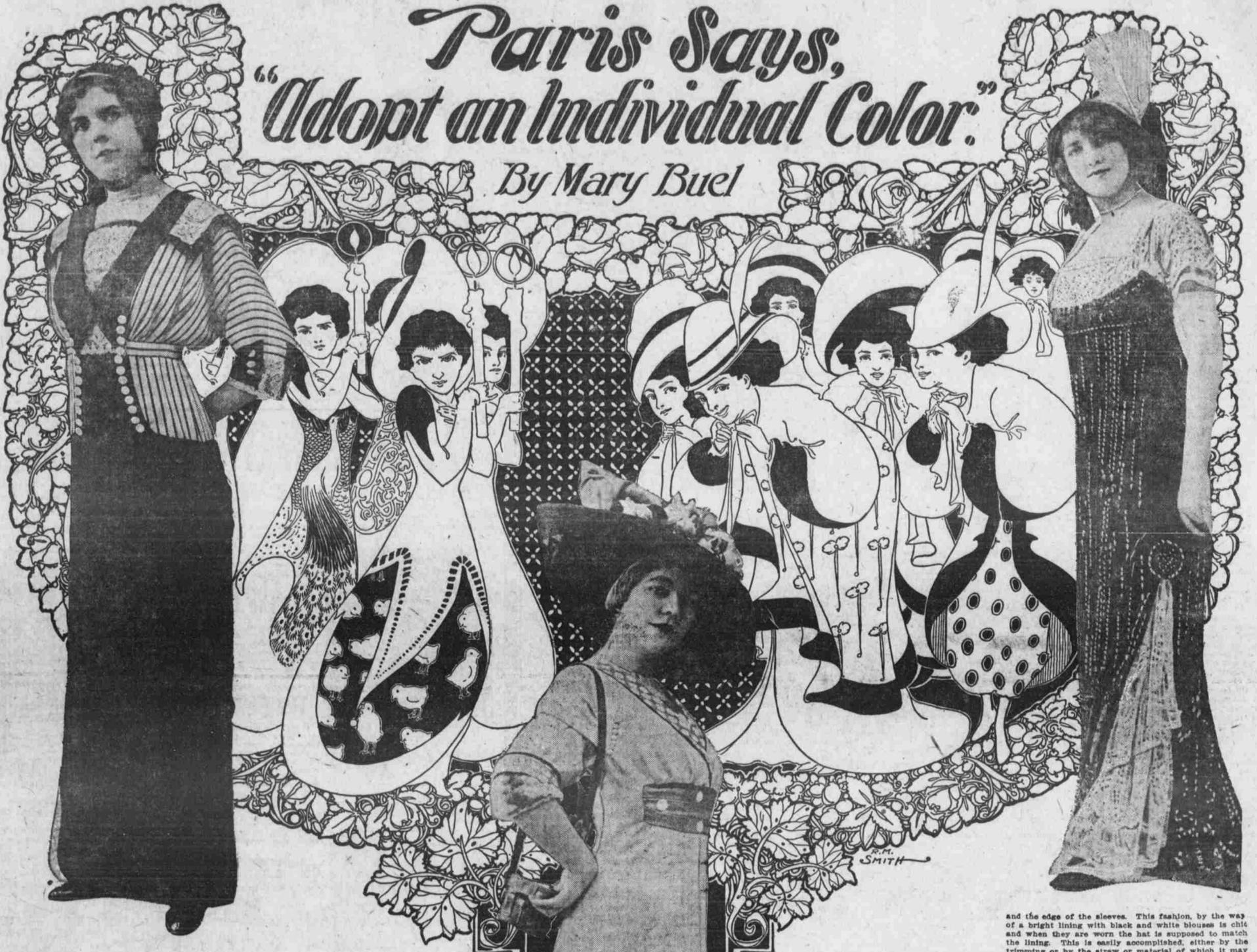


HINTS for the WELL DRESSED WOMAN



Paris Says, "Adopt an Individual Color."

By Mary Buel



PARIS.—[Special Correspondence.]—If one wants to be thoroughly smart and noted for a particular and exclusive method of dress one must adopt an individual color and keep to that for every costume, whether it be one's tailored suits or ball dresses. This is the latest edict that the fashionable couturiers have issued, and it seems likely to find much favor among women who make the art of clothes a really fine art. They have taken up this color idea just as in times past they took up the wearing of some certain flower, the using of some particular perfume and keeping its name a profound and hidden secret, or the adopting of some eccentric style of veil.

Compared with the color schemes these other fads were but child's play, for it is one thing to say, "This is a pretty flower and I will wear it," or "This perfume is delicious and I will use it," to carrying out in detail an entire outfit—gown, wrap, hat, shoes, stockings, and whatever of lingerie may be worn. This is what this new system means, for unless the details are all properly attended to the effect of the whole is spoiled.

There is, however, a little latitude allowed one; although one color only must be employed, there may be half a dozen different shades or even grades of shades permitted in the one costume. This simplifies the matter somewhat, especially this season, when there is such a great variety of colors and an infinite number of shades.

Of course all the well known colors—mauve, gray, green, shades of red, which also include pink, and the vast array of blues—are all more or less easy; but for these cruder colors the chic woman has no manner of use. Instead she searches for impossible tints, for colors that are nameless, or for something that shall be a perfect background for her complexion, hair, and eyes. Some even try for startling effects, or they use colors that are in themselves startling, but when combined by an artist this is lost sight of in the picturesque whole.

One charming and popular actress has taken to the wearing of yellow, a seemingly impossible color for everyday use, but when one takes in all the wonderful shades, from the deep and serviceable khaki through the tones of sulphur, mustard, tarnished gold, butter color, primrose, and numberless others, it is not difficult to see the results that may be obtained.

Besides the wearing of odd and out of the way tints it is the correct thing to give to these queer and unusual names. Thus one woman who has decided upon green as her special shade is wearing nothing but "carnation stalk," a name which really could fit several shades and no one be the wiser. Hortensia is a blue which may be that color or may be a mauve just as one fancies, and zero is another shade that has been pounced upon by scores of women, principally because no one quite knows under what color to put it, whether gray, taupe, or dull indigo blue.

The dressmakers have been most active in routing out new names for old colors or in finding new tints that may be made from a combination of several that are passed; and some, like Peiret and Brandt, both of

whom dress many of the stage productions, let it be known that they will have anything tinted that a customer can describe even in the vaguest terms. Thus it may be seen that we are possibly in for a new era in the matter of colors and that any one with a vivid imagination may allow it a free hand in choosing her color and its accompanying name.

For the everyday folk who like conventional clothes it may be stated that stripes and checks both promise to have an enormous success during all the coming season. Stripes are to be seen in every grade of materials and I have lately seen some ready to wear tailored costumes that were quite beyond what one would expect to find. They were made of different sized stripes, all, however, being in black and white, and the goods were either cheviot or cashmere delaine. Both these materials are popular this spring for light weight suits.

In all the models seen the skirts are the regulation narrow edge and most of them are untrimmed. One model, however, was slightly different, showing a small panel shaped piece at either side, five or six inches wide at the bottom and tapering off to nothing as it approached the knees. These inserted pieces were of white cloth, ratine, or corduroy, and the skirt showed a line of small buttons on either side, these being of steel or gilt.

The coat that went with this skirt had a collar, small but sharply pointed revers, and cuffs of white, and this also had a trimming of buttons to match. The striped goods was cashmere, the stripes being half an inch wide, and the suit was as smart as it could be. The price need not be mentioned, but it was so small that almost any one could have afforded it.

A cheviot model was of narrow stripes, the skirt showing a piping of bright blue on its seams. The coat of this had a great deal of style, being made like a double garment, one being a half fitting coat that just covered the hips, while the other resembled a bolero without sleeves. This form of making it allowed of much of the blue piping being used, and this, with the addition of flat steel buttons, made it an extremely dressy little costume. Like its fellow, this was inexpensive, and like it also, it was in exceedingly good taste.

While stripes are being so much used for suits, checks seem to be more popular for entire gowns which are made up tailored in cut and finish. These little frocks have never been so much worn as they are this spring and they promise to hold their own for street use until well into the summer.

Of blouses it may be well to say that it is a positive

As dark blue, gray, taupe, and black are the usual colors seen for tailored costumes, some charming blouses are made of these same colorings, veiling such tints as cerise, mandarin, apple green, or any other shade that one likes, the bright ones, however, being the prettiest. There is usually a touch of embroidery on the outside material, but only just enough to give character, and this is generally self-toned, picked out with black, white, or threads of gold.

With the present fashionable black and white striped costume the problem of the blouse is rather complicated, for it requires a good deal of skill to combine other black and white materials with any so striking a stripe. Some women adhere rigidly to the lingerie ground for jabots and cravats and never under any circumstances remove their coats. Others go in for blouses also made of striped goods but of something thin, but somehow these do not give the idea of smartness no matter how perfectly they match nor how well they are worn.

The best that have so far been seen are those in which the two colors are combined, but in a totally different manner. One good model seen recently was of white liberty satin, made with the usual kimono sleeves and rather baggy bodice part. There was a short yoke and a rather high collar of Irish lace, the former extending over the shoulders and off onto the top of the sleeves. Directly down the center of the front, and back as well, was a six inch band of black satin finished on either side with a row of tiny black satin buttons. These bands ended an inch or two below the line of the bust, where they were met by a wider band which extended around the blouse, this also being of black satin. When on this gave the effect of a high belt and was pretty and becoming to the figure.

Another model, which was intended to be worn with a striped costume, had for its foundation a brilliant shade of green chiffon. The upper part of this had a yoke and the upper part of the sleeves were veiled in white marquisette, while the lower half of both bodice and sleeves were made of black marquisette, both colors showing well over the green lining. Where the two materials were joined there was some embroidery, but not of the regulation sort. This instead was a sort of irregular work done in black and white silks, which had a shaded appearance and conveyed no idea of a pattern or design, but it was wide and gave just the right connecting link between the black and white stuffs.

A similar touch of embroidery finished the round neck

and the edge of the sleeves. This fashion, by the way of a bright lining with black and white blouse is chit and when they are worn the hat is supposed to match the lining. This is easily accomplished, either by the trimming or by the straw or material of which it may be made.

For wearing with colored tailored suits or with those of silk serge wool crepe blouses are fashionable, or those made of brocaded crepe de chine. In the former one attractive model was made in a soft taupe shade tint, just a shade lighter than the costume for which it was intended. The front and back were covered from the throat nearly to the bust with light embroidery done in black, mandarin, and white, this last color being entirely of much raised French dots. The neck of the little garment was round and in place of opening down either back or front the shoulders and upper part of the sleeves were left open and the fastening was made by Irish crochet buttons and small loops. It gave the blouse an elaborate appearance and in reality it was quite simple.

A crepe de chine model shown at one of the best places was stunning, although this was little trimmed and at first glance presented no unusual features. It was of a deep mustard color and the pattern of the brocade was large and striking. About the neck, which was round, were rows of bead trimming, one white, one black, and each half an inch wide. On the front of the blouse were two good sized plaques, one oblong, the lower one square, and these were made of black and white beads, the black predominating. From the lower motive hung a short bead fringe, and fringe also finished the sleeves, which were well below the elbow.

The gown for which this blouse was intended was of mustard colored silk serge, with collar, cuffs, and facings of black satin.

Many of the brocaded crepe de chine blouses show the pattern picked out in dull silver thread or in fine black silk, and a portion of them are embroidered, sometimes startlingly bright shades being used. One seen recently was of natter blue, tarnished silver thread being used on this. This outlined every bit of the pattern, which was rather a spreading one and not too fine. In addition the pattern was of embroidery in wool in soft, dull shades of green, rose, and yellow, this embroidery going in a band about the center and on the upper part of the sleeves. It was made over a guimpe and chemise of silver lace and had under-sleeves of the same, and was altogether charming.

Printed and stamped chiffons, voiles, and crepes are having a tremendous vogue for inexpensive blouses. They are to be found in every known color and in such a variety of patterns that one is fairly bewildered. The best show oriental designs, some in strong tints, others in faded effects, many of these really resembling old materials. Egyptian designs, Moorish and Turkish patterns, copies of old altar cloths, or bits of floral tapestries are all considered good and one cannot go astray in selecting one of these for ordinary use.

They are all made in the same way, and if one wishes to buy the squares the making of them is an easy matter. Most have small guimpes and collars of thin tulle and a band of some deep colored chiffon to finish the lower part of the sleeves. They are unlined, but most of them should be worn over a silk foundation, boned and fitted, or made like an ordinary corset cover, as one prefers.

necessity that these match the suit in color, whatever that may be, and that the light weight fabrics, such as marquisette, chiffon, cotton voile, and cotton crepe, are all preferred to anything in silks, crepe de chine, and the like. All of these materials are transparent, so that the lining may be, if one wishes it, of a different color and one that is decidedly contrasting. These linings, too, must be thin, but not necessarily transparent.