, finished sleeves were large. The skirt was made as the cape, and falling well over a cuff of soft lace, matching as the lace collar. The skirt was shirred above the hips and left to fall from there, while some inches below the knees were two ruffles formed as the cape. This gown was made up in soft "piece" colored taffets and style was the soft cameo tone furnished by the different shades of the taffeta, the moire and the velvet, which were at the same time all of the same color. This model would be equally effective in pale blue or in delicate shaded lavender, which is now so smart.

shaded lavender, which is now so  
Linen and linen duck has been made  
up for many of the smartest frocks of  
afternoon, as well as for morning  
Dresses of linen, as well as the coats  
and skirts of this material are being  
worn interchangeably with the shirt  
waist dress of silk and pongee. For the  
city, because of the trip in the car  
dark colors, or at the nothing light  
than apple green, will be worn. Gowns  
of linen are more fashionable this year  
than ever. Dresses on apparently sim-  
ple lines, but in reality decidedly elab-  
orate, and most in demand for any by  
first-class modistes to make up satisfac-  
tory—much worn in linen.

torily, re very much worn in line  
Blue in many shades is worn, as w  
as lavender and green.

A most effective model is one made  
in lavender for a shirt costume. It  
has a collar and small yoke and cuffs  
white; there is a rounded yoke back, a  
at the front the lace is broadened slight  
ly from the shoulder, making the y  
about three inches deep at the side  
Just in front the lace is carried do  
six inches, that is, from the collar, ma  
ing here a deep yoke about four inch  
wide. At the end of this strip is a n  
row batiste ruffle edged with lace, abo  
four inches deep in all. Where the y

four lines deep a narrow band of coloring or shading, and there are two other parallel bands, and the lines gathered this way on the waist. The sleeves have two big puffs and a deep cuff of white with another half of the batiste ruffle border the cording equal distances apart, there are three from four to five rows each in piece corded.

For champagne it seems that the color more than another is in demand and is green. The Louis XVI., with monogram roses, is the grand chic of the season. A Louis XVI. banded in royal blue with the high crown banded in royal blue with the high crown in front a blue rose of the same color. White was seen at the races with ruffled cuffs, was seen at the races with

[illegible]

popular than these quaint harmonies between the picturesque Gainsboroughs in which this season is of fine straw, with falls of lace, or plumes or flowers as trimming. The white or cream lace is especially suitable for accompanying quality modes and good fabrics. There is good style in a large hat with rolling brim and medium crown, made of fine black satin and trimmed with a long wavy ostrich plume and black velvet ribbon. The plume sweeps gracefully around the crown, the tip falls over the back, and the left side under the back, where there is a huge rosette of the ribbon velvet with a steel or pearl ornament.

Velves with a *shower*. A smaller rosette r against the brim at the left side w slightly flares. The hat would smart with a parrot green plume green ribbon instead of the white pl and black velvet.

**The Tight-Fitting Foundation Boon.**

Since all the popular fabrics for s mer wear are of the very thinnest ture, it is absolutely impossible to g blouse to fit the figure snugly and ily without a tight-fitting founda As a result much thought should be given to the making and material of them. During the warmer mo

foundation. During the warmer months silvasheen is really better for tight-fitting linings than glaze silk. Under the stress of warm weather wear the silk will split it quickly. The latter shaped bodices for making up French and English gowns and for the flared, shaped lawns and muslins worn by the Chinese are made to fasten at the bottom. The body part in the extra wide material is cut all in one part, and is attached to the tight-fitting foundation by the effect of thumb tacks. The material is cut with perfect fit is obtained. Ruched chiffons and mousseline de soie are very popular in Paris as trimmings for crepe de chine or the messieurs' silks.

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