

HINTS FOR THE HOME WOMAN.

Paris Favors Empire Lines by Mary Buel



Gown of black satin charmeuse, embroidered about the bottom with a narrow band done in gold and silver threads. The tunic is of white chiffon bordered around the lower edge and down one side with black Chantilly lace. This is worked over with gold and silver thread. There is other solid embroidery down the front, across the top of the corsage and down the lower part of the sleeves. The low cut gulle and upper part of the sleeve are of plain Chantilly lace. Model from BONDEAU.

House gown of peach colored liberty satin, made with a slightly trained skirt. This is partly covered with a tunic of black mousseline de soie, the entire edge of which is embroidered with beads in gold, silver, and dull pink. A band of velvet somewhat darker than the underskirt extends down the back of the tunic, and just above the embroidery is a similar band. The sleeves are linceno and reach to the elbow. They show head embroidery and a wide band of velvet. Model from JBRAUD.

Long cloak of champagne colored liberty satin veiled in taupe chiffon. This shows a wide band about the bottom brocaded in velvet flowers of a shade darker taupe. The deep yoke and sleeves are also of velvet brocade. A band of about eight inches wide trims the garment, and there are bands on the sleeves above a wide cuff of gold embroidery. The band about the neck is somewhat wider and is finished with two superb tassels of gold thread and taupe colored silk. Model from WEEKS.

PARIS.—[Special Correspondence.]—It is an empire season. All clothes are of that date; some, of course, more exaggeratedly so than others. If short skirts and high waisted effects are being shown in one place, then still shorter skirts and still higher waist lines are to be found in the next. One can select one's dressmaker according to one's taste for the extreme or conservative following of the mode, or whether one has a liking for gold and silver, lace and spangles, all that is odd and bizarre, or just the reverse.

This year there is an amusing contrast between, for instance, the gowns for evening wear that are being shown by Worth, the most conservative of all French houses, and those seen at the establishment of Paul Poiret, a newcomer in the field of fashion, who has made his reputation by the unusual novelty of his models. At the former place there are gowns in cut, gorgeous as to material, heavy with embroidery, jewels, and classic ornaments, trimmed with priceless lace and wonderful furs, and all having a dignity of style that is especially characteristic of the name of Worth. There are no violent contrasts of color, no queer or unexpected mingling of materials, no attempt at anything to attract attention or catch the eye. Dignity and harmony seem to be what is sought for, and that only.

As narrow skirts and empire and directoire bodices are the fashion of the winter, Worth is showing skirts that are narrow, but not so tightly clinging that walking in them is a danger. Instead, they follow the lines of the figure rather more by suggestion than by doing so actually, and most of them show

a graceful, sweeping curve onto the floor at least, if not in a real train. These gowns Worth veils with tunics of lace, of chiffon, or of netted silks, or they are draped with long sashes tied in the back or caught in front with ornaments that are works of art.

The waists of most of Worth's evening dresses also are shortened sufficiently to comply with what is modish, but that effect is produced generally by folded satin bands which softly envelop the waist from the normal line upward. Thus, while there is the fashionable shortened appearance, in reality these waists are just as long as they were several seasons ago.

Black and white, sometimes combined, sometimes each made up separately, are the two colors that this establishment particularly shows, although there are gowns in royal blue, in vivid green, in all the shades of softest pink, in dashing and stunning brocades, and in all materials and colors, too, that are new and beautiful.

Worth, however, stands for conventionality, and in everything that is shown there that attribute predominates. According to him, to be odd or pronounced is to be bad in style, and to wear gowns and wraps that attract too much attention, except by the richness of their materials, is not done by the patrons of his establishment.

Zimmerman, who is one of the most resourceful and original dressmakers in Paris, is showing another model, consisting of a slimy skirt of some sort of gauze in a delicate pink shade. It is made almost straight, the upper part, which is gathered into the high waist band, being nearly as full as it is about the hem. The bodice is perfectly plain, except for a

shaped piece of fine lace about the neck. Over this, and the skirt as well, hangs a tunic which reaches to the knees in front and almost to the hem in the back. This tunic is of cream white tulle, embroidered over with silver beads and finished with a fringe of the same. On the shoulders where the tunic meets there are some beautiful clasps from which hang long fringes.

As the manikin walks about to show this costume there is a glint of gold about the skirt which is so illusive that it is scarcely to be seen, and this, one is amazed to find, is given to it by a pair of Turkish trousers made of gold gauze, which reach just to the ankle and are finished with tiny frills of gold lace. They take up no room under the gown, are much more oblie than a petticoat would be, and for ball costumes, Zimmerman contends, there is nothing that can equal them.

The reversible cloak is something new in an outside wrap which nearly all the great establishments are showing, and which promises to establish itself as one of the winter's favorites. It is made in various materials, but the shape is generally the same. It is a long, loose garment, which, however, is made shapely by being somewhat curved under the arms. The sleeves are kimono shaped and are moderately long. Both sides of the garment are finished, so that it may be worn first on one and then turned inside out and be equally attractive on the other.

In other words, one may have an afternoon cloak and an evening wrap all in one, and each absolutely unlike the other. It sounds like a cheap and easy way of dressing, but when one or two of these garments are described it will be seen that cheapness is not to be thought of in their connection.

Fancy a gorgeous coat of ermine reaching to the feet, which, although not full, wraps about one most luxuriously. It is perfectly plain but for an enormously wide and long sailor collar of royal blue and gold brocaded satin and velvet. The ends of this collar reach to the waist and are finished with heavy loops and ends of gold cord which form the fastening of the cloak. Presto! one turns the garment, and on the reverse side there is another cloak of blue satin showing a three-quarters of a yard border in gold and velvet of the same shade. There are wide cuffs of the ermine, but the collar, which is huge, is of ermine. It is so perfectly made that no one would suspect that it could serve a double purpose.

This cloak is also made in velvet showing a sable lining, a garment fit for a queen, the color being maroon, and the trimming on the velvet side being gold. In less expensive materials it is to be seen in railine in dark shades, lined with possum, the fashionable fur of the season, and having a collar of the same. Also it is made in soft camel's hair, lined with satin, plain colored or with cashmere effects, in cloth

lined with velvet, and in a number of other combinations, all smart and all tempting to a would-be purchaser.

At present there are many indications that it is going to be a velvet season, for never have there been so many models made up of this material as now. Velvet is fashioned into costumes for the street, for afternoon and for evening wear alike, and in a most extensive range of colors. Chiffon and panne velvet have both been restored to favor and are being used in white and all the pale shades.

At the opening of the Comédie Française some really beautiful gowns were seen on the stage, two-thirds of them being of velvet. One, of white panne, was plain and narrow, showing no trimming on the skirt, which just touched. Over it was a tunic of pale blue lace of a coarse quality, which was worked over in chenille. The shape of this was unusual, being short and wide in front, prettily like a Masonic apron, and hanging in one simple, long, wide panel in the back to the hem of the skirt.

In front the tunic was cut away over the corsage, showing only narrow lines of the lace over either shoulder, but in the back the wide panel started below the neck. Under the arms was white panne velvet, and the sleeves also were of this. The skirt, which was high, was of folds of satin of the most brilliant shade of cerise, dabbed on the left side of the front with a huge rosette.