

HINTS for the WELL DRESSED WOMAN



White to Rule in Paris Evening Gowns

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PARIS. (Special Correspondence.)—Recently there has been so much seen in the way of gowns, hats, wraps, veils, shoes, and every other known object connected with feminine wearing apparel that one is at a loss to tell where to commence in describing them. First there were the gowns that were sent over to London to grace the coronation ceremonies—gowns for morning, for afternoon, and for evening. Some fine and splendid, others as simple as they could be made. For these many things had to be considered, but principally the weather, and for this reason a lot of women ordered two or three frocks for the same occasion, thus preparing themselves for bright and glorious sunshine as well as for days of cold and rain. It entailed much expense, but as coronations do not come frequently, nobody seemed to mind.

Then there have been the toilettes that were worn by the ultra smart women upon Drag day, one of the days of the year at the races, and which just precedes the Grand Prix; and lastly there was the great and wonderful procession of marvelous costumes that one always sees at the Grand Prix itself, like which there is no other in the world. This year there was possibly not so much that was original and startling, but there were many gowns that were lovely and charming, and really all were worth noting.

The principal note struck in this year's parade was simplicity of style, and after that the fact that impressed one the most was the enormous amount of black and white that was worn. There is no question but what this combination is the pronounced success of the season, and equally there is no doubt but it will be the paramount vogue of the coming autumn. Naturally for summer white frocks upon which appeared touches of black, or in which black formed a component part, were more seen than black gowns trimmed in white, although there were plenty of these also.

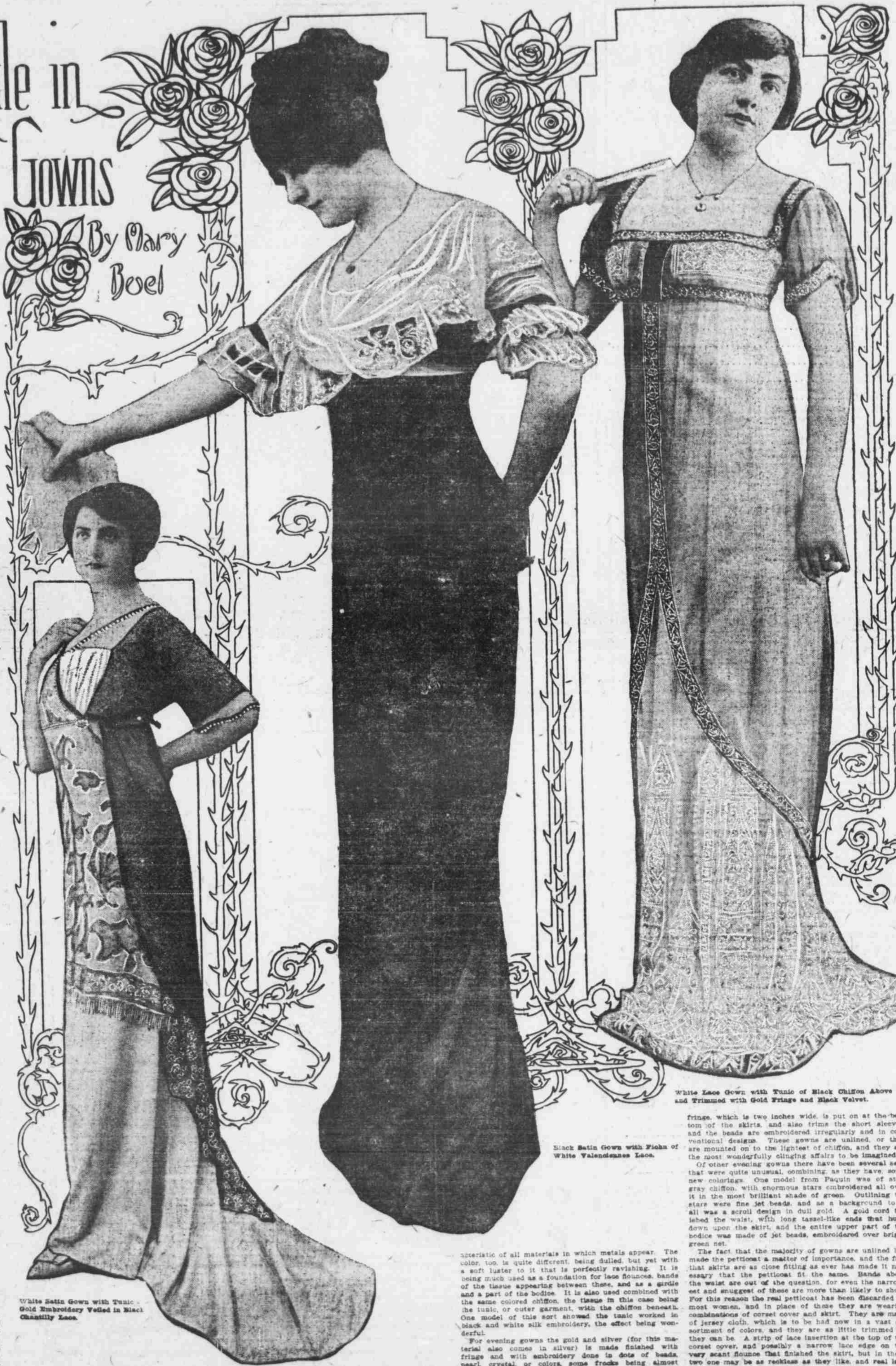
The special rage was for batiste gowns covered with delicate embroidery, or cotton voiles done in the finest of English work. These were mostly mounted on to slips of white chiffon, with one or two bands of black chiffon finishing them about their lower edges. These bands are interlined with the same material, three or four thicknesses frequently being used. This gives them a sufficiently dark appearance, but also it leaves them soft and supple, an important consideration for all dresses nowadays. With these batistes and voiles gowns there is generally a sash of chiffon, long or short, as one prefers, and a little chiffon is introduced on to the bodice, as a finish at the neck, to border the fichu drapery and on the sleeves. It is quite impossible to say how pretty these gowns are, and also how smart. They fit loosely, but fit they do. There is no doubt in one's mind but they have been planned by an artist and cut by a master hand, for in spite of all their simplicity they have that indescribable look that only a perfectly made frock ever achieves.

There were other more elaborate frocks seen at the Grand Prix in which black and white were delightfully mingled. These were of lace, usually black over white, the former being the lightest meshed Chantilly and the latter some sort of real lace, both heavy and beautiful. Fichus are to be seen on more than half the summer frocks, and it does not seem possible that so many different models of this pretty little garment could be thought of. They are made of all sorts of fabric, chiffon, mull, lace, English embroidery, gauze, and tulle, and they are trimmed in a multitude of ways. One of the most attractive is made of chiffon, doubled, each edge being finished with wide, full ruffles of lace. There is a row of fine shirring up and down the center of the back, bringing the fichu up an inch or more above the waist line. In front it is brought together under a soft knot of itself and drawn up as far as the bust, making dozens of soft folds above the lace ruffles.

Fichus trimmed with tiny ostrich tips and with soft marabout both have been seen, the latter being lovely on all white. White satin suits and those of white taffeta are both among the specialties of the season, and are undoubtedly as chic as anything that has been brought out for a good while. Both perhaps owe their popularity to the demand for smart out of door costume for the coronation parade, for those suits were first made and sent over to London, where they had an immediate success. Those of satin are made absolutely plain, with narrow skirts just above the shoe tops and coats that are quite short or at the hip line, according to fancy. These last are finished with small rolling collars of the same, with generally an inch wide band of black velvet or satin at the top, and the sleeves generally show the same finish. They fasten far down on the fronts with one or two buttons, and these are always conspicuous either for size or for their combination of black and white. Huge white pearl buttons with rim of jet about them are the favorites, although there are others, equally large and all white, with imitation heavy black threads, which apparently saw them out. With small white hats, white buckskin shoes, white stockings, a white parasol, and a wide border of black velvet to complete the picture nothing can be smarter and any woman so dressed may safely face the world and be sure she is among the choicest of the chic.

White taffeta costumes, while just as useful as those of satin, do not seem to have the same cachet, although some that have been worn by young and slender girls have been charming. To be attractive they must, however, have more or less in the way of trimming, and this is generally in the form of ruffles or puffs on the bottom of the skirts and lace collars and fringe on the coats. They are dainty and dressy and really do not show dust or soil as soon as satin. At the races a number of these costumes were seen and were worn with blouses made entirely of Valenciennes lace as fine as cobwebs.

By Mary Boel



White Satin Gown with Tulle Gold Embroidery Veiled in Black Chantilly Lace.

Black Satin Gown with Fichu of White Valenciennes Lace.

White Lace Gown with Tulle of Black Chiffon Above and Trimmed with Gold Fringe and Black Velvet.

characteristic of all materials in which metals appear. The color, too, is quite different, being dulled, but yet with a soft luster to it that is perfectly ravishing. It is being much used as a foundation for lace flounces, bands of the tissue appearing between these, and as a guide to the same colored chiffon, the tissue in this case being the tulle, or outer garment, with the chiffon beneath. One model of this sort showed the tulle worked in black and white silk embroidery, the effect being wonderful.

For evening gowns the gold and silver (for this material also comes in silver) is made finished with fringe and with embroidery done in dots of beads, pearl, crystal, or colors, some frocks being almost covered with these, and are extremely beautiful. The fact that the majority of gowns are unlined has made the skirt as close fitting as ever has made it necessary that the petticoat fit the same. Bands about the waist are out of the question, for even the narrowest and snugest of these are more than likely to show. For this reason the real petticoat has been discarded by most women, and in place of these they are wearing combinations of corset cover and skirt. They are made of jersey cloth, which is to be had now in a vast assortment of colors, and they are as little trimmed as they can be. A strip of lace insertion at the top of the corset cover, and possibly a narrow lace edge on the very scant flounce that finished the skirt, but in these two one may be as reckless as they like, and real lace of the most costly make is frequently used.