



HINTS for the WELL DRESSED WOMAN



PARIS—[Special Correspondence.]—A new star has arisen among the ranks of the great Paris couturiers, and one who is likely to overshadow many of his contemporaries and take first place in this stellar constellation. He is Paul Poiret, whose gowns and costumes for several seasons past have been a constant topic of conversation on account of the originality of their designs, the beauty and gorgeousness of their materials, and the wonderful combinations of colors which they display.

Many of his costumes are novel to a degree. They are boldly executed, carried out with the sure hand of a master worker, who, certain of his own genius, does not hesitate to give it material form. Anything that has beauty evidently appeals to him and it does not matter whether he harks back to the days of the Roman empire or seeks inspiration from some later source so that it has lines of grace and eye-satisfying color.

Lines are one of the strong points of most of Poiret's creations, and it may be for that reason that so many of the beauties of the French stage are costumed by him. The gowns must fall in long and unbroken folds, in undulating curves produced by draperies and festooned scarfs, or in the shorter swerves that are wrought by passers, bouffes, loops of velvet, or ribboned knots. It all depends upon the woman who is to



Gown of "Sleeping Passions" Showing a Skirt of Black Chiffon Velvet and Sleeves and Upper Part of Bodice of Ermine. In the Centre of the Back is a Huge Ruby Set in Pail Gold. Model from Poiret

Emotional Gowns the Latest Paris Fancy

By Mary Buel.



Gown of "Evil Thoughts" Made of Scarlet Chiffon Hanging Over an Underskirt of Black Satin. This Has No Lustre to It. The Chiffon Tric is Embroidered Desires on It Done in Black and Gold Silks. These Being of Bats, Dragons, Witches and Other Devices. The Bodice Is of Black Satin, Quite Plain, and There Are Long Cords of Black Chiffon and Sets Which Hang at the Left Side of the Waist. Model from Poiret.



The "Vampire" Gown Made of Black Chiffon with Deep Band of Monkey Fur About the Bottom. Deep Coselet-Top of Chiffon Tric with the Same Fur, the Fastening on the Shoulders Being Green Stones. With This Is Shown a Hat Made Entirely of Monkey Skin Which Almost Conceals the Face. It Is Trimméd Over Each Ear with Rosettes of Velvet with Gold Ornaments in the Centres. Model from Poiret.



"Jealousy Costume" of Three Shades of Yellow Chiffon, One Draped Over the Other and Showing Openings on Either Side of the Skirt Filled in with Gold Embroidery Set with Opals. The Upper Part of the Bodice and Sleeves Are of the Embroidery Set with Stones and There Are Two Bands of Black Velvet Just at the Top of the Bust. Model from Poiret

this or that is a "Poiret color" to give it an immediate cachet. In this respect he is unique in a city where dressmaking is a fine art.

Recently from Poiret's workroom came gowns that have been named by him as showing their especial characteristics. There is a vampire gown made of blackest chiffon trimmed with the fur of monkeys and showing on either shoulder a huge buckle consisting of a single green stone.

There is the gown of "Evil Thought," a brilliant red affair, showing beneath its slightly draped skirt another one of black satin and having on its bodice some touches of black fur and some gold embroidery.

There is a "Rose" gown, what its name denotes, only marvellously carried out with petals and leaves of the flower.

A "Heart's-ase" costume, which is fashioned to represent a single beautiful pansy, and many others which might be mentioned.

There is one gown which is perhaps even more curious than all these others. It is the gown of "Sleeping Passions," why and wherefore no one can tell. It has a deep yoke and long kimono sleeves made of ermine, pure white and of beautiful fur. The neck is cut low back and front, and in the center of the back is a single blazing ruby. The skirt is of chiffon velvet, jet black, and without trimming of any sort. Skirt and bodice are connected only with a seam, and the violent contrast between the fur and velvet is the most striking thing to be imagined.

In cloaks and wraps, too, Poiret shows an individuality all his own, which no one else has. His garments are all long, some dragging well on the floor, and all vivid in coloring.

There is one called the Caucasus model, which is of brilliant red velvet below, trimmed with a band of black trim, while above it shows the same colored velvet striped in yellow. The two pieces of the garment are connected by a band of embroidery twelve or fourteen inches wide. This is done on cloth of gold with occasional raised motifs of gold pampaseneria, and the colors of the background are a mixture of many strong shades, blues, greens, oranges, and the like. About the neck, on the long sleeves, and down the front is more fur, and when the cloak is thrown back is seen a lining of royal purple velvet. It is really a regal looking garment.

There are sunnier cloaks, intended for young girls' wear, soft gray on the outside and a material like pink and white marble below. There are cloaks modeled after some worn by Egyptian beauties of the days of Pharaoh, with quaint devices partly covering the surface of the material. Some are fur trimmed, others have ornaments and stripes of orange design, heavy with metal and stones. All are odd, as it is intended they should be, for while sufficiently in the

prevailing mode to be "in style," they are still unique enough to make them stand out from all other models with which they are grouped.

The skirts of the gowns are all narrow to a degree and any woman who is not stouter herself had better not attempt them. The waists of all are short, some showing the line directly under the bust. When drapery is used it is wound about the figure to make each curve and line noticed, and if there are tunic and over-drapes then they are of the most transparent stuffs.



Gown of "Good Intentions" Made of Pale Blue and Pink Striped Velvet and Chiffon. The Front of the Bodice Shows Silver Embroidery and There Is a Silver Cord About the Waist. Model from Poiret

but on the contrary many of them are most artistic. The inspirer of them has the courage of his convictions and cares not a jot for the conventional nor for what Worth, Paquin, Brocchi, or any other of his contemporaries may be doing. In many respects his judgment is infallible, and in the selection of colors and materials he never makes a mistake. Every particle of material used in his establishment is woven for him, and all of it is soft and supple, while most of it is thin, almost if not quite transparent.

A word may be said of the manner in which these models are shown, and their environment for this is also unusual. The establishment is housed in a superb mansion in the Faubourg St. Honoré, and one enters it through a large and imposing court. There is an entrance hall finished in orange and blue with a wonderful paper frise on the high ceiling of queer leafless trees, rugged mountains, and an orange moon shining down. The electric lights are wonderful, looking like coarsely wrought chunks of glass, semi-transparent, through which shine orange lights.

Where the manikins walk nothing is to be seen but reds, and of most gorgeous shades, carpets, hangings, furniture—all of material as rich as can be obtained. The room, which is enormously large and vaulted, opens out through long French windows into a garden of great size, which one comes upon unexpectedly in the heart of Paris. This is filled with spreading trees, beds of blooming flowers, and there are winding paths. Also there are pieces of statuary, garden seats, and vine-covered trellises where one may sit.

When the day is fine all the costumes intended for out of door wear are shown in this garden, the manikins walking in and out among the trees, up and down the gravelled walks and chatting among themselves as if only upon pleasure bent. It is like a scene in some sumptuous theater where one can sit at ease and watch all the characters in their various costumes playing each her particular part.

The owner and originator of it all is quiet and unassuming. He passes in and out among the spectators, mostly unnoticed, and talking seldom if at all.

As yet Poiret is not much known in America, but his day will surely come, and it is safe to predict that before long

BUTTERFLY DESIGNS IN DRESS.

As a symbol of the evanescence of the passing mode no better object than the butterfly could be found. But whether or not it is a humorous allusion to the fleeting and ever-changing fashions that the dress designers in Paris have chosen it as a hall-mark of their early winter efforts in novelty need not be decided here. Suffice it to say that the butterfly is the prominent item, at present, upon the smartest hats, the most charming dresses, and in the case of any number of ornaments.

A fancy arose for wearing butterfly brooches and pendants made of translucent enamel set with gems, and then, still more wonderful, came the butterfly imprisoned in crystal, and used in various practical and ornamental ways, from a paper weight to a pendant.

Next into publicity came the butterfly's connection with dress, and the new development of the old idea is the phase we are invited to welcome now.

The butterfly is noticeable under the French régime inasmuch as entirely different materials are used for its making. Enamel, tinted horns, gold, silver, and plati-

num, with a setting of precious stones—the obvious means, in fact, whereby the butterfly can be represented are set aside now by lace, fur, and embroideries.

A beautiful hat made of black peau de sole, with a large low crown and a wide and graceful brim, was noticeable.

In the front of the hat was placed a single large butterfly made of tallies ermine bound with black peau de sole, the sole ornament the model boasted. It was a daring but very effective decoration, and the fact that the butterfly was more like a bow than an insect was in its favor.

The incongruity of a butterfly made of silk and fur would have discounted the success of the scheme had too close a resemblance to nature been attempted. It was the suggestion of the beautiful fly that was so acceptable and so convincing, and the suggestion was secured by the shape of the bow, which was like the butterfly's wings, and the pose thereof, which was that of the creature at rest upon a flower.