

SKIRTS OF ALL KINDS.

WHAT THE POPULAR SKIRT LOOKS LIKE.

A Quasi-Afternoon Gown and a Desirable One—Bodies that May be Made at Home—Flowers Restored to Favor—The Modistes' Latest Creation.

The skirt is the all-absorbing topic of the day. No one can make up her mind whether she will have a new-fashioned bell, a round skirt, a skirt daring well at the edge or a gathered skirt. And those that have skirts of last year, too good to throw away, which they are trying to make over into something more modern, are in despair; for last year's bell refuses to be remodeled. Alas! there isn't enough of it

Strange to say, immediately a thing goes out of style it becomes distasteful to us, and we instinctively turn away from it; but no sooner does a new mode appear than we give it all our admiration, affection and regard, no matter how scornfully we may have repudiated it a few years ago, when its glory faded before that of the new star which arose. For a striking illustration of this truth, turn to the present unique and wonderful fashions.

But no matter what we thought of them last year or the year before, we welcome them now, and take them all without a word of questioning. For instance, what would you have thought last year of such a dress as this?—vignette, pale-colored, falling over a black velvet skirt. The vignette flares well, is embroidered with jet all around, and is cut up in great round scallops at the edge. Extraordinary breadth of shoulder is formed by cream lace flounce-

ored chiffon, the shade your complexion is pleased with, of course, and tuck it on to your yoke leaving a big heading standing up. Then gather the fullness together once more at the belt. Make your sleeves very



RUBY VELVET AND LACE.

short, just big puffs, and your bodice is done. It will give you an infantile, bewitching appearance, it is so exceedingly babyish. Or, if you have a bodice that needs freshening, make chiffon cape to slip over it. The cape doesn't fasten at the neck, but slips down and fastens at the top of the low corsage. These are very soft and pretty and quite inexpensive. Oh, such beautiful dresses I have been gazing at of late. They're all coming out very soon, and I've been permitted a peep at them. Society is in full swing, and every great dress maker is turning out some exquisite gowns. They must never offend by making two alike, and it is no easy task to create for so large a number of exacting women. But it looks as though they would not fail. I had not the slightest doubt of their success as I touched with almost reverend fingers those exquisite garments.

There was one of pink gauze, lightly embroidered with silk dots. The skirt was draped to some little extent and bordered at the foot with two broad bands of roses, separated by a fine plaiting of pink chiffon. The bodice was the prettiest part of it, however, for over a plaiting of chiffon which formed a berthe were laid two thick rows of the same pink roses. One lay right against the low-cut neck, the other a little below, but curving up on each side, finally touched the upper one on the shoulder, so that the plaiting could fall loosely. Then over the roses, starting at the top band and running down to the waist, were two full rolls of plain chiffon, which widened as they fell, and eventually disappeared under the arms, melting into the fullness of the waist itself. This little corselet was the chief charm of the dress, and added the youthful appearance necessary to a very young girl was to wear it.

Blossoms seem to grow in popularity on both gowns and bonnets. We discarded them for a little while at the beginning of the season, but have discovered that there is nothing that can replace them. The lovely petals have a way of slipping with sweet grace into just the right spot. We need never arrange them, as we must do with ribbon or lace or velvet; they simply fall into their places of their own accord. So that all of the latest evening hats and a great many others, too, for dress occasions, are plentifully adorned with blossoms. Velvet ones, of course, are the favorites, for their colorings are so rich, and the petals are so soft and natural.

But I must finish about my dress. The next one that excited my admiration was of palest green silk, white chiffon, white velvet ribbon and pale green ribbon; black lace, black velvet and jet, and all these various materials were combined in most pleasing fashion. The pale green silk predominated, of course. The black lace was observed in three little flounces at the feet, in deep flounces below the shoulder puffs, and in another deep flounce around the decollete corsage. The white chiffon formed a ruche above the black ruffles on the skirt, a finely gathered bodice and big sleeve-puffs. The jet united the white puffs and the lace sleeve-ruffles headed the full slanting black velvet ceinture that started under the right arm and ended at the waist line on the left, and hung in deep fringe on the lower edge of the same ceinture. The white ribbon joined the green ribbon, and together they stood out in a small bow on each shoulder, in another on the right arm, in still one more on the right side of the bodice, and finally in one of great length at the left side, falling from the velvet. Is your imagination equal to the task of adjusting these details and constructing a beautiful gown therefrom? If not, gaze upon the pictured whole.

One more gown, and—as the minister says, and as the people often hear with a sigh of relief—I am done.

This one is for a stately matron, and is made of velvet of rich ruby hue. The gown, of princess cut, opens wide to admit a black lace front cut very low, and filled in above by a fichu of rare, creamy lace. Little puffs of the same lace are on the shoulders. The full sleeves are caught in twice by plain bands, and then allowed to fall freely. A loose gauze belt in front disappears beneath the ruby velvet at the sides. Tiny beadings of gold run down the sides of the velvet and a full ruche of black gauze covers the neck.

EVA A. SCHUBERT.

A Story About the Pansy.

A pretty fable about the pansy is current among French and German children. The flower has five petals and five sepals. In most pansies, especially of the earlier and less highly developed varieties, two of the petals are plain in color and three are gay. The two plain petals have a single sepal, two of the gay petals have a sepal each, and the third, which is the largest of all, has two sepals. The fable is that the pansy represents a family, consisting of husband, wife and four daughters, two of the latter being stepchildren of the wife. The plain petals are the stepchildren, with only one chair; the two small gay petals are the daughters with a chair each, and the large gay petal is the wife, with two chairs. To find the father one must strip away the petals until the stamens and pistils are bare. They have a fanciful resemblance to an old man with a flannel wrap about



THE GOWN OF MANY COLORS.

around the hips: there is no way that we can add the necessary fullness. In this age of growing hips the old bell finds no place, and must either be worn bravely as it is, or else be discarded forever. The new skirts have even a little fullness in the front and considerable over the hips and in the back. Anyone that has studied the art of dressing well knows that a line in this important garment will often make or mar a costume. An ungraceful fold will effectually spoil the whole; therefore watch your skirts, be sure they fit, be sure they hang well, and above all be sure their length is uniform. So many women wear gowns of uneven length, and nothing is

ing falling over immense puffed sleeves; the flouncing meets in a point at the waist, and inside it run black velvet revers up even to the back of the collar, where they meet. Inside the revers a pretty lace fichu is modestly crossed and caught with an old-fashioned brooch, and outside the revers falls a short fur boa. The flare at the shoulders and the flare at the bottom of the skirt are brought out more strongly by the close clasping velvet belt. Quaint? Yes, it is indeed. And pretty? I think so. Do not you?

Here's a tasteful visiting gown, if you are in need of one. Dull gray chevrot is the material for the front part of the dress; but the entire back, skirt and bodice are all velvet, of a rich red brown shade. The corsage is plaited in front into a point, and has a velvet flounce in big waves falling



FOR A VERY YOUNG GIRL.

more positively displeasing to the artistic eye than a jerk here or a sudden drop there, where all should be harmonious graceful slope.

Even in these days of outh and startling combination it is possible to be artistic. Woman is allowed more freedom in this regard than man, it would seem, for she may depart considerably from the laws laid down by the great modistes and still incur their disapproval. She may select what she will from the many prevailing fashions and combine them to suit herself in a quieter, less obtrusive way, and the result will be at once original and pleasing.

over each shoulder, and then continuing down the bodice, widening out as it descends, and falling after it passes the belt in long points over the skirt. At the foot of the skirt there are two bias folds of the same dark velvet. The sleeves are very pretty, first plaited down from the shoulder quite flatly, and at the elbow starting out in great loose puffs, which are immediately drawn in again, however, beneath tight cuffs.

Don't you want to make a lovely evening bodice all yourself, one that you can wear with plain skirts? Well, then, take a piece of fine guipure lace, and made a deep square yoke for both the back and the front of your bodice. Then take delicately col-

his neck, his shoulders upraised and, his feet in a bathtub. The story is probably of French origin, because the French call the pansy the stepmother.

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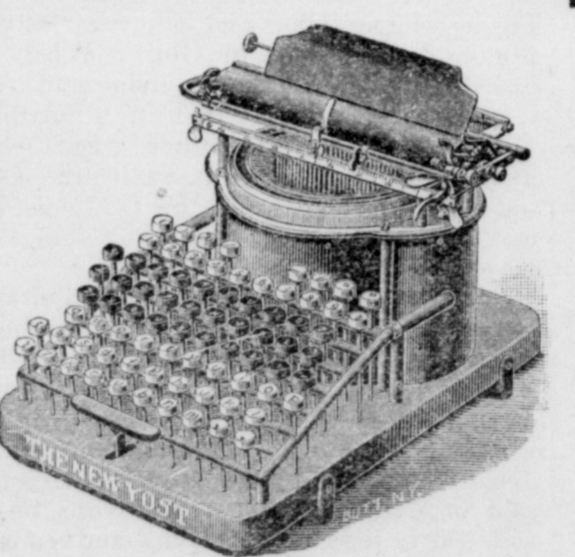
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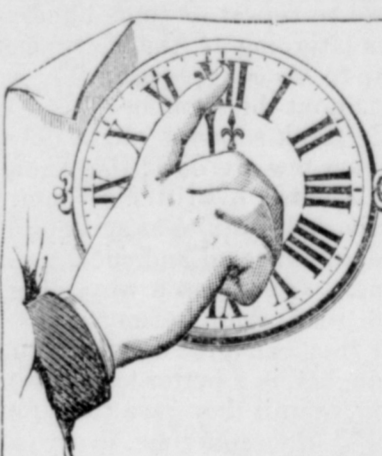
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