



HINTS for the WELL DRESSED WOMAN



Gowns of filmy Chiffon and Tulle

By Mary Buel

PARIS.—[Special Correspondence].—Evening gowns and evening wraps are receiving more attention than any other clothes at present. This is unusual for this season. It is characteristic of most of the former that they have trains and in these trains and the manner in which they are adjusted to the gowns there are some novelties. Whereas during the winter trains were transparent, or nearly so, these new ones are of heavy materials, velvet, brocade, lace lined with fabrics such as gold brocade, gold or silver tissue and silks upon which are raised velvet flowers.

Gowns of the most filmy chiffons and tulle have trains of changeable velvet, in which one of the colors appears as the lining. White is the predominating note of the gown, but the trains rival in color all the tints of the rainbow, and some of them are just as illustrious and shadowy. Some trains hang from the shoulders and are fastened there with clasps of gold, pearls, or other stones, or if jewels are not desired there are choux of tulle, or bows with scarf ends of chiffon.

In evening wraps of the newest make there is a tendency to more fullness, which in a way justifies their name, king's or queen's wraps. They look as if they might be wrapped about one to cover but not wholly hide the costume beneath, for although ample they are all of thin stuffs through which the gown can be plainly seen. Some are of lace, lined with tulle or chiffon, others are of unlined lace, but showing some embroidery about the upper part and as a border. Some of these last are beautiful and are costly, almost beyond words.

Beer has a model all of lace of the exquisite shade of old ivory which looks as if it might be an heirloom from several generations. On the upper part, forming a sort of bolero, is some delicate embroidery done in gold threads, light enough not to interfere with the beauty of the lace. The same embroidery extends across the top of the sleeve, hiding any trace of an arm size, but at the bottom, where the lace is gathered in slightly, there is a band of heavy embroidery in quite a different style. On the edge of the sleeve is a turn back cuff of orange silk and the same band, but wider in both the silk and embroidery, appears on the bottom of the cloak. There is no fastening, for these loose fitting garments



Drawing by
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are supposed, and do, hang about one after the fashion of capes, or if they are caught it is with single invisible hook placed well below the waist. A great many chiffon cloaks show large, soft looking hoods made of lace, or even of crepe or silk. These are frequently most elaborate affairs, partly covered with embroidery, finished about their edges with fringes, puffs, or ruffles. Most of these hoods are really more like capes, for they are long enough to reach the belt line and they extend across the shoulders so as to cover completely the top of the sleeves. They are graceful and especially becoming to a slight figure.

Beside brocade and stripes there are many coats seen of changeable taffetas and of chiffon, both plain and changeable. Many of these are simply a foundation for lovely embroidery, some of which is executed in silks, others in ribbon, others in gold and silver and still others and many in wools. These do not necessarily follow any particular period in their style, but are intended solely as a charming note of color for any summer costume. These of chiffon are generally quite loose fitting and sleeveless, being like tunics, but much shorter. In fact, they are frequently worn over tunics, either of muslin or of embroidered batiste, thus bringing into a gown these distinct materials, all delightfully combined.

With the advent of warm weather a great many voiles, taffeta, and light summer silk gowns have appeared. The voiles are among the most lovely of all, for they come in charming colorings and many of them are patterned and bordered with most artistic and unusual designs. As a rule they are made up over some contrasting shade of silk or satin and nearly always they are trimmed with lace and satin, according to whether or not they are intended to be dressy.

Finely dotted voiles in all the pale tones are fashionable made up simply for morning frocks. They are generally trimmed with bands of satin and the bodices show guipures and undersleeves of fine lace, this being the

only departure from strict simplicity. White voiles, with stunning borders, are made over whatever may be the palest tint in the border, an especially good model showing a skirt draped a la fashion, the two points hanging on either side of the front and the back showing one single point in the center. This style shows to good advantage all the border and is also used for most of the bodices.

In most of these gowns sleeves of lace are shown and these are either transparent or are provided with the thinnest lining of mousseline. Lightness is the principal effect aimed at in these voile gowns and to accomplish this the most supple of satins is used for lining them, and most of the bodices are free from whale bones, belts, or anything of the nature. In fact, some of them have their bodices mounted on to chiffon in place of satin and if this is not sufficiently heavy two thicknesses are used.

Taffeta in having a great rage, as much if not more than did satin last year. In spite of all the efforts of the majority of the dressmakers to introduce all kinds of shades into these silk frocks, black and dark blue

still continue to be more frequently seen than anything else. Black takes the lead of all the colors, but it is in almost every case combined with quantities of white, which completely takes away from any too somber look. The hat which has been christened for the queen of England is a most stilted and delightful little affair and was probably chosen out of compliment to her well known predilection for all sorts of small head coverings. It is a capote shape with a rounded crown and droops at either side like a helmet. There is the finest possible brim that turns back, it is really nothing more than an apology for a brim, or an excuse for a line of velvet or colored straw to relieve its severe line. The trimming is always the same, no matter whether the hat is white, black, or any pale color. It consists in a shaped aigrette, which extends across the front from ear to ear.

It is quite high in the center, nine or ten inches, and only four or five at the sides and is shaded from deep yellow to white, the tips only being of the latter color. It actually does resemble a big, lovely, soft crown and is flattering to any face, framing it in these greatly waving feathery plumes. The prettiest of the models are of white straw with a line of black velvet to mark the brim and is white with velvet to match they are charmingly youthful looking and smart.

White hats are the things of the moment and the newest trimming consists of imitation feathers made of

Gown having an undershirt of black crepe de chine, mounted on a foundation of white silk. The upper part is of black chiffon, through which the white lining shows, and this is banded in white taffeta. The lower band of taffeta shows a bias fold of black velvet, and a similar fold, but wider, appears on the undershirt. The neck and sleeves of the gown are finished with heavy black silk fringe, and the wide girde is a combination of crepe de chine and velvet. Model from Beer.

tulle, lace, and mousseline. They are quite out of the ordinary and also they are quite impossible to describe, for they must be seen to be appreciated. Some are as light and fragile looking as thistle down, the tulle or lace being finely plaited and held in place by invisible wires.

Gown of white chiffon trimmed with fllet and Valenciennes lace combined. The skirt is composed of two founces and apparently fastens at the left side, under an elaborate trimming of pale blue passementerie. The coat is a Louis XVI model and is of pale yellow silk brocade over in a flowered design in pale blues and pinks, with soft green foliage. Fichu shaped collar with ends made of fllet and Valenciennes lace. Long hair lined in blue velvet and trimmed with the same and pink roses. Pink and blue silk Directoire parasol, with long pink and blue enameled handle. Model from Margain Lacrotz.



Gown of ivory white satin, showing a skirt with a full separate train. Tunic made of tiny coral beads, upon which is embroidered a star design in crystal beads. The edge is finished with a crystal head fringe. The upper part of the tunic shows a Schu shaped revers, with collar in the back, made of chiffon and edged with deep colored coral velvet. The long arm sleeves are bound with the same velvet. The elbow sleeves and under bodice are of Melise lace. Model from Bechhof-David.