



HINTS for the WELL DRESSED WOMAN



Paris Promises Complete Revolution In Styles By Mary Buel



Gown of Very Lightly Patterned Lace over White Chiffon, with a Band of White Chiffon to Border the Skirt. Corset Made Gold, Resembling Pearls and Crystal Beads. The Corset to the Waist Line Is Veiled with the Lace. Head Dress of White Tulle, Black Velvet and Two Uprighting Straight Ostrich Feathers. PAQUIN MODEL OF GOWN. HEAD DRESS FROM CARLIER.

PARIS.—(Special Correspondence.)—Just at the moment when every writer of fashions is filled with despair on account of the total and fearful lack of anything new, fresh, and entertaining to put before their readers, comes a rumor that there is to be a complete revolution in styles. Where it comes from, who originated it, what great establishments are in this particular trust, no one seems to know, but right off the reel I pass it on to America as fast as possible.

It is to this effect: That ultra long, ultra small, ultra pointed waists are coming in. That skirts are to be gathered about the hips, draped at the sides, flounced about the bottoms, and in every way embellished, trimmed and furbelowed. That women are again to be called upon to lace themselves into corsets several sizes too small, and that the old-fashioned busk, in which every woman presented an unyielding and ironlike exterior, is to be one of the rivals of the near future. In fact, according to these rumors, the women of fashion must once more take up her burden of discomfort in tight frocks, a plenitude of petticoats, trousseaux which crush and lose their crispness, ruffles that tear without provocation, and, worst of all, that colors are to be so vivid and startling that only those with the most youthful of complexions can possibly bear them.

On this model the upper-part of the cuirass is veiled in lace or chiffon, this veiling ending at the waist line, where it frequently falls over in a blouse effect. About the hips the cuirass is unvelled and suffices there to be unusually slender and rounded it has a tendency to make them too prominent.

The second model looks as if it had been put on as an afterthought to the frock. As a matter of fact, it is made with it and must fit like a glove. It commences two or three inches below the bust and also reaches well below the hips. The novelty of these is that they are made of striped fabrics, the stripes going round the figure, another and perfectly good reason why one should be slight. In evening gowns of white or pale shades, gold and white, silver and white, or two shades of gold are generally used, the stripes being nearly half an inch wide each.

In darker frocks the color itself forms one stripe, the other being something bright and pronounced. I have seen a black crepe de chine model with a cuirass in black and brilliant blue, and another of a gorgeous shade of bronze, of which the cuirass was of dull gold metal striped in orange. It was quite daring, but smart.

Poirot has lately introduced a new material called marble crepe, which is being made into gowns and wraps. The background, of gray, dull but pale pink, or a deep red, for it comes in these three colors only, has a satiny surface and over this a wavy design in a dark, smoky gray tint. It is as near to real marble in appearance as it is possible for stuff to be, and when draped over the human figure the effect is something quite wonderful.

One model seen was gray, with a plain underskirt and a tulle bordered with a six inch band of solid gold passementerie. The line of the waist, which was plain, was marked by a heavy cord and tassel in gold. The manequine who was showing it looked like a bit of marble come to life, and the gown was really beautiful because of its absolute simplicity.

If there is a paucity of gowns, wraps, coats, and the like, there is an embarrassment of riches in regard to hats. They are being shown by the dozen, in silk, straw, flowers, tulle, net, gold, silver, and countless other materials. There are shapes that are small, close, and that fit down tightly over the head. There are others that are fairly broad brimmed and that are caught up sharply front and back, after the continental fashion, and, in fact, they have been named after that period. These two styles, modified more or

less, represent most of the present fashion in hats. Every one seems to think it is to be a flower season and, judging from what one sees now, there is every indication that it will be. There are some perfectly lovely flower hats made up in quite a new way. One that I have seen had a fairly high crown—there really was nothing but a crown to the hat. This was made of heart's-ease, which shaded through many

tones of purple, mauve, and violet. These flowers had long stems and they were fastened by the stems to the tulle frame, but loosely, so that they almost moved as one walked. There was no brim, but there was a sort of frill made of big green leaves, which fell over the hair. Between the leaves and flowers was a twist of bright ruby red velvet with a soft knot at the left side. The hat looked like a huge bouquet of flowers tied with velvet and was altogether original and delightful.

Black and white striped straw is one of the novelties for early spring, the stripes being an inch or so wide and of coarse braid. Red is the favorite color for trimming these, and it is used in bands, rolls, knots and choux. All these hats are to be shaped, the straw being wound and draped, always, however, keeping the lines of the stripes.

Fur, used as it has been on the winter hats in wide encircling bands, has been found to be so becoming that women are loath to part with them, but to retain one's winter hat even in early spring is not to be thought of.

Hats must be provided with pins that match, that is the edict from the great milliners, so no matter what you may have in your collection of pins, it is safe to say that the collection must be added to. Some of the new black hat pins are smart being made of cut or plain jet and in large, stunning designs. There are butterflies, stars, dragon flies—shapes that lend themselves to this purpose, and they are all well made and not cheap looking.

There is perhaps less that is new in lingerie than in other things, for the lingerie of to-day is limited to a combination, a night dress and an underwaist. The combinations are rather simple, because with the present clinging skirts nothing in the way of ruffles, ribbons, bows, and the like are desirable. The newest night dresses have the fashionable kimono sleeves, either quite short or reaching just below the elbow. They are mostly incrustated with lace, and heavy lace is now considered much more chic than the fine ones so long liked. Point de Flandre is much used and Chantilly trims much fine tulle, also point de Venise and a new lace called croponne, which is excellent in design and is said to have lasting qualities. Most of the lace is used in deep yokes, pointed slightly, with a corresponding pointed piece to trim the sleeves. There is not much embroidery, but what there is must be fine and exquisitely worked.

Gown of Dark India Red Silk Crepe, Finished at the Bottom with a Narrow Band of Gray Velvet, Which Also Forms a Facing for the Skirt. The Tunic Overskirt Is of Pale Grey Chiffon, Cut Straight and Showing a Good Deal of Fullness at the Top. The Embroidery Is in Silver and Gray. The Bodice and Sleeves Are Entirely of Embroidery, a Band of Gray Velvet Edging the Pointed Neck and Sleeves. The Belt Is of India Red Velvet with an Odd Shaped Little Pocket Hanging from It on the Left Side. POIRET MODEL.

Gown of Dull Green Chiffon Trimmed with Flourishes of Point Lace. The Lace Forms the Surplice Bodice with a Fichu Shaped Collar of White Mousseline de Soie at the Neck. Sleeves Three Quarter Length of Green Chiffon. Belt of the Same Shade of Velvet Caught at the Left Side with a Dull Gold Ribbon. Hat of Pale Green Straw Trimmed with Lace and Ribbon. FLOWERS. PAQUIN MODEL OF GOWN. HAT FROM LEWIS.

less, represent most of the present fashion in hats. Every one seems to think it is to be a flower season and, judging from what one sees now, there is every indication that it will be. There are some perfectly lovely flower hats made up in quite a new way. One that I have seen had a fairly high crown—there really was nothing but a crown to the hat. This was made of heart's-ease, which shaded through many

Gown of Very Lightly Patterned Lace over White Chiffon, with a Band of White Chiffon to Border the Skirt. Corset Made Gold, Resembling Pearls and Crystal Beads. The Corset to the Waist Line Is Veiled with the Lace. Head Dress of White Tulle, Black Velvet and Two Uprighting Straight Ostrich Feathers. PAQUIN MODEL OF GOWN. HEAD DRESS FROM CARLIER.

It is to this effect: That ultra long, ultra small, ultra pointed waists are coming in. That skirts are to be gathered about the hips, draped at the sides, flounced about the bottoms, and in every way embellished, trimmed and furbelowed. That women are again to be called upon to lace themselves into corsets several sizes too small, and that the old-fashioned busk, in which every woman presented an unyielding and ironlike exterior, is to be one of the rivals of the near future. In fact, according to these rumors, the women of fashion must once more take up her burden of discomfort in tight frocks, a plenitude of petticoats, trousseaux which crush and lose their crispness, ruffles that tear without provocation, and, worst of all, that colors are to be so vivid and startling that only those with the most youthful of complexions can possibly bear them.

On this model the upper-part of the cuirass is veiled in lace or chiffon, this veiling ending at the waist line, where it frequently falls over in a blouse effect. About the hips the cuirass is unvelled and suffices there to be unusually slender and rounded it has a tendency to make them too prominent.

The second model looks as if it had been put on as an afterthought to the frock. As a matter of fact, it is made with it and must fit like a glove. It commences two or three inches below the bust and also reaches well below the hips. The novelty of these is that they are made of striped fabrics, the stripes going round the figure, another and perfectly good reason why one should be slight. In evening gowns of white or pale shades, gold and white, silver and white, or two shades of gold are generally used, the stripes being nearly half an inch wide each.

In darker frocks the color itself forms one stripe, the other being something bright and pronounced. I have seen a black crepe de chine model with a cuirass in black and brilliant blue, and another of a gorgeous shade of bronze, of which the cuirass was of dull gold metal striped in orange. It was quite daring, but smart.

Poirot has lately introduced a new material called marble crepe, which is being made into gowns and wraps. The background, of gray, dull but pale pink, or a deep red, for it comes in these three colors only, has a satiny surface and over this a wavy design in a dark, smoky gray tint. It is as near to real marble in appearance as it is possible for stuff to be, and when draped over the human figure the effect is something quite wonderful.

One model seen was gray, with a plain underskirt and a tulle bordered with a six inch band of solid gold passementerie. The line of the waist, which was plain, was marked by a heavy cord and tassel in gold. The manequine who was showing it looked like a bit of marble come to life, and the gown was really beautiful because of its absolute simplicity.

If there is a paucity of gowns, wraps, coats, and the like, there is an embarrassment of riches in regard to hats. They are being shown by the dozen, in silk, straw, flowers, tulle, net, gold, silver, and countless other materials. There are shapes that are small, close, and that fit down tightly over the head. There are others that are fairly broad brimmed and that are caught up sharply front and back, after the continental fashion, and, in fact, they have been named after that period. These two styles, modified more or