

HINTS for the WELL DRESSED WOMAN

Novelties Seen In Midsummer Openings of Paris Shops

by Mary Buel

Mr. Eugene Carroll Kelly, famous as an American fashion artist, is now in Paris and has agreed to make for our Sunday edition a series of fashion drawings. The first of the series appears today. Mr. Kelly will feature the very newest note in Paris modes. Every woman who is interested in the subject of clothes will be more than interested in Mr. Kelly's observations of the present season's styles.

PARIS.—(Special Correspondence.)—The prettiest gowns seen at a recent midsummer opening were those of taffetas made with little loose fitting coats and trimmed with puffings and ruchings of the same. The finishings, such as the belts, ties, collars, cuffs, and occasionally pockets and sashes, were attractive, for most of them showed several colors smartly combined, or were embroidered or dotted with large French knots.

There was one mandarin costume that attracted a great deal of attention, although it was rather simple, showing a plain narrow skirt of dark blue silk serge, with a short tunic of the same, hanging over a blouse with puffed sleeves of chiffon in the same tone. The tunic was confined at the high waist with a belt of beautiful Chinese embroidery, and there were a collar and cuffs of the same. The girl who showed this frock wore a most fascinating hat in the real mandarin shade of straw and perfectly round with deepening brim. Across the crown was passed a black velvet ribbon which was brought down on either side and hung just over the ears, the ends being finished with largeicorn shaped ornaments in black and yellow. It was quite a new idea in hats, and striking.

Another midsummer opening was held at Chary, and it was one of the innovations of the week and as thoroughly French as was possible. It took place in one of the numerous attractive halls with which Paris is provided, which was fitted up with a small and perfectly appointed theater. Here was performed a one act play which lasted an hour, the mannequins of the establishment being the actresses, the play itself having been written especially for them.

The action supposedly took place throughout a day, beginning in the morning when the pretty young women appeared in peignoirs and room gowns until they were dressed to attend a ball at night. It was all wonderfully clever and gave a great opportunity for the wearing and showing of charming models of every sort, from tailored costumes to the most elaborate of evening dresses. It also gave the invited audience of some hundred women a chance to see the latest things in fashion, comfortably seated and with nothing to obstruct their view.

Afterward, like a real entertainment, there was some delightful music, which a mandolin orchestra furnished, and everybody was provided with tea and all sorts of refreshments. As an advertisement it was far and away better than anything that has been tried by any of the Parisian dressmakers.

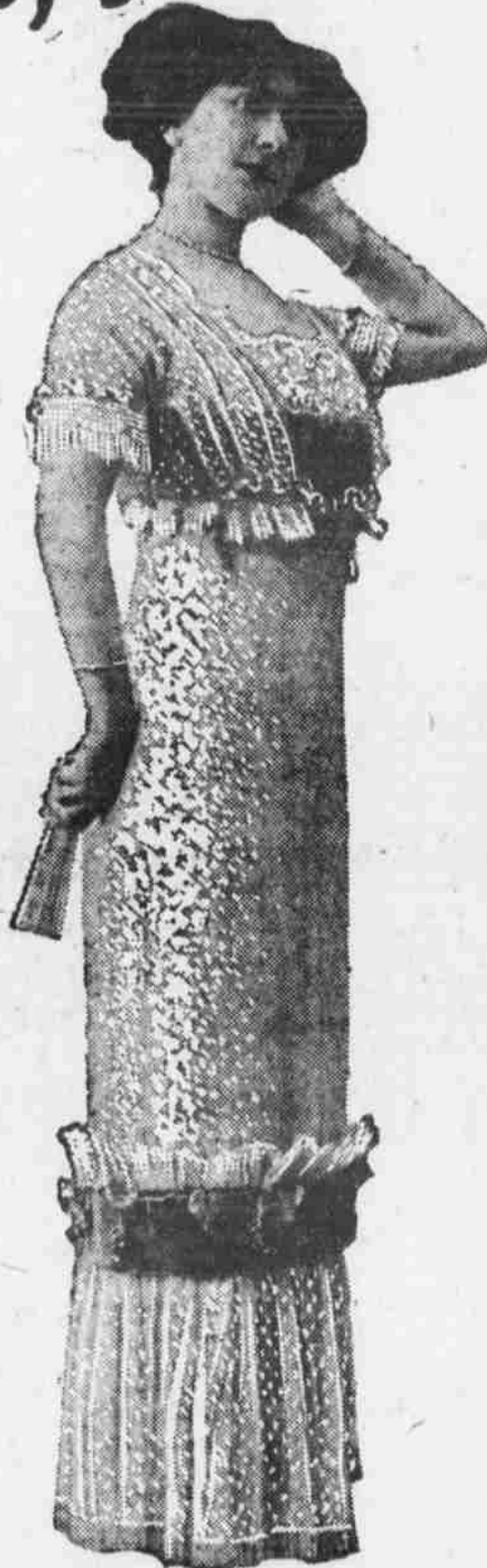
As for the gowns, some were delightfully pretty and original. There were tailored suits, some made with short boleros, but not of the old fashioned kind, for these hung loose, more like little capes with sleeves. Instead of collars and revers, hoods or double capes finished the neck, those with hoods being chic, and, furthermore, giving an opportunity for bringing in a touch of some brilliant coloring in the lining. There were other boleros, too, which were belted in, but fully three or four inches above the normal waist line. These were quaint in appearance, for their lower edge showed a finish either of ruching, puffing, fringes, or grollots, and sometimes of these last over a puffing.

Battiste collars and cuffs, simply covered with embroidery, trimmed the necks and sleeves of these, and when worn with small flower decked hats or those of tulle and velvet, nothing could be smarter. Striped chevrons and silk serges were the materials most frequently used, the latter having quite taken the place of the popular satins of last season. In spite of all efforts to introduce new and odd shades in these silk costumes, dark blue and black have established themselves too firmly as favorites to be displaced. Three out of every four costumes were in one of these two colors, and the only odd shade which seemed to find admirers was a deep biscuit color, which, when trimmed with either black or white, is smart.

One of the models seen at Chary's was of this character, the material being a satin crepe, yellow, through which seemed to run threads of pink. The skirt was plain, close fitting, and just touching the ground, and over it hung a short tunic in a delicate shade of old pink silk muslin. This was quite covered with embroidery done in fine yellow silk braid and an equally fine one of silver, but the pattern was spreading and irregular, so that the undress could be seen well. This dress was intended for afternoon, and there was a dear little chemise of the pink muslin, neatly tucked, and made with a square Dutch neck, with a narrow embroidered band to finish it.

In evening frocks the variety this year seems to be greater than ever before, for they are being shown in half a dozen different periods and in just as many styles that are typical of no one time. There are gowns with detachable trains that have been named the Josephine, and others called the Mme. Recamier that look like a scarf that is loosely caught and then allowed to trail along the floor. Some of these are finished with tassels, others are trimmed with bullion fringe, and nearly all are more or less embroidered. There are exquisite chiffon gowns that are trimmed with broadcloth, a mixture that seems odd but, when properly put on, has much style. There are gowns à la Greek with stunning girles of seed pearls that hang to the floor, and others which are clasped on shoulders and at the waist by beautiful cameos or by cut crystal ornaments that are changeable like the gowns they trim.

In simple evening gowns there are some new combinations shown. One seen at Dracoll's was an illus-



Gown of White Figured Tulle Over Liberty Satin. A Band of Cerise Velvet Heads the Flounce on the Skirt and Forms the High Waist Band on the Bodice Which Is Veiled by the Tulle. Purple Grapes with Bright Green Leaves Fall Over the Velvet on the Skirt and Below It on the Bodice. The Sleeves and Square Neck Are Edged with Valenciennes Lace.

MADE BY MARY BUEL



A Quaint Coat of Victorian Lines Made of Soft Black Satin with Reverses of Black and White. The Fringed Effect of the Coat Is Especially Good. Brunkade Turban in Black and White.



Gown of Supple Black Satin Showing a Double Train, Each Finished with Heavy Black Tassels. Tunic of White Marquissette Showing a Design of Empire Leaves and Wreaths. Upper Part of Bodice and Sleeves of Fine Lace.

tration of this and an attractive one. The gown was of bright cerise chiffon, made with a mounted skirt in which appeared a good deal of fullness. At the bottom, however, it was as narrow as the regulation width, and in place of a hem was an outside facing of fine white batiste, which served as a veiling for the thinnest batiste, showing English eyelet embroidery, and scattered at intervals over this were large star shaped motifs done in cerise colored silk.

The bodice carried out the same idea, the principal part of it being chiffon, which was trimmed with bands of plain batiste and at the top and as a finish for the sleeves appeared the English work.

Another odd combination was shown in a costume seen at Rivan's in which the skirt was of coarse white linen trimmed with several narrow bands of blue, yellow, and black striped silk serge. Instead of a bodice there was a little coat, close fitting about the hips, and short. The stripes went up and down as far as the waist line, and from there they were put on the other way like a wide shaped flounce. It is the first model of this kind seen, for usually the waist is made in plain colorings with striped or checked skirts.

It seemed last season as if every conceivable kind of bead trimming had been thought of and that nothing more could remain that might be called a novelty, but the latest in this style of trimming is imitation beads which are really prettier than the real. These are made of cotton and in many cases and some are plain, while others are corrugated. They are extensively used on voile and crepe gowns and make simply charming trimmings, being much softer and more becoming than either glass or porcelain. Then, too, they can be had in all shades, including black and dark ones, and for trimming white gowns black cotton beads combined with white are stunning. They are generally put on in large patterned effects, or in bands to edge insertions of lace.

Castor shoes in white and in all the pale shades are being shown for wearing with linen costumes, and there are also linen shoes, those of surah, of taffetas, and even of voile and crepe. There are silk shoes covered with English embroidery and these are not dress affairs, but are intended for out of door use. Irish lace and Blat lace shoes are also being shown as being the proper thing to wear with summer toilets upon which these laces appear. In shape these are all somewhat alike, either fastening in front with ribbons, or showing a long tongue with a smart flat bow at the top of the instep. Cuban heels are more fashionable than are the long favored French heels, and many light colored shoes show heels of bright leather, red in all shades, brilliant green and deep orange being most seen.