

HINTS for the WELL DRESSED WOMAN.

Paris Says "Skirts Narrower Than Ever"

By Mary Buel



Gown of Chiffon velvet. The skirt extends well above the knees. The upper part is of white silk mousseline with a border of Milan lace. (Model from Rivoin.) Hat of white silk beaver, with crown and lining of black velvet. (Model from Alphonsine.)



Gown of burnt orange velours de laine. The narrow skirt shows a band of black satin, which extends up on either side nearly to the knees. Midway on the skirt are six rows of rather wide hemstitching showing a satin lining of the same tone as the gown. (Model from Weeks.) Hat of black velvet trimmed with a large cluster of shaded ostrich



Gown of velours de laine of changeable dark red and brown taffeta. The skirt is narrow and perfectly plain, but in front is a jabot which is put on separately. The cuffs are white and brown. Chemise and standing collar of baby blue lace. (Model from Laferriere.) Hat with rolling brim of black velvet trimmed at one side with very long bird of paradise. (Model from Lewis.)

PARIS.—[Special Correspondence.]—At last the winter styles are with us and we may all take heart of grace, for nothing terrible or unusual has happened. Every change, and there are not so many, is consistent and really for the better. In spite of vague rumors there are no draped and crinolined overskirts, no disfiguring hoops, and no waists that are elongated beyond the natural and becoming line. There is nothing that may be said to be exaggerated, except the narrowness of the street skirt, for in this another reef has been taken and what would seem to be impossible before is now an accomplished fact. Everything for walking is only just wide enough to permit of a step being taken, and even this must be accomplished with caution. Many of these street skirts are open at the sides, or in the center of the front, a fashion which was started in the summer and was found to be such an aid to locomotion that it has taken a firm hold upon popular affection. Some of the smartest dressmakers, principally Callot and Raferm, are showing models for the street with openings at the side that reach nearly to the knees. These openings are trimmed on their inner side with rows of lace, colored to the same tint as the costume, and these are so cleverly arranged that scarcely a glimpse can be had even of the ankle beneath. As a rule, too, the sides of these openings are trimmed with buttons, or some sort of passementerie ornaments, and this, of course, gives their weight, and makes them cling to the figure more. But if street gowns have diminished in size and amplitude, those for other occasions have grown slightly in width, and although by no means full, are more so than was seen during the last summer. There are double skirts, too, that are new, inasmuch as the upper one is quite short, whereas during last season it was the reverse. These upper skirts fit closely and some of them are little more than a shaped frill put on at the waist line and hanging just over the hips. Of course it would not be possible to have every new model sane and rational and adapted to the needs of only the conservative minded in the matter of dress, so there are some exceptions to the general statement that all changes are for the better. Poiret has introduced a style which may or may not suc-

ceed, and which is remarkable for its novelty. It is a skirt with a tunic above, which reaches half way between the hips and the knees. This tunic is feather boned, so that it hangs out in a balloon shape over the underskirt. Nothing can describe it better than that it looks precisely like a huge lamp shade put over the human form. The model is in black velvet, at the least the skirt is, the tunic being of chiffon the same color. There is a great deal of feather boning used in this and it is lined throughout with a splendid shade of flame liberty satin, or some material a trifle thinner. It is edged with fringe, black on the outside and flame colored below, and there are several rows of this last put on with little spaces between. The bodice matches this extraordinary tunic, and it is not quite as short waisted as most of Poiret's models, for he still clings to the mounted line. It is cut much rounded back and front and shows black velvet above covered with the most exquisite lace. The sleeves are entirely of lace, except for a tiny turned back bit of velvet on their upper side, and these reach to the elbow and are small. This costume is shown on a slender girl and while it is wonderful and weird, it is by no means the freakish looking gown that it sounds in the describing. The little overskirt sways with every motion and is really graceful, and it is all so soft and pliable that even when the wearer is seated the overskirt does scarcely more than wrinkle slightly and take the curves of the figure. Sleeves, which are always an important item in new models, are generally long, and comfortable is the word—that one would apply to them, for they are neither too close fitting, nor too baggy and loose. The fowing sleeve is to be one of the features for afternoon dresses and some of the models provided with these are most attractive and quaint looking. Some show trimming on their under side, rows of narrow fringe, or quiltings and platings of bright colored ribbon, and sometimes two or three shades of the same color, and again two or three different and contrasting colors. These loose sleeves hang over others that are transparent and are made of tulle or lace, and reach quite to the wrist. Some coats and cloaks also are shown with fowing sleeves, these

also having linings that are striking and in many cases costly. Some are of beautiful fur, others of velvet, or of lace with silk combined, and also of embroidery done on lace, silk or some heavier stuff. On the coats these linings come well above the elbow and the sleeves flare enough at their lower edge to permit of their being seen. In materials every one predicts a season of velvet and silk, rather than cloth and satin, such as we had last winter. The new velvets are things to dream of, for never have they brought out such marvelous weaves of this always beautiful fabric. The double faced is the most seen, either velvet and satin, or both sides velvet, but in contrasting colors. The quality of these goods is beyond compare, for they have all the soft texture of the finest of chiffon velvet or of liberty satin, and are scarcely any heavier than chiffon itself. They can be gathered up in the hand and crushed in every possible way without making the slightest impression upon their surface, or the smallest wrinkle. The colors that have been brought out, too, are extraordinary, soft, deep in tone, and yet with a brilliancy that is almost metallic. Most of the models made of these velvets are in dark shades, green, a red that only shows its coloring in certain lights, and two or three shades of brown that have a great deal of pink or purple in their composition. Red is evidently going to be one of the colors of the season, for next to black it is being much shown and in many shades. It seems almost a pity to mention the prices of these new velvets, but to show what they are valued at it may be stated that there are none to be had under \$12 a yard, and from that up to \$20 or \$25. With every tailored costume is worn the Pierrot rucha, which has been found to be universally becoming and which gives a finish to the costume which it otherwise lacks. These may be all dark colored, or they may be black or dark blue combined with white. Vails have suddenly taken a turn from black or white to colors and a great many most brilliantly tinted vails have been seen, especially worn in the morning with small hats. The most fashionable shade seems to be a deep crimson tone, which has a tendency to make the face beneath it look extremely pale, but that is otherwise becoming.