



HINTS for the WELL DRESSED WOMAN



Fuller Skirts Featured in Paris By Mary Buel

PARIS.—[Special Correspondence.]—certain it is that fuller skirts are being seen, especially in evening gowns, and even those intended for less dressy occasions show a tendency toward more voluminous lines. Where before there was only a perfectly straight or a girded-in look, now on many of the new models there is drapery to be seen and some show skirts that actually float out about their lower edges in a most unexpected manner.

The draped skirt is one of the newest models and is generally made of chiffon, crepe de chine, or voile over the most clinging of silk or satin foundations. The drapery is not extensive, consisting usually of scarf like sashes that are knotted or are crossed and re-crossed, with ends that disappear under a trimming about the bottom, or a girde at the top. They are soft and extremely graceful looking.

Another model shows a skirt upon which one or two large loose looking puffs give it the modish fullness. These also must be of chiffon or something equally clinging. These puffs when mounted on a trained foundation are made with extra fullness so that they acquire a billowy air, which is one of their requisites. One puff always turns up from underneath and is arranged unevenly, so that in walking it really does seem to float about the wearer's feet. Both these skirt models invariably have tulle hanging over them, as in fact have nearly all gowns which are to be worn in the evening. They are thin and do not in the least hide the skirt beneath, but they form a background for various sorts of trimmings and embroidery and are always charming.

As it is getting toward the height of the season it is more and more evident that white is the great success of the year and if not white alone then that with some other shade. There are all kinds of white costumes to be seen and each one seems to be prettier than the other.

White voile, beaded, which was a novelty of last season, is again much to the fore and at the races lately some of the most effective frocks showed this work. Where last year the beading was heavily executed, this season it is lightly put on, but the gowns are nearly covered with beads sprinkled far apart. The name for this newest bead work is "drops of milk" and that precisely describes the appearance of these little opaque dots.

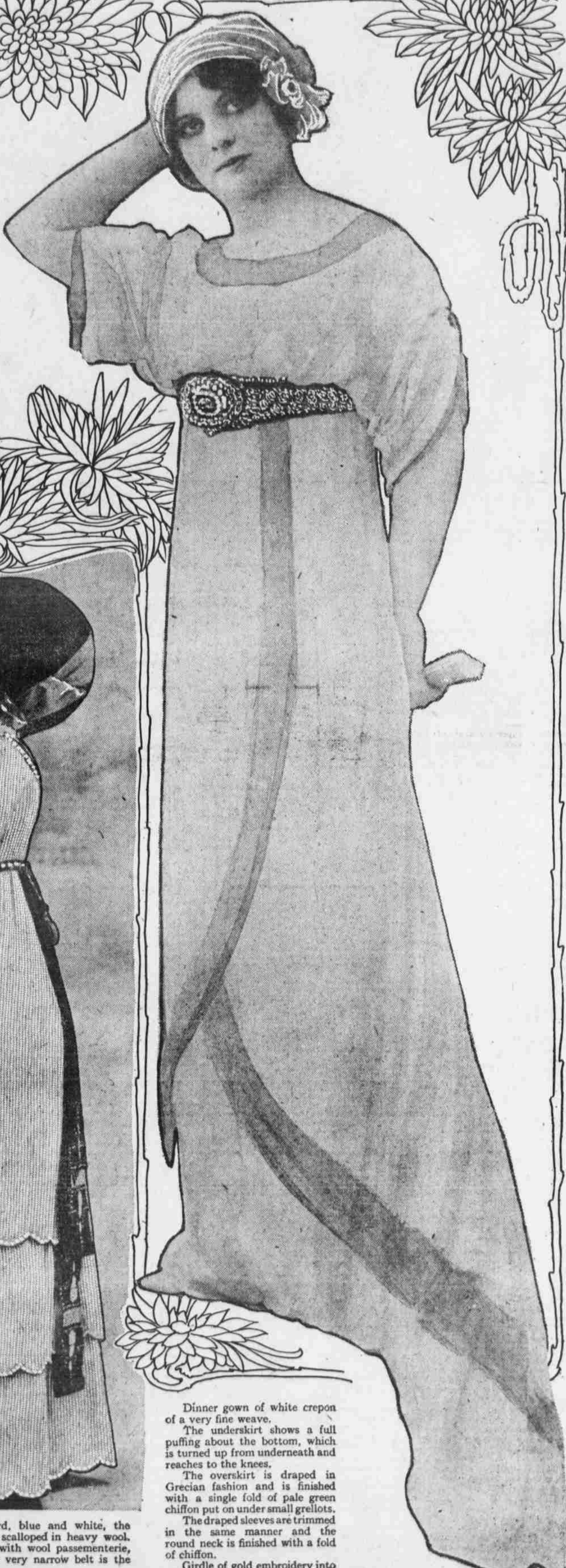
For morning wear there is a new material, which comes in white and in a few colors as well. This is called trellis canvas, and as its name would indicate it is open in weave. Also the threads of which it is made are extremely coarse, and although they are of linen they have a brilliant finish almost like satin. As this is wash material this finish is warranted not to disappear in the laundering and it is also warranted to retain its extremely supple quality, which is another characteristic of it. It makes the smartest possible frocks for luncheons and for simple teas where elaborate gowns would be out of place.

It is said that Paul Poiret, now a real dictator, is to abandon the empire period for the more picturesque one of Louis XVI, and is going to introduce boned 'lip draperies and long pointed bodices. That his latest models will show some wonderful color schemes and much elaboration in regard to trimmings. That in his workroom are being made up flowered stuffs which will be ornamented with gold and silver flowers and that his mannequins will be provided with towering head dresses which are to be historically perfect.

At present, however, he is not showing any of these rumored wonders, but instead he has some delightful models of cloaks and coats to be worn with summer gowns. One of the most remarkable is a long cloak made of black chiffon lined in white chiffon and then again lined with black lace. It is fairly close, but with sufficient fullness to allow it to hang straight from the neck to the hem of the gown beneath.

The bottom of the cloak shows a wide turn back border of gold lace of a light design, with wide turn back cuffs of the same and a narrower edge going down the fronts. The collar is a deep but narrow sailor and is made of ermine lined with gold lace, which extends beyond the fur and forms the finish for it. From the points of the collar in front hang long sashlike scarfs of black lace lined in gold, and these can be left loose, or they can be brought around the throat and knotted at the left side. It is really a beautiful garment and like all Poiret's things quite out of the ordinary.

The latest thing in lingerie hats is black, or rather it is black over white and pale yellow. They are made of tulle, the crowns being finely platted and standing up like a tall trimming over an inner crown of white lace. The brim also is platted, but this is tacked to the white lace brim beneath. The edge of the tulle brim is finished with rather wide black Chantilly lace, which hangs over the brim like a full ruffle. About the crowns of these hats is twisted a wide satin ribbon



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The skirt is draped with a tunic of fancy net, edged with English embroidery, the front reaching in a point to the floor, while the back hangs in a loose square train on to the ground.
The bodice is combined of net, English embroidery and ribbon, with a little chiffon appearing on the sleeves. It is a most effective costume.
Model from Paquet.
Leghorn hat lined with black velvet and trimmed with Milan lace and different colored small flowers.
Model from Alphonse.

Gown of white chiffon, the underskirt being finished with a full flounce of the same put on under a band of wide gayly brocaded ribbon.
The edge of the chiffon flounce is trimmed with large garlands made of white silk braid and grellets.

Gown of striped foulard, blue and white, the edges of the flounces being scalloped in heavy wool. The bodice is trimmed with wool passementerie, very much raised, and the very narrow belt is the same.
The sash is of black velvet embroidered in blue and white wool, and a touch of black velvet appears on the sleeves.
The small guimpe and short undersleeves are of Valenciennes lace.
Model from Lafarriere.
Hat from Lewis of dull pink straw trimmed with blue velvet ribbon and large pink morning-glories.

Dinner gown of white crepon of a very fine weave.
The underskirt shows a full puffing about the bottom, which is turned up from underneath and reaches to the knees.
The overskirt is draped in Grecian fashion and is finished with a single fold of pale green chiffon put on under small grellets.
The draped sleeves are trimmed in the same manner and the round neck is finished with a fold of chiffon.
Girdle of gold embroidery into which is set large green stones.
The head dress is of palest green chiffon with a cluster of pale pink crepe roses at one side.
Model from Marciel.

In some striking shade, and this is tied in a smart bow at the side, with ends that reach to the brim and are sharply pointed.
When flowers trim these big hats the crowns are frequently covered with tulle of the finest kind and put on to look as light as possible. If the hat is pink white tulle is used, or if it is white then pale pink or the most delicate shade of mauve or yellow is employed. The flowers are usually of white or a pale tint.