



JOTTINGS FROM PARIS.

Doings in Fashion Land, French Styles Contrasted with American-Economies Cleverly Masked by Seeming Extravagances.

The wearing of natural flowers, chiefly in small bouquets upon coat or corsage is a fad that came north from the Riviera in the late spring and early summer months. Fragrant flowers have been most in favor, and of those the yellow tea rose has easily held first place in the esteem of the fastidious. For one thing, this same yellow tea rose is not too common, it is somewhat expensive—compared with other blossoms—and then yellow in all its tints and nuances is the fashionable color, par excellence, this year in Paris. It is a blossom that will harmonize well with every toilette, a point that does not belong to other, and, perhaps, more favored blooms; and its delicate odor is not too insistent.

The wearing of a large bunch of lavender or of purple sweet peas with a mourning or a half mourning costume is in high favor. The use of violets in this connection has been much overdone; and its deathknell was sounded when the wearing of artificial violets began to spread apace. The sweet peas, in either the light or the darker tint, accords well with either black, lavender or gray, while upon an all white gown they present a little splash of color contrast that cannot fail to be appreciated.

The white sweet pea, too, is not over looked; and whether worn with or without a spray or two of green maidenhair fern, it is most often the choice of the younger section of society. There is an amount of simplicity to this dainty blossom that serves to commend it to those who dislike any display that savors even in the slightest of ostentation.

At the race meets—where one goes to see the very latest thing in gowns, wraps and accessories, displayed either by the haute monde, the demi-monde, or by the shop assistants of some of the best houses who have new ideas that they wish to exploit—a half blown peony was frequently seen as a corsage bouquet. Just why, one could not well figure out, for the flowers itself is ungainly as to size, trying as to color, and the peony, lacking as it is of grace. However, like so many other fads of fashion, it caught on to some extent; one well known woman going so far as to wear a Leghorn chapeau wreathed with peonies, a large one—a natural—on the corsage, and a bunch of the artificial blooms tied on the top and the handle of her parasol.

Gray has been tremendously overdone, both in the tailormade and the dressy type of gown; and there is a strong reaction—all the more apparent since the arrival of the summer visiting American contingent—against its

use in almost any connection. One well known house that has sponsored perhaps more innovations in fashion than any other has all of its gray stock—cloth, chiffon, gauze, silk and velvet and trimmings of countless kinds—dyed to other tones.

The hydrangea shades are in the very first flight of fashion! Hot tinea is the pretty name that the French bestow upon this delicately shaded flower; and the blues, pinks, and the indefinite minglings of the two shades that the blossom so characteristically displays are cleverly handled in a great majority of the gowns for lawn, luncheon, dinner and garden party uses.

There seems to be no indication of the wane of transparent or semi-transparent materials for dress purposes. The various novel weaves of voile—known under many names, but, sub-ject to the forefront of things fashionable, but chiefly in silken weavings. Exquisitely soft and lustrous silks—chiffon double of a season of two ago, but with a more lustrous finish—are right in the very first flight; and to their trimming all the ingenuity that the designer can devise is brought. The material itself is of such sheer quality that rather heavy trimming is best posed upon it.

There seems to be someone strenuously and devotedly pushing the cause of the American short skirt for Parisian wear. True enough it is that the Parisienne has accepted this mode—but under protest and for a very limited acceptance. Only for the roughest wear is it donned, and it is always doffed with a sigh of thankfulness. Too well does she know and appreciate the fact that the long and trail-ink skirts become her best; and since long walks are indulged in only under doctor's orders, why make of herself a fright when there is no necessity and substantially nothing to be gained by so doing? That is about the spirit in which the short skirt is received, and the horde of visiting Americans who so well display its many advantages are gazed at, and its use at all hours of the day put down to a national idiosyncrasy.

The air of fine frenzy that dominated the chapeaux of the summer time is delightfully lacking in those that are to usher in the autumn months, and a much more rational, if less romantic appearance is promised for the fashionable follower in the coming months. The bandeau is assuming less strenuous proportions, the angle at which the hat is tilted is less tipsy, and the coiffure demanded by the later modes promises not to demand all of the extraneous aids which the hats of the season nearly passed proved so unbecoming without.

The corselet skirt seems to have made its parting bow to the fashionable world. At its best it required a

degree of skill and cutting, and a still greater one in fitting than could readily be commanded by the average purse. Then, too, unless it reached just the proportionate point between the bust and the waistline which made the best of its wearer's possibilities the result was anything but a happy one. The all too stout woman—she is happily well-nigh nonexistent in France, at least among the natives—and the painfully slender woman both seemed their special peculiarities of build and figure, and with what effect and the speedy relegation of this mode to the limbo of things forgotten could seem to indicate.

The chapeau with a moderate crown and a fluted or undulated brim, high at one side and short and close at the back, is attracting considerable attention at such of the milliners as make a special display for the visiting American buyers. Already it is developed in felt, and, strange to say, flowers are the favored trimmings. Velvet roses, sweetpeas, morning glories—they are receiving an enthusiastic amount of attention just now—margaritums, geraniums and other gay blossoms go to the trimming of those shapes, and the needed note of character is added in a bird of paradise, a long Australian plume or some other floating and waving feathery effect.

Novel Shapes and Smart Trimmings Greet the Eye—Large and Small Chapeaux Equally Well Thought of—Feathers in Many Kinds and Construction—Colors and Trimming Schemes.

A trip to town in these latter days of the waning summer season is sure to result in the purchase of one or more chapeaux.

Compared with the new and novel examples that are freely displayed in the windows of one's favorite shops, the fully faded and out of place, faded, a 20-minute stroll along the avenue and is passing glance into the shop windows is sure to put any woman out of conceit with her own appearance, and it is only by resolutely shutting her eyes to the shops and turning her glance upon her fellow creatures in the crowd that one can be at all consoled for the general worn and faded look which even the best of summer costumes are wont to assume at just this juncture.

The large are, if possible, more than a trifle larger than before, while the same is positively true, in inverse ratio, of the small shapes. Where the hat is intended for general wear, larger, largest; and smaller, smallest; and conjugates the millinery situation at this moment; and it is the superlative at this degree in each that is most favored.

Thus spake a famous milliner, just back with her cherished "pattern hats" from Paris. Wise in her day and generation, she put in the earlier part of the season in visiting the end so got to be thoroughly posted as to what the great ones of Paris had made up for favored customers late in the summer season. With those well defined in her mind's eye, there was no fear that she

could be taken in with duplicates of such, made up in autumn and oftentimes in winter materials, and shown to the visiting trade of America as "the dernier cri, the very latest thing that has been conceived and created for the American woman!" Not at all! She knew her ground, and could tell the difference at a glance.

In the small hats there are some charming subjects that clearly approach the Charlotte Corday models of a few seasons ago. Of course, as might be expected, white it is transparently reminiscent of this design, it is in the differences rather than in the resemblance that its chic is to be found. The same soft and spreading crown and the downturned brim are manipulated after a new design, so that it is only to those who keep close track of the vagaries of fashion that the resemblance presents itself strongly.

Of the large hats, it is the size, shape and position of the bandeau that largely determine their genre. A front brim that projects becomingly, a side that is sharply lifted and a back that sets closely to the head—in marked contradistinction to the shapes of the summertime, in which an altogether superfluous width of black brim made the hat seem posed wrong side front, distinguishes the later shapes from their predecessors. The so-called picture shapes—overworked and altogether hackneyed description, but none other so expressive seems to present itself—are making themselves quite conspicuous, especially in bridesmaids' hats for the ceremonies that may be considered the logical outcome of summer and vacation times. Ostrich feathers and malines reign supreme for those occasions, while velvet, in some one or another of its many novel manifestations, is relied upon to cover the wire frame that seems to be the sine qua non of the milliner's workshop.

The tailored hats, designed to be the logical accompaniment of the wooltex tailor-made gown, are very much to the front just now. Indeed, they seem to fill in better than any other that between and betwixt them known in France as the demi-saison or half season, to give it a literal interpretation. Those that reigned in the summertime were most of them models of inspired ugliness, hard enough for the radiant beauty to carry off successfully, and utterly impossible for the girl with but an average amount of good looks to commend her. The effect to produce something at once distinctive, original and altogether at variance with the current models and yet well within the limits prescribed at the moment by Dame Fashion, usually resulted in something that was neither fish, flesh nor decent red herring, so far as its becomingness was concerned.

The new arrivals, however, are far more rational in shape and appearance than might have been expected from those offered by the same designers in the early summer. The sailor hat is undeniably the source and fount of inspiration, and the changes are rung on the flat-brim-

med the saucer-brimmed, high crown low crown, bandeau and no bandeau, until there is at least a goodly variety to the line.

Smart little turbans, whose great proportions are from to back and narrow in shape as the torpedo, are back again. Caroline Reboux introduced this model some three or four seasons ago under the title of the Glangarry turban—it is not at all unlike a Glangarry cap done in straw—but somehow it did not seem to take. Just at that period the overhanging pompadour was rampant on this side of the Atlantic—the Parisienne has never adopted the extremes in this coiffure that we over here have not only countenanced, but even adopted—and the very small hat did assuredly look silly topping a head several inches all around the face. Now, however, that the mode in coiffure has been materially lessened, there seems to be a wide field for acceptance in this smart or pert little chapeau.

The incoming models in this are made in all sorts of effects. The best ones are in fine Milan and other straws, and, save for a band of velvet along the brim, two or three long ostrich plumes are the sole decoration. In the felt and cloth braids that are woven into intricate patterns the same mode of garniture is adopted, except with this one difference, a or everyday wear the place of the ostrich plumes is taken by some one or another of the many feathered effects that are current on the market just now.

And apropos of feathers, the attention of the Audubon society—banded together to prevent the slaughter of birds for millinery purposes—is not required to this season's models. No bird that ever flew bore such wings, breasts and feathers as arranged in the milliner's showcases at present. That they are all of barnyard origin is stated for a fact—with the almost inappreciable exception of those game birds that are served at table, pheasant, grouse, partridge, ptarmigan, etc.—and it is a further fact that there are more "hands" than ever employed in the feather factories, to dye, bleach, mount and paste those effective things that are sold as wings, quills, breasts, birds, etc. Audubon himself would be mightily puzzled to classify most of the pieces sold today either as to color, size, breed or habitation. So the tender-hearted woman may order chapeaux trimmed with feathers and feathered effects galore without in the least imagining that any creature has been robbed that she may make herself smart to the eye. It is the prosaic hen and chicken of the barnyard—and afterwards the dining table—that has shed feathers enough to make up those extremely smart and becoming pieces that the milliner uses so effectively.

The First of the Felt Chapeaux. The latter part of August usually introduces the first of the felt chapeaux, the initial display of those fascinating shapes which the world feminine will disport a few weeks later on. Those

who are wise in their day and generation when the time comes to discard the faded headgear of the brilliant summer time, will adopt those later manifestations in felt rather than renew hats which glorified the burning days of June and July. For use with the shirtwaist suit or with the tailor-made the model that forms the subject of illustration is one that will commend itself to the fastidious dresser. Of a shape that will prove almost universally becoming and presented in a host of novel tints and nuances of the mode its very simplicity is one of its best recommendations to the fashion-wise. Fashioned somewhat upon sailor lines, the presence of a bandeau in the back and the lifting of the brim

sharply to the crown at the left side makes for some variation in a mode that has threatened to become somewhat more than monotonous. As presented it is in a light shade of café-au-lait felt—more milk than coffee, though—and simply, almost severely, trimmed with a cream-white satin chiffon ribbon. The bow points distinctly toward the back, the bandeau is covered with closely crushed loops of the same ribbon and a stiff buckram buckle shape is covered with the black and white striped bronchcloth that is so effectively used for collar and cuffs upon the tailor-made that accompanies the hat.

The teagown is but one of the Paris

