

ARAB DRAPERY OF DRECOLL SUITS ONE OF STRIKING STYLE FEATURE

Effort to Hide Seams in Coat by Eccentricity of Cut Is Noted—Mohair Mixtures Parisian Vogue—Nothing Apparently Can Divorce Paquin From the Long Coat—Oriental Lines Prevail.



Nothing Can Divorce Paquin From the Long Coat. Arab Drapery of Drecoll.

PARIS, Feb. 1.—(Special).—This attractive little Spring costume has four important style interests, the peculiar looped-over drapery called the Arab drapery, the effort to hide seams in the coat by an eccentricity of cut, the use of a new cotton trimming material called zig-zag cloth because of the uneven stripe effect in the weave, and the vogue of mohair and mohair mixtures in Paris now. This Drecoll suit is built of grayish-green mohair and worsted mixture with white ball buttons and a zigzag cloth collar in white, black and pale yellow stripes. The lifted skirt just reveals the buttoned walking boot.

FASHIONABLES OF PARIS IN GLORY OF SPRING ATTIRE CROWD RIVIERA

Tailored Costumes of Mohair, Topped by Exceptionally Tiny Chic Hats, and Shoes of Most Fanciful Effect Possible Are Most Favored—Oriental Influence Felt.

PARIS, Feb. 1.—(Special).—These are the days when the sun shines along the Riviera—when the black east wind does not happen to be blowing. But when the bleak wind blows the fair Parisienne stays indoors, for she has not the courage of the Englishwoman, who dearly loves to don a rough coat and storm boots and wrestle with the elements on a long tramp. It is when the sun shines at Mentone, at Nice and at Monte Carlo that one sees the typical Paris fashionable in her glory of new Spring attire, fresh from the hands of her favorite couturier and milliner and embodying the last word of Paris in modishness to the tips of her little buttoned boots.

FASHIONABLE PARISIANS NOW USE NEW SINGLE-HANDLE HANDBAGS

Long Loop or Doubled Strap of Leather or Silk Forming Handle Is Attached at Center of Frame Instead of Ends, and Thus Does Not Hit Persons or Things When Hanging From Forearm.



Latest in Handbags of Various Styles.

NEW YORK, Feb. 2.—(Special).—Most of the striking and fanciful fashions originate in Paris, but not all of the practical and utilitarian

caft of cloth or of white calf with black trimmings—the latter being especially dear to the French heart. Tan boots are considered eminently correct with the traveling and outing costume, and a pair of black leather which are clean with a moistened sponge without the need of strenuous polishing is liked by Europeans as well as by Americans.

Hats on the Riviera now are so tiny that they are scarcely worth mentioning—or would be, were it not for their immeasurable chic. Nothing more chic than these saucy, tiny hats has ever come out of Paris, and strangely enough, for all their smallness, the new hats show more of the hair than has been the case for many seasons. In fact they are diminutive, elongated skull caps with a pert bit of brim at the edge, which just fits over the top of the head, the large headsize allowing them to settle comfortably on the waves of the hair. Ear-rings of one sort or another usually add the emphasis needed with such a hat, and they are also a veil of the fashionable soft mesh is swathed over the face and under the chin. This gives a particularly chic effect, for the Parisienne is at heart a coquette. Draperies are everywhere and their variety is boundless. No two models are precisely alike—and indeed it is next to impossible to trace two pieces of fabric exactly in the same manner—especially if each drapery is over a different figure. The folds will take vastly different lines and movements, even if the material is caught up in the same manner; but the couturiers never do catch it up in the same manner. Every new model has a difference from every preceding one that arouses a new interest—and a fresh emulation on the part of competitors. But in all this multiplicity of draped effects there is only one controlling idea—the Oriental idea, the influence of Asiatic, Arabian, Turkish and even Chinese dress that is dominating Europe now.

Skirts Give Oriental Effect.
This Oriental influence has made itself felt in the cut of simple tailored skirts, which bag out ever so slightly below the hips, tapering in again toward the feet, giving a silhouette like that of an Eastern woman, swathed in yards of drapery above a silky petticoat or bifurcated garments of soft silk or gauze. There are even skirts cut in such pronounced manner that they have the suggestion of a riding coat in the outward slope from the waist to knee; but always there is the inward slope to the ankle, for nothing could give a more hopelessly out-of-date costume in Paris than a skirt sloping gently outward from waist to hem.

All these beautifully draped skirts themselves are made with as few self-evident seams as possible, the length of material being manipulated skillfully without cutting. A costume in point is a coat and skirt modeled by Weeks, made of dark-blue lansdowne, the silk and worsted weave which is being used largely by the French couturiers now for draped effects. This suit has a draped skirt which at first appears most intricate in arrangement but which is in reality very simple. At the waist the lansdowne falls in the Capuchin hood drapery which is so specially graceful, one length of the fabric crossing the other at the front, with the bias edge exposed and the Capuchin hood effect being formed where the looped up inner edge comes at the back. At one side of the skirt the excess of material—sagging markedly at the foot—has been merely tucked up underneath in a sort of pannier drapery which is tacked to a drop skirt of white satin.

Most of these draped skirts of lansdowne, charmeuse and other clinging, silky fabrics have drop skirts, equally clinging but straight and slim in cut underneath, the draperies being tacked in place against the drop skirt here and there. A very thin, soft petticoat trimmed only with an ungathered flounce of fine machine embroidery is worn under such a gown and the petticoat falls only to the top of the buttoned boot, for almost without exception French skirts are slashed at the foot, the instep and ankle of the pretty boot showing now and then among the draperies.

Veiled Embroidery New Note.
Not a few of the handsome afternoon costumes worn at tea hour or at afternoon fetes affairs on the Riviera show trimmings of machine embroidery veiled with thin lace, with net or metallic gauze. The embroidery, being a tub fabric, does not appear boldly in combination with the silken fabric of the gown, but discreetly allows its rich pattern to show through a veiling of gauzy stuff which combines the materials in a modish harmony. An effective gown of faille silk in the new orchid shade—a pink lavender—has a front panel of St. Gall embroidery in a Bohemian lace pattern veiled with chiffon and the effect is exquisitely lovely and refined. Falls and other silks with an ornate weave are used for very elaborate gowns with trimmings of lace and these veiled machine embroideries. The strong sunlight of the Riviera and the tiny hats, which affected make parasols necessary with most afternoon costumes and some of the new models are worthy of a detailed description, but the parasol story must wait for another time.

NEW THREE-PIECE DRESSES BRING OUT FIGURE LINES IN SILHOUETTE

Callot Soeurs Costume Emphasizes Oriental Aspiration of Modern Fashion—Cheruit Refuses to Allow Freak Styles to Run Away With Good Judgment—Christiane Gown Personifies Far East.



Callot Dress Has Correct Silhouette. Orientalism Personified in Gown.

PARIS, Feb. 1.—(Special).—The feminine lines of the figure are emphasized by all the new Oriental effects of costume, and the manner of standing, with the figure relaxed and the knees flexed further, emphasizes this line. The dress pictured is part of a Callot-Soeurs three-piece costume and strongly suggests the Oriental and natural silhouette now aimed at by femininity and the couturier. The skirt is very slightly draped, its clever cut giving the smart lines rather than an arrangement of fabric. It is always easy to pick out a leather or silk which forms the handle is attached at the center of the frame, rather than at its end, and the bag, thus slung from the forearm, has not the aggravating habit of swinging out at right angles and hitting people or things as one passes along, which is a familiar trick of the ordinary handbag.

Handle Is Single Strap.
One is of garnet watered silk and was designed to accompany a coat and skirt costume of mohair and worsted mixture, ordered for Riviera wear. The features of this bag are, of course, the single-strap handle of watered silk, attached to the center of the curving silver frame, and the pleated petticoat around the lower half of the bag. There are two gores to this petticoat with seams at the sides—over the hips, so to speak—each seam being finished in the most modish manner as far up as the group of silk-covered buttons.

The second is another single-strap model, made of striped moire and finished around the bottom with a puff of the silk. The frame of this bag is also silk-covered, which gives a special elegance and distinction; and the handle is of the striped moire with a sliding ring of dull gilt to match the dull gilt fastening device on the frame. This bag is lined with maize-colored satin, and has shirred pockets inside for powder puff, cardcase and memorandum tablet.

Oriental Bags Popular.
At the extreme left is another entirely new Paris idea in the handbag line. This is a double end bag slung from a single-strap handle of suede. Instead of being merely decorated with silks for the insertion of the hand, the ends are regulation handbags, one with a silver frame—for handkerchief, purse, cardcase and the like, and the other in cardcase and moire for the vanity outfit. This bag also is made of the popular watered or moire silk, which is just now the thing for use with costumes of charmeuse, crepe de chine and lansdowne, the lustrous weave of silk and wool which has been taken up for draped and clinging effects.

Cheruit Frock or Suit.
Cheruit never allows freakish styles to run away with her famous good judgment of what is correct for a gentleman. Cheruit frocks are invariably wearable and charming, and the model pictured here is no exception to this rule. The coat matching the dark cloth skirt has been removed to show a bodice of black chiffon over white liberty. A sash of brocade in gold, black and blue, crosses the bust and within the V-shaped décolletage of the dark bodice is set a little yoke of St. Gall embroidery in a lacy pattern.

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