

TIPS FOR THE FAIR

Something About New Cycling and Tennis Gowns

PICTURESQUEEES OF GOWNS

In the Park and On the Green Lawns of Newport—Summer Studies of Streamers and Other Things.

There's a great amount of bicycling in the park, along the Riverside drive and on the Staten island and Long Island country roads this spring, and it becomes increasingly evident that the question is settled in the affirmative whether women will or will not take to the wheel. Convenience and common sense have won a decided victory over



A STUDY IN FRESHNESS.

conservatism, and so it is not the decorous but clumsy tricycle nor the so-called but heavy tandem which has found feminine approval, but the easy-running safety bicycle.

There is a young girl, daughter of a house without mention of some member of some one of whose branches a well-conducted and intelligent New York press would balk and choke and absolutely refuse to run off either morning or evening edition, who rides in the northern by-ways of the park before nine o'clock nearly every morning in a dark blue cloth frock that is strikingly pretty with its three overlapping skirts—for here the latest freak of the spring fashions comes into play handily to screen the intricacies of a practical bicycling costume's inner machinery. Each skirt is edged with a roll of ermine silk, and the triple draperies belong to a Russian blouse of dark blue silk, belted in Swiss shape, with many bands of narrow ermine ribbon fastened together with little steel buckles. Over the blouse, for the May sun doesn't give out much heat while the morning is still so young, she wears a dark blue cutaway jacket with flaring collar and yoke cut all in one piece, and reverses faced with ermine. Her hat is a dark blue sailor of coarse braid, with broad flat brim and low crown, and trimmed with ermine and white striped satin ribbon tied in a bow, about a handful of ermine fox blossoms on one side.

You can always tell a woman's wheel, if by no other mark or token, by its huge bunch of bright ribbons knotted somewhere in front and making up in some subtly mysterious manner for the hat streamers the bicyclist is forced for the hour to forego.

There are yellow ribbons on the wheel of a dark, bright-eyed girl who has been for a short time the guest of Mrs. Cleveland. The wife of the ex-president does not herself ride, but she has been seen walking beside her friend in a dark green princess robe that made a pleasant contrast enough with a cinder gray of the bicyclist's attire with its narrow bourette border in lighter gray, its overlapping seams tailor-stitched and buttoned with flat tailor buttons all the way from waist to ground, its open center long and sloped away on the sides, and its folded, rest of the pale cloth embroidered with stemless daisies with yellow centers. Practiced wheelmen will hardly approve of the bunch of lace and yellow ribbons at the throat, and yet if only an outing dress is dustproof as to its essentials it cannot afford to be indulgent to itself in details.

The hat of the cinder gray girl is a small, curiously fitted, gray chip, with



ON A CROSSING.

stiff upright bows of yellow ribbon and yellow and white daisies. There was a great opening up at Newport for the Grosvenor wedding, and the smooth-shaven lawns under the deposed and the splendid white magnolia trees saw some piquant, fluttering tennis costumes. One gown I remember was as effective as any that has made its appearance this season. You would not think it when told that its material was a pale, putty-colored flannel, made with that peculiar "corset" skirt which is narrow about the hips and flares at the bottom; but its attractions began with its girle bodice of old rose ribbon lace over a waist of pale yellow green silk, which was smocked into a short round yoke and had yellow green sleeves smocked into deep cuffs. Old rose platings and a gray rose-colored cravat finished the neck and were themselves finished in effect by the little, flat, putty-colored sailor hat with its yellow green ribbons and bunch of rose-hued carnations. Almost as original and quite as pretty was a brown muslin frock which dis-

ported! Had the hollow part of an outfit day with blazing beds of red and yellow tulips in the grass beyond, to draw the eyes to it in their journey toward the color splashes in the background. The brown tulle dress had a short-waisted russet and cream-colored plaid bodice, with a big, soft yellow silk sash tied in the style of those worn by Japanese women.

Wherever you go you cannot help making studies of streamers. It is many and many a year since such long, broad and bright banners have been sung to the winds from our heads and our necks and our waists and even from our slipper ties. I do not know that such hat strings have ever crossed my vision, unless it be in English country inns of rainy mornings, when I have been reduced to the non-sensational amusement of turning the leaves of souvenir volumes eulogistic of the (some time) young Victoria, and noting the huge posies, flowing veils, wide ribbons and vivid colors the girl guests and the ladies who, generations ago, waited on her pleased themselves by indulging in.

On Broadway this afternoon you might have thought you were looking on at the wreathing of the Maypole. Just in advance were two women with wide pink hat swathes that drooped below their hips. Beyond them was a thin blonde girl, whose floating blue attachments whirled themselves round under the right arm and were fingered furtively and perhaps not improved by the nervous handling of the stalwart young man who walked with her. Still in front of this couple were narrow, smokelike watered black ribbons, and approaching from the opposite direction were yellow ribbons too many and too fresh to count, whipping and snapping in the breeze and threatening to twist and tangle themselves with passing white ribbons. The panorama was enlivening, but could not, to the furnishers of the show, have been comfortable.

The summer fashions concern themselves much more sedulously than has been usual with backs. The dominance of the streamer is in part a tribute to the rising importance of the back. The prevalence of Watteau folds is another testimonial to the newly felt necessity of "pandering to the better element," that is, of recognizing the claims of the less assuming side of the feminine anatomy. Many of the early summer wraps, with their long, graceful, jet bequeathed plaits depending from the neck to the ground and their great, but-like wing sleeves of lace, are much more gorgeous objects from the rear than from the front view.

The new capes are curious and interesting objects, cut with an economy of brain power which cannot too highly commend itself in this age of rush and fret and nervous exhaustion; quite on the model of the fashionable skirt or petticoat, very scant about the throat and flaring below the waist on the approved pattern of the umbrella or the bell. They reach, when they are worn by a woman who dares the full length of the fashion, below the knees, and sometimes with their deep rain or looped fringes of jet, pearl or gold beads they reach the ground, and would lie upon it



A BACK VIEW.

were it not for the cross train which kindly takes the brunt of the battle with the pavement.

When dress is as fantastic as it is this spring it keeps the eyes always well opened, and occasionally they are rewarded by charmingly picturesque spectacles. There was a girl on a crossing this afternoon who picked up her apple-green summer silk with an air that was worth as much as a sight of her gown. It was a pretty gown, too, patterned in shell pink anemones, and fashioned in princess shape, with a plaited back and a deep hip girde of vandyked Irish lace running round the front and matching a deep vandyked lace flounce at the bottom. It had high sleeves, with slashes of shell pink velvet and broad lace forming wide flounced cuffs from the elbows, and it had a deep vandyked lace collar at the throat, and was worn with a hat of white Irish lace over a transparent frame and trimmed with apple green ribbon and pink anemones.

If I have room for a tea gown I certainly have room for nothing more. The one I wanted to give you is a hint of was of black watered India silk, with stems of blue forget-me-nots scattered over it, and held in some sort of coherence by narrow blue running ribbons, catching thus together and spreading bows and ends everywhere. The gown was cut as a princess robe, the fronts caught back with ribbon knots over pale blue crepe, with a folded belt of black silk fastened by a long paste buckle. Frills of the delicate blue crepe finished the V neck and from under them started flax frills which made the crepe-like sleeves. ELLEN OSBORN.

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