

EASTER WEEK WEDDINGS

BRING OUT SMART TOILETTES



A Parisian Creation in Black and White



A Superb Reception Costume of White Lace



The Medieval Gown has its Arms Bag

White Mohair Dress with Rat-tail Trimming

FINE feathers, tradition tells us, make fine brides; but upon contemplating some of the wonderful frocks in process of preparation for Easter festivities, one is convinced that the dressmakers make even finer birds.

Half a dozen important weddings always occur during Easter week, and these occasions, almost invariably taking place during daylight hours, bring forth the very pick of spring sartorial creations for street wear. Easter weddings are of course the social events to take place in town before the beginning of the summer exodus and even they are crowded into a week of busy preparations for flitting to Europe and other spots more salubrious than New York in the dead season. Spring and autumn brides who have country homes, or who can borrow or acquire country homes temporarily, press them into service for jolly out-of-town weddings; but Easter is apt to be bleak, muddy and showery in the country, and the April bride wisely prefers the comfort and smartness of a ceremony in town where, by reason of spring skies overhead and sun-dried asphalt underfoot, and hosts of flowers everywhere from accommodating florists, spring seems to come earlier than out in the open country.

Every Frock is Conspicuous.

Nowhere does a fine frock show itself to better advantage than when its wearer trails up the aisle at a big church wedding. There is no crowding, each daintily-dressed somebody is escorted to her seat by a solicitous usher, and for a brief space her frock is the cynosure of all eyes. Of course, the bride's relatives are chiefly interested in the bride; but dear, particular 500- or rather 400, to be Knickerbockerish—friends are interested in each other's frocks. And as for the dressmakers who have wormed a way into the gallery, and the busy fashion reporters, who are accorded vantage points of observation, the procession of spring costumes is pregnant with interest and promise.

A Season of Rich Colors.

No spring in the memory of the writer has brought out such marvelous and beautiful costume effects as are being seen this year. The new modes lend themselves to sumptuous handling and fabrics and trimmings displayed in the shops, as well as those shown for selection at the importing dressmakers, have a richness and elegance unparalleled in the history of textiles.

The new dress goods, for example; the clinging, satiny crepe metors and crepe charmeuse; the exquisite cachemire de soie, a blending of silk with light wool; the chiffon broadcloths, satiny in luster and capable of most graceful draping possibilities; the dainty, permo finish fabrics in new, soft colorings; not to mention all the lustrous pongees and smart new foulard silks which will be very popular—there is no end to the choice in fabrics, and each seems more attractive than the last.

And the colors! No familiar and ordinary blues, pinks and greens, but ineffable and elusive tints which no pen could do justice to. There is ashen of roses—a faded rose shade which promises to be the spring favorite. There is pewter gray, with glinting high lights; there is gentian blue, like a baby's eyes, starry night, a deeper blue with a greenish tinge; there is a new reseda green, like the old shade veiled by a delicate film of dust, and there is printemps, a green like young leaves on May trees. Petunia is the leading pink shade. Begonia is a bit deeper. Then there are the queer, daring colors which French dressmakers love to introduce in surprising harmonies of effect—deep jacinth purple, scarabae green, flamant red, truly like flame, and fion, a bilious mustard-like shade all by itself, but truly ravishing as introduced into a dull brown costume by a French master hand.

Even Gowns Must Match Now.

The one-tone effect is to be a strong feature of spring dress. Not

only are trimmings and laces dyed to match the frock, but shoes and stockings, hat, parasol—even gloves must be in the identical shade. As this is difficult to accomplish with kid gloves, silk gloves will be more worn than ever before with ceremonious gowns, and indeed some of the new silk gloves are quite as costly as kid would be. They come in all the new colors to match spring fabrics and the wrists are beautifully embroidered in floral patterns and in cameo, or jeweled effects.

The Waist Line Comes Back.

One important point that will be settled for the anxious dressmakers in the church gallery will be the promised descent of the waist line from the armpits to almost a normal position on the figure. The high empire skirt, with its little bodice coming just below the bust, will probably be seen all through the summer, for this style has taken a strong hold and many of the ready-made frocks and suits are along the empire lines; but the very authoritative costumes, those that come from the not to be disputed style creators of Paris, are beginning to show a much lower waist line and no woman of wisdom will have an expensive fabric made up in abbreviated bodice fashion unless she reserves material for another waist for next fall.

The lines of the new frocks are still long, clinging and scant; the skirts still trail gracefully about the feet; sleeves are still long and tight; but the lower waist line changes the silhouette of the figure and makes it—as many women and most men think—more attractive than the more or less artificial directoire type.

The Smart Frock.

One of the noticeable style features in dressy wear for spring is the handsome coat or wrap which accompanies almost every one-piece frock. Sometimes this wrap is in the shape of a knee-length coat or hipless, semi-fitting lines; and sometimes it is a gay little mantle, or—as the Paris maker styles it—a manteau. These manteaus are not always of the frock fabric, being often of crepe and even chiffon or other transparent material; but in color they always match the frock exactly.

Miss Maude Adams, in "What Every Woman Knows," wears two most exquisite manteaus. In the third act her frock of reseda green voile, cut so simply that it almost severely emphasizes her willowiness, is matched by a big-plumed hat and a loose manteau, both in the reseda color. The mantle is made of crepe de chine and the sleeves are wonderfully graceful and are formed of yards and yards of fabric, clinging about the shoulders but hanging very loosely at the bottom. In the last act Miss Adams enters in a snow white manteau which has the same graceful fall from the shoulders and which, when thrown back, reveals a white frock built as simply as the green one.

A Typical Wedding Costume.

Another charming reseda costume, this time combining a pretty cloth frock with a long dressy coat, is ready for an Easter week reception. The frock is a one-piece affair, following the outline of the figure closely and trailing only slightly around the feet. The sleeves are of tucked

chiffon matching the cloth in color and the upper part of the bodice is entirely covered with a little bolero of reseda net on which are appliqued motifs cut from the cloth, the edges of the cloth pattern being followed by a line of silk cord. The bolero is rounded out at the neck and a narrow tucker of chiffon finishes the top of the bodice, which, like many of the smartest frocks this spring, is collarless.

The coat is a straight, hipless model, coming to the knees and fastened across the bust by three silk-covered buttons. Touches of the net applied with cloth motifs, decorate the upper portion of the coat. This trimming of cloth or net, with an outlining edge of cord, will be much used on spring gowns and is a very rich and effective garniture.

Rat-tail embroidery or braiding is a new trimming which has just come from Paris. Rat-tail braid is rather

hard to get in America just yet, though a few of the best shops are showing it. It comes in white only, however, and dressmakers on this side who use it have to have it dyed to match frock fabrics.

Another New Spring Trimming.

A rat-tail embroidered frock is shown in today's illustrations, and to match this pretty French frock there is the inevitable long coat to the knee, this coat not appearing in the picture. This costume is of cream white mohair—a fabric this year classed among the elect materials for dressy wear; and as will be seen, the lines are most simple, with crossed surplice fronts over the bust and a fastening arranged down the side, or under-arm seam.

En passant, this opening at the side is one of the latest Paris fads. Many of the new frocks have skirts cut in two breadths—front and back, the very sloping side seams giving sufficient fullness, and the plain front and back lending a look of flatness to the figure. Little trotteur skirts of serge and linen have hip-deep yokes buttoning down one hip, a straight buttoning being set to the lower edge of the yoke. But this is a peep at the tailored styles which belong rightly in another fashion talk, so to return to wedding raiment and the rat-tail frock once more!

This rat-tail braiding covers the

surface of sleeves and gumples much more closely than the more wiry soutache could be made to do, and gives an exceedingly rich effect. The braid, which is in reality a heavy silk cord, may be turned and twisted to heart's desire, and it is very easy to sew on.

A Medieval Style Feature.

At the front of this dress is an ornament of cords which represents one of the style features of the revived medieval mode now prevailing in Paris. All the American dressmakers are agog now over the possibilities pro and con, of this new mode, and, of course, Easter costumes will settle the matter so far as this summer's American styles are concerned. Most of the medieval details are borrowed from churchly dress. Vestments of all sorts—surplices, tunics, stoles, tabards and the like being incorporated in up-to-date gowns, with rich touches of embroidery and jeweled ornamentation. From the monks of the middle ages come also some of the style influences; for one thing, the scourge, represented by this ornament of cords on the white mohair frock; and for another, the arms bag shown on the little one-piece gown in another photograph.

The Money Bag on Every Frock.

The little arms bag has taken the feminine world by storm and every

dressmaker expects now to be asked to furnish a money bag to match each frock sent home. In medieval times the arms bag hung at the side from jeweled chains or—in the case of the monks—from stout cords passed around the waist. Elizabeth of Hungary wore such a bag, in which she carried pennies for her poor and costumes for Marguerite in "Faust" invariably have the little embroidered bag hanging from the belt.

A most exquisite reception gown for April wear is of cream serge embroidered in golden brown silks and at the side hangs a delicious little money bag of cream chamois worked in gold threads and hung from a chain of lapis-colored stones. Of course in the money bag will be carried only a few coins, for the loosely-fastened pocket is scarcely a safe receptacle for money.

The costume on which the arms bag is shown is authoritatively medieval, for it hails straight from Paris and shows all the hallmarks of this new-ancient mode; the long basque-like bodice coming to the hip, the skirt, pleated from the hip down and the tight sleeve to the wrist.

A Black and White Costume.

There is an old-fashioned tradition which pronounces all black in bad taste for a wedding, which is supposed to be too joyful an affair for somber colors. The charming black and white gown shown today, however, is anything but somber and this costume was built especially for a spring wedding, and is, in fact, to be worn by the prospective mother-in-law of an Easter bride. The gown is of white satin and over it is draped black chiffon in a graceful arrangement of folds, caught at the knee by a cachabon of black jet. Another jet cachabon catches the rare lace which forms the little bodice, and a white hat and parasol complete this dashing "maggie" costume.

A White Lace Frock and Coat.

Another rich costume which will be

worn by the mother of an April bride is of white lace, coat and princess frock being built of Renaissance lace mounted over white chiffon cloth. The coat is bordered all around with a satin hem, which helps to preserve the correct coat lines and gives a smart, tailored look to the garment.

THE CRETONNE CRAZE.

Shop window decorators seem to acquire cretonne fever in the spring. It may be that there are women who fancy being overwhelmed in their resting hours with roses rampant not only on ceiling, window curtains and bed coverings, but also on the furniture around them—but one wonders! Heaped with flowered cushions and of course, the gray little bouidoir hung with dainty chintz draperies is delightful, but how about it when the head and foot of one's bed, one's dresser and even one's writing desk are covered with befowered fabric? The cretonne windows in shops, however, give many helpful suggestions for the furnishing of summer cottages and bungalows, and if the enthusiasm of the decorator can be evaded really charming effects may be contrived from the new chintzes at very little outlay of money.

SEALING WAX IN A NEW USE.

When you receive a box of violets or orchids now the official lookings seals which decorate the fastenings are proof positive that no modding fingers have explored your flowers en route. Florists have suffered serious losses in past seasons from pilfering errand boys and express carriers, for the nature of a floral gift precludes the recipients having any idea of the intended size of the offering. The convenient little dabs of sealing wax solve the problem of gift delivery when the wax is in a dainty color that blends with the box wrappings; the seals are really an attractive addition to the floral gift.

FLORAL FAVORS for EASTER FUNCTIONS



Candy Box Decorated with Flowers

Quaint Wedding Procession for Bridal Luncheon

EASTER morning breakfast favors are more than ever novel this season, and as the entertainments are generally given for or participated in by the children the greatest ingenuity is expended in developing designs showing all the familiar domestic animals harnessed with bright ribbons and wearing wreaths of flowers. The pure white woolly lamb is particularly popular at present and is utilized to draw basket chariots laden with flowers and fruits and confectionery. One of these designs shows a miniature victoria of lacquer, with a flower top, driven by a liveried coachman and drawn by four white swans. Fairies play an important role in the favors

designed especially for children's parties and many of them are really doll works of art with rolling eyes and movable limbs that work by inward mechanism, and with frocks and wings sewn with imitation gems. They dance on flower candy boxes. For the children's breakfast there are scores of favors which include eggs, some of them of heroic dimensions, drawn by ribbon-decorated harnessed rabbits, swans and tiny fluffy chickens, and having practical covers brilliantly decorated with rich colors, gold or silver outlined. These, of course, are confectionery and cake boxes as well as charming souvenirs.

Stunbonnets of muslin, embroidery, liberty silk and crepe paper, decorated

with artificial flowers and ribbons are used as supplementary favors to be donned by the young feminine guests as soon as they are seated at the table. Another novelty is the clock case of forget-me-nots, violets and rosebuds, mounted upon pasteboard and holding a small timepiece of the dollar variety, which is a genuinely useful remembrance after the flowers surrounding it have lost their pristine freshness.

Sometimes the centerpiece of the children's Easter breakfast is arranged to represent a pond, fringed with aquatic flowers and having water lilies floating upon its surface. Each young guest is provided with a flower-tipped fishing rod and draws

from the pond one small gift, usually a tiny bar pin or an inexpensive gold ring.

Fishpond centerpieces are also employed for bridesmaid's luncheons, in which event rather large paper or silk flowers are used for the borders, as in the center of these must be hidden the bride's souvenir bracelet, ring or pin. Again the flower border remains intact and when the coffee is served each guest draws a lily pod from the pond and finds attached to it a small box containing a pretty favor.

For a young girl's luncheon there are charming little boxes of white satin, standing on flower trays and when the lids of these are lifted the guests find a daintily embroidered cobwebby handkerchief or a similar trifle. Another practical favor, which also serves as a table decoration, is a silver-mounted sherbet glass standing in a cup formed of a single huge rose or of many small exotics.

When garlands of flowers are used to decorate a luncheon table they are distributed amongst the guests as the cloth is removed just before the coffee is served and the wreaths are worn about the neck or upon the head during the remainder of the entertainment.

Easter tea table favors are in the form of a miniature slippers, trays and baskets of satin or tinsel paper, elaborately decorated with small flowers having gauze or jeweled studded petals. These are used to serve as individual sandwich, cake and confectionery receptacles, and the guest is expected to take away her entire collection.

Favoring favors are the daintiest affairs imaginable, and in them orange blossoms play a leading role. For the cake box there are innumerable fancy shapes, notably the heart, which rests upon a mat of orange blossoms and has a deep, overlapping lid of satin, which may be lifted by means of a single small blossom attached to its center.

Fridge books, distributed to each guest, are of white satin bordered with tiny crepe paper flowers, and when open reveal the names of the high contracting parties and the date on which the ceremony was performed. On an opposite page are inscribed the names of the wedding attendants.

Another form of the bridal favor is the white satin calendar with the

date of the wedding ringed in gold. This is enclosed in a pair of silk ivy leaves and may be suspended from the wall by means of a green cord, resembling a slender vine.

Bridge dinner favors are in the shape of squares and oblong wicker basket decorated with white ribbons with delicately-tinted silks and fitted up with a needlework outfit which leaves room for a pack of cards. Eminent practical are the bridge bag favors of colored silk, sewn over with real or artificial flowers and distributed to the guests as the game is about to begin. The bags are so substantial that they may be used for a long time after their flower trimmings have fallen away.

Cottillions have become one of the most expensive forms of entertainments that a hostess can undertake simply because of the extravagant prices paid for the favors. One of the most artistic effects is known as the "Faust Garden." In this the interior of the ballroom is decorated with ribbon-tied American Beauty roses arranged in clusters which, during the course of the figure, are distributed as favors by the "Faust" who leads the dance.

Mandolin, banjo and zither favors are practical—and sometimes very costly—instruments decorated with vines, flowers and ribbons. Sometimes there are miniature harps of skilled wood and wire entwined with flowers and trimmed with ribbons, or violins with flower stems and bows. Flower-trimmed straw hats are extensively employed as favors and worn by the girls during the figure in which flower-wreathed soubrettes are given to the men. Flower boas, tied with ribbons, make fascinating pretty favors and usually precede a figure in which befowered and ribboned shepherdess crooks or director walking sticks are distributed. Ribbon and flower harnesses make the popular driving figure picturesque, and in connection with this is occasionally used the florally decorated beach chairs or the Japanese kahuna, familiarly known as the "gin-ricksha."

So successful is a wave-power motor, the invention of a Pittsburg man, at Atlantic City, N. J., that it is to be tested by the lighthouse board with a view of furnishing power to generate electricity.