

THE VERY LATEST PARIS FASHIONS.



Front View of the "Marvel of the Centuries." Here is My Deep Bertha at its Best. To Balance the Costume the Apron Drapery in the Front Hangs Straight from the Shoulder.



Back View of the "Marvel of the Centuries." Developed in Rose Moire Taffeta, the Apron Front Shows a Bustle Back, but There is No Bustle. The Lace Petticoat Can Be Seen Above the Knees.



The Maxie, Created in Silver Green Taffeta. This Exquisite Model Has the New Scalloped Draperies and the Quaint Under-sleeves of White Organdie.

The Crownless Hat, with its Heaven-Flung Feather Decoration, Finds Many Devotees.



The New Bustle in its Oddest Form.



Lady Duff-Gordon's Authoritative Review of the Latest Modes and the Manners of Wearing Them.

By Lady Duff-Gordon (Lucile)

Paris, March 16.

Dear Mr. Editor:

Paris is, I believe, recovering its poise; having reached the limit of transparency in clothes, the pendulum has begun its backward swing, and I believe that by Autumn the craze for the see-through bodice will have practically abated. The bustle, as a wire contrivance—that horror of the eighties—will not be adopted. The bouffant effect in the back will be produced by the drapery, not by any artificial addition to the natural figure.

The coiffure has changed, and now lady shows her ears and eyebrows as well as her nose and mouth. And, as height is the thing in these latest coiffures, the crowns of the hats have grown up in a night! Sometimes the crown is omitted entirely and the hair fills the space. The brim is then a tight swirling affair of taffeta or satin, preferably black. Of course, the trimming is high, and equally of course, on the very smartest hats there will be a mixture of feathers and flowers.

Flowers of every description—roses, violets, field flowers and even the shaggy chrysanthemum—are to be in high favor, but, as a rule, a feather or a bit of ribbon is combined in some fetching way with the floral effect. Much use is being made of the foliage, too. Sometimes the crown of the hat will be covered with the glistening green leaves, again the flowers will be arranged in stiff, perky standards or ornaments, and "set" in a frame or against a background of the leaves. Usually a few quills or some sort of fantasia will rise ghostly from the crown or from the flower trimming.

Lovely roses or shy forget-me-nots will be found peeping forth from the shelter of an ostrich wreath or front under a flaunting fantasia of some contrasting color. This feather and flower combination is being extended to the corsage bouquet which every mondaine wears with her afternoon costume. At tea the other afternoon I saw the new little Duchess of Croy, a sister-in-law of your fascinating Mr. James Hazen Hyde. She was wearing a corsage bouquet made of small yellow roses set in a sort of frame of mauve ostrich feather. Her hat and gown showed the same color combination.

What has been called the dinner-plate hat is proving very acceptable to many Parisiennes, undoubtedly. There is a sauciness, a bewitching quality to these shapes, but only when the face beneath them is youthful and piquant. These hats, being flat-crowned, must needs be built up on flower bandeaux or up-lifted on some such affair, so as to give the room beneath the coiffure.

The Watteau hat is one of the very loveliest, I think, especially when the space at the back is filled with flowers. Such hats, to be absolutely in keeping with the picture, must have the velvet band drawn under the chin from one side to the other.

And this reminds me that some of the newest veils are being made in the most novel fashion. Just enough of the centre section of the lower edge is bound with the velvet so that when the veil is in place the band looks as though it was in reality on the hat.

While on the subject of veils I must urge you not to wear the two-section affair, which I hear has been so eagerly accepted by New York. This veil is the one that has an almost invisible upper half and a heavily dotted lower half. The effect produced by this grotesque covering for the face is decidedly unpleasant without being interesting or fascinating. If ugliness or unpleasant things can be given a fascination or an interest, why

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I advise their use, but never otherwise. The hippopotamus is an ugly animal, but he is fascinating, and therefore interesting to the onlooker.

I do, however, adore the veils that are ornamented with a single butterfly, bee, or even beetle! These veils have a firm but plain mesh, and the decoration is arranged so that it rests on the face at the one spot where it will look the most alluring or create the most amusement. The insects are always black, but I know of one very smart matron who is having her veils designed especially for her so that the butterflies and bees can be woven in their natural colors. She always arranges her veils so that the "bug" seems just to have alighted on the curve of her lovely left cheek.

Some of the "transparencies," as a waggish friend of mine calls the latest evening costumes, are held in place by nothing more than a chain of rhinestones or other semi-precious jewels. The girdles are four inches high, and the only things above them are the shoulder straps. When these straps are not of the jewelled chains they are made of flesh-colored malines. Could anything be more startling?

Not only has the limit been reached in evening gowns, but the afternoon and morning clothes are as sensational. I must tell you about them, but I do not approve them, nor do I create them on these extreme lines.

The human form, or, rather, the female form divine, is on display from the moment it appears on the Bois in the morning until it is put to bed late, late at night. Rather, might I say, that from the moment it appears on the Bois late in the morning until it is put to bed early, early the next morning!

Deep, very deep berthas in the back are delightful when worn by the tall, slender woman; they will be a feature, I am sure, of the girlish debutante's wardrobe this Summer and next Winter. These berthas are just as deep in the front, but are draped slightly so as to show the girdle. I am sending you a photograph of one that I have just created for a Spring troupe.