

## Our Paris Letter

THE weather here has taken on a hint of spring and the feminine mind of the Parisienne is greatly agitated over the modes for the "demi-saison"; for what is more difficult to decide than costumes for this time, when the weather is unsettled and the fashions are as yet but arranging themselves in the thoughts of the great couturiers?

The burning question at the present is the tunic, which held its place of vantage for so short a moment and has now given place to the skin-tight skirt for afternoon and the extremely simple little "trotteurs" for the morning.

"On dit" that it must be but a passing fad that afternoon dresses and "pantaloons" cannot remain popular for summer costumes and only the very slightest women can attempt to wear them with success anyway; but here it is, this snaky skirt, while in even the fine overskirts the trimming and bias bands, instead of dipping in front, are sloped to the back.

Happily the extravagantly large hat has become "de mode," and the toque is reigning favorite. White swan-down and marabout are the latest fancy, for they may be worn till late spring, while fur must be discarded earlier. Military fashions are returning—the dashing hussar aligettes, the military collar, the heavy brass buttons, the stiff braided vest.

With the departure of the "cloche" hat the hair dressing has returned to its former state of comparative plainness. Even side-partings are "comme il faut" and the irrelevant curls so much the rage are no longer seen. The peasants may keep their hair.

In fact, the great extravagance has brought about a return to great simplicity. Frenchwomen no longer disfigure their feet with the long-toed shoes of two months ago, but again adopt the natural size. Smartest shoes have tops of antelope or suede and patent leather vamps, while stockings are worn to match the tops.

A gown recently seen, destined for an afternoon reception at the Elysee Palace, was of soft fawn-colored chiffon velvet, the skirt long, plain and very tight; the corsage, high-bellied, of course, was composed of silk fillet lace insertion in the same shade over white and bands of fawn velvet embroidered with silver thread. The enveloping mesh of liberty satin, the girle d'Almeida, was attached upon the side according to the latest fashion, and fell in one end fringed with silver.

With this creation was worn a Magyar toque of fawn velvet adorned with a full hussar aligette in tones of brown, caught at the left side with a small rhinestone buckle.

The costumes described above would be ideal when made up in voile, for the season is now too late for velvet. The silver embroidery could then be well omitted and darned net could take the place of the fillet lace. It is now too late to indulge in such toques as velvet or marabout, but some charming ones may be made of net, and straw toques are increasing in popularity every day.

The Hungarian aligettes are not those feathery affairs popular for so long; they are much stiffer and heavier, and are far neater than the fancy plumes recently worn.

American women never did take up the fashion of wearing shoes three sizes too large, but the colored tops for patent leather boots are extensively worn, and they are really most attractive when the cloth matches the suit. However, the women of France never at any season wear the half shoes that we adopt so early in the spring, and it is for this reason that the cloth tops will never become universal in this country, for we, with our pumps, wear any shade stopping that suits our fancy.

### New Girdles

MOST of the new high belts are finished in one long end with a tassel. This idea is carried out even in morning dresses, voile or pongee, and is becoming to the average figure, particularly as the new semi-princess dress is so much the rage. The belt at present is not fastened directly around the waist line, but slightly above it to give the skirt a very long line in front and on the sides.

Some dresses of light materials are finished in front directly below the gumples in a large bow of the material. This is not unattractive for very slim figures, for it adds several inches to the bust measure. There will be, owing to the present increasing popularity of the gumples waist, a decided leaning toward the very low line of the corsage, for it is becoming to every woman, and the gumples will add whatever is necessary for the sake of modesty. Decolletage, however, can be overdone, and those who wish to keep the pretty gumples in vogue must do all they can to see that it is not abused, for a peculiar thing about fashions is that the moment any one line is overdone a reaction is sure to come.

### Evening Gowns

SO MANY of the new evening dresses show the influence of the position jacket that it has become a very important thing to have lace drapery around the back and hips. One jacket runs over the shoulders and down both sides of the figure almost close to the armholes. It necessitates all of the evening dresses being made with a square back.

The dresses under the jackets are made princess, but many of them hang quite loose in front, and are only held close to the figure by a gold braided belt fastened each side of the jacket and tied in a knot in front, allowing the ends to hang to the knees. To give the necessary severe line and breadth to the shoulders, folds of velvet are used, which curve from the waist line in back to the waist line in front. These bretelles are sometimes as wide as eight inches, so that they give breadth to the shoulders and that small appearance to the waist that the clumsy folds of the coat cannot obliterate.

Lots of men would be worse than they are if they only knew how to go about it.



### Melon Bonnets

BABY caps for spring are made of three pieces, cut like the sides of a circular triangle and sewn together with a fancy stitch or a strip of lace insertion. Sometimes the sections over the face and at the back of the neck are made of dotted swiss, while the middle section is of baby Irish lace. In other caps all three sections are of fine nainsook, but the middle section is heavily embroidered. This new style and brings the joining of the sections just behind the ear, so that whatever face is used as trimming will converge toward this point.

A very attractive cap may be made of allover embroidery using Valenciennes insertion between the sections; and for very plain bonnets pink linen may be used, with a little hand embroidery around the face. This cap is known as a melon bonnet, and bids fair to become the reigning favorite in juvenile fashions.

### A Labor Saver

AN ENTIRELY new transfer cloth has been placed on the market that is indispensable to tailors, dressmakers and in embroidery, both in the shop and at home.

The transfer cloth is placed between the folded material and a tracing wheel run over the lines of the pattern or design, making the marking distinct and accurate on both sides of the goods. It is the most practical labor-saving device invented, and can be used on any material, stripes, checks or any color. The markings are permanent until your work is finished, when they may be easily removed with a brush, leaving no trace and doing no damage to the goods.

### A Novelty for Embroiderers

THE transfer cloth closely resembles the old-fashioned paper muslin and is light gray in color. The tracing left is greenish gray, so that it may be used on black, white or any shade material.

It may be bought in sheets the usual size, being 35 by 27 inches, but special sizes may be obtained on order. Ordinary transfer paper may be used once, while the novelty may be used practically any number of times to trace any variety of designs, and is therefore quite a find for women who do handwork. By its use, smocking, tucking and shirring are made easy, while curved tucks are rendered a simple matter of following a line in plain sight.

## Children's Coats and Frocks From Paris

THE French modistes are particularly clever in designing suits for little girls that will carry out the ideas shown in the reigning fashion, and they still maintain that simplicity of line necessary and appropriate for little tots. In the illustration shown today the single-breasted cut-away jacket, the pleated skirt, the panel fronts, the long shoulder line and the button trimmings are all shown, but adapted to the size and age of the little wearer.

A smart little suit of white or scarlet serge is fastened down the front with

three brass buttons, and is cut with a round hem at the bottom of the coat. The skirt is side pleated and the jacket is trimmed with a narrow soutache braid. The white hat is simply adorned with a bow of ribbon to match the suit.

A more dressy little frock is that of light blue linen, with a gumples of batiste or allover embroidery. It is, in spite of its appearance, very easy to make, and the result is charming. The linen hat is finished with a draped crown to match the little dress.

A suit of plaid and navy blue chevrot is cut in quite the latest style, whether

for mother or big sister. It is made with a very long-waisted effect, and the loose coat is trimmed with small brass buttons. The plaid is of shaded blues, and the cuffs and collar of the jacket are finished in bright green velvet. The basin hat intended to wear with the suit is trimmed with velvet to match the collar.

A pink linen with the minkado sleeves and pearl buttons from shoulder to hem is worn with collar and undersleeves of baby Irish lace. The front of the skirt is finished in a box pleat with the belt at each side, so that the front line is unbroken. This dress is a fascinating design for quite a little girl, and the white canvas hat, with a knot of soft pink ribbon, gives a complete look to the costume.

All of the models given are very simple, and the two little dresses are just enough modification of a Russian blouse to make a distinction between frocks for little boys and girls. Instead of using allover embroidery and lace for the gumples, they may be batiste or tucked handkerchief linen, and if pearl buttons are not used, wooden forms covered with scraps of the dress material may take their place.

The little white suit would be most attractive if made up in some darker fabric, and it would then be far more serviceable, while stitched bands of itself might be substituted for soutache braiding.

The little plaid dress would be a most attractive style for a checked gingham jumper, to be worn with a reef of blue serge, with collar and cuffs of the same. Hats for children of this size are most useful when made of a light material, with only a change in trimming, a bow or a knot to match each costume of the wardrobe.

### Odd Combination in Spring Suits

WHITE, that beautiful and all-ways becoming color, has gone out of fashion, for in the new cloths shown for early spring stripes and huge embroidery dots have taken its place, and even white linen suits will not be worn this year. Of course all of the suits such as have been worn will be discarded for dresses with gumples and cuffs of white lace and Eton jackets of some contrasting color or material. Thus a white flannel skirt will be worn with a striped three-quarter jacket, or a blue-and-white striped linen semi-princess dress will be finished with a coat of dark blue. This new fashion will be very convenient to those who wish to wear the same coat with several dresses, but it is not so becoming as the white of last year.

Some suits are made of the natural pongee, with the skirts of the plain material, while the coats are Eton shape, embroidered by hand in large black dots. The same idea can be carried out in suits of voile, or even mohair, and, at least, if the fashion is peculiar, it is new and smart.

### Huge Designs in Vogue for Spring

FLOWERS for the spring hats are of the most enormous size—huge roses and unnatural morning-glories—while even panies have a forced look to which the real flowers never attain.

It is a most remarkable reversion to hats of some time ago. Such modest blossoms as forget-me-nots, rosebuds and violets will find no place in the fashions of the year, but calla lilies, Easter lilies and hydrangeas will be in great demand.

This same mammoth taste also seems to have influenced the designs of foulards and chiffons, for the season's designs are out of proportion—gigantic, in fact. The little old-fashioned prints have given place to huge bunches of orchids and sunflowers. It takes many tucks and pleats to reduce the size of the designs to human form.

A costume for spring garden parties is composed of a small toque trimmed all round with huge sunflowers and a flit net dress with a huge design of becoming Easter lilies, embroidered in heavy white floss. It looks at a distance like a costume for a giantess, but when worn the effect is original, and good.

Colors on Lingerie Dresses

THE new white dresses shown in the shops have some touch of color in embroidery or lace, but the allover embroidery coats trimmed with lace are pure white. These are very desirable wear in the late afternoon, and, while they could not be accused of being warm, they do add a certain air of dressiness to the toilet.

### AVOIDS TROUBLE.

Rodney—"Do you have trouble with 'shall' and 'will'?"

Dickey—"Nope, my wife says 'You shall' and I say, 'I will.'"

### DISCORD.

Conceded Amateur—"I learned to play the violin when I was eight years old."

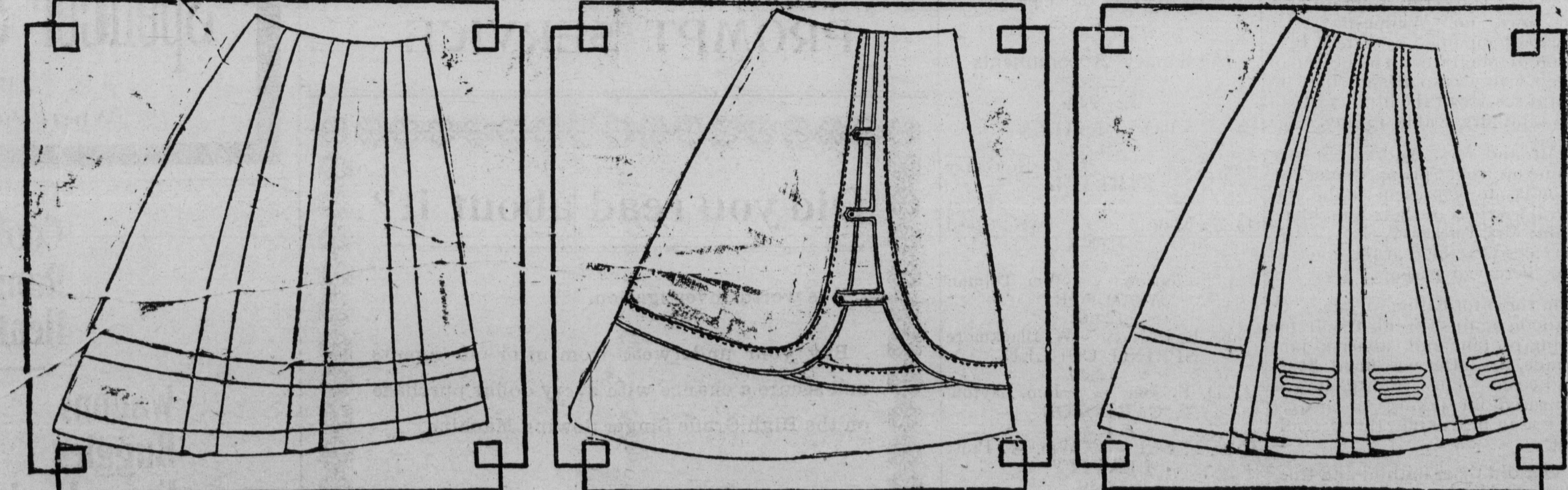
Crusty Professional—"Indeed. How old were you when you forgot?"

### ARTFUL SCHEME.

Mrs. Knicker—"That little Jones boy has such beautiful table manners."

Mrs. Bocker—"Yes, his mother always feeds him at home before he is invited out."

## ALTERING GORED SKIRTS



Line on Straight of Material

Band at Bottom if Desired

Bands Velvet or Braid

NOW that circular skirts have returned with such force to popular favor, those women who have suits and dresses made with the ordinary gored skirts seem crushed with their misfortune. "What shall we do?" they cry. "This suit is too good to throw away, yet how can I disguise these awful seams?"

Three models to hide the old-fashioned seams are shown today; each of them requires the additional purchase of the minimum of material. All of these allow for a circular ruffle.

In the first model the seams are ripped, the breadth nearest the front is turned, two pleats are made of new material and set in, and all are stitched to the hip line. If a circular ruffle finishes the skirt, graduated bands of braid may be used to hide the joining; but the straight lines look better without any break between them, so the second method may be used to better advantage. In this false box pleats of new material, made with the straight of the goods, are laid over the seams and false tucks are made on the hem of the ruffle and around the bot-

tom. This method enables the skirt also to be lengthened both at the bottom and at the top of the ruffle.

A panel effect is added by false tucks beginning close together at the waist line and extending to a curve around the line of the ruffle. The little straps may be added across the front if desired; also the braid around the skirt.

In all of the models shown new material is required. If it is impossible to match the skirt, then some other material may be used, providing it is of the same shade. For instance, in the

first model broadcloth may be used to alter the velvet skirt, or even pleats of taffeta.

In the second, if it is impossible to secure material to exactly match that of the skirt, some other variety may be used in its place.

The third model should be altered with material to match, otherwise the false tucks would look out of place.

Of course, in the question of an evening dress lace or chiffon may always take the place of the dress material. As for the lines of the skirt, the first

and second models are most appropriate for small women, while the third model would have the effect of shortening the figure and is therefore only desirable for a tall woman or a woman of average height. The bands added at the foot of the skirt may be used to lengthen the back, for in some cases last year's dresses were not as long as the skirts of the latest style.

Three other models will be shown next week suggesting ways of altering gored skirts without requiring material to match.