

IN LINEN AND LACE.

Pretty Gowns for Trips to the South.

MUCH EMBROIDERY USED.

Features of the Season's Costumes for Evening Wear.

All Grades of Linen Used for the Fashionable Frocks—Models Dainty and Prices High—Shirring and the Bolero Still in Vogue—New Ideas About the Trimming—Shirtwaist Gown Likely to Be Revived—Prevalence of White, Even in Evening Dress.

Fashion has held her winter session. It is now practically at an end, and anything prospective in the way of winter dress receives very little, if any, consideration. That it has been a full and busy session goes without saying, since there are convincing evidences on every side.

One glance at any assemblage of fashionably dressed women is positive proof that the fashionmakers are more actively

at work than ever. But winter modes have had their day and gowns for the South are the thing now.

Genuine summer gowns they are, too, with all the sheer daintiness that midsummer demands. They are made of veiling, crepe de chine, silk mousselines, batistes and organdies, and, if the early importations of linen gowns are any standard by which we may estimate the amount of

elegance to come later on in other materials, we may expect to lay down, not our lives, but our very last farthing, in the glorious and gorgeous cause of a summer outfit.

Two hundred dollars for one white linen gown may seem exorbitant, but some of the new models exceed even this price, and to any but the fortunate to whom money is no object, they are beyond reach. Still there is no telling what education, and a reformed point of view may do to

regulate our ideas of prices. We have exceeded the scale pretty well already and the three-figure limit for a linen gown may be a bagatelle six months hence.

If dress is an outward sign of peculiar genius, a national index of character as some one has said, it would be interesting indeed to know how we would interpret the significance of fashion, in its present phase, as it applies to the ethical as well as the national side of life. In beauty of form, color, design, decoration and superlative elegance it has had no parallel, so whatever else the solution of the problem might develop, there is no question about

the growing tendencies for the better in all matters of taste, and the increased appreciation of all that is dainty and refined in dress.

The pretty linen gowns brought over for women to wear in the South are good examples of this, with all their dainty lingerie finish, their beautifully fine hand embroidery and their insettings of dainty lace. These three features combined in one costume with fine tucks in addition produce a result never surpassed in wash gowns before.

The daintiest models are made of fine sheer handkerchief linen, but every kind of grade of linen between this and the coarse crash variety will have a place in the summer outfit. The early models are mostly in white linen, which is bound to be more popular than any of the colors, and the

is the popular little bolero. The basque-skirted coats have come in, but they are not ousted the bolero from favor, and when the summer gowns of cloth appear this little favorite is sure to show up.

In spite of the fact that the longer coats are newer, some of the most charming winter gowns of velvet, fur and lace are made with this little jacket. It is more youthful and jaunty than the longer coat, consequently more generally liked.

The pelerine is promised as a feature of the dressy summer gowns, and the short, loose sack is sure to be worn.

One thing in the way of trimming which is almost sure to go out with the winter modes is the fancy for stuffed grapes of silk, velvet and chiffon. Even though the grape-patterned laces should endure, the heavier varieties of the fruit can add nothing to the dainty gowns for summer. Soft,

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L. SHAW
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Our productions embrace a variety that ranges from the simplest and most faultless to the most elaborate article of woman's headgear; and comprise

rings, which form puffs above the head, and two gathered flounces below, edged

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It quickly clears the skin of all blemishes, brown spots, pimples, tan, enlarged pores, sun-burns, etc. It imparts a delightful brilliancy to the complexion and brings into the face all the beauty of which it is capable.

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skirts are cut circular, with a circular flounce joined to the upper part with the tiny lingerie beading so much used on undergarments. A narrow hem and a group of fine tucks are also added to the flounce in the same way.

The embroidery, which is exquisite over-hand work in flower and spray designs, covers the flounce, extends well over the entire skirt in a more scattered form, of course, and decorates the waist more lavishly than either.

Although the designs are not so compact as to cover the material entirely the effect is elaborate in the extreme, and gives the appearance of an embroidered gown in every sense of the word.

One model has a gored skirt, each seam covered with embroidered bands of the same linen stitched on the edges. These end in points at the hem, embroidery filling in between all around just above the hem.

Whether you can have much or little hand embroidery depends on the amount of your dress allowance, since it is almost as expensive as real lace, but a little is better than none if you would have the chic thing.

Some very swell gowns are, however, made of white linen canvas and trimmed with antique lace set in around the skirt at the top of the circular flounce, in irregular design; the sections joined with bands of the linen.

Many of these gowns have a sort of coat house with stitched shoulder capes, lace vest and undersleeves, while the skirts

at the waist in the back, all around the hips, or in the flounces. You see this in velvet skirts as well as wash gowns.

We can expect shirring in all its forms on our new gowns, but there is no evidence that tucks will lose any of their popularity. Shirring is simply an additional mode of giving variety to hand work, and will not supplant any of the others. Embroidered

fine light effects are most sought after now and will be more desired for the summer gowns.

A pretty gown in white veiling, made for wear in the South, is tucked in vertical groups of fine tucks, broken here and there with squares of lace inset. A continuous design of lace heads the gathered flounce, which is trimmed with a group of tucks and motifs of lace.

The foundation dress is of white taffeta, and the bodice has a deep tucked yoke of veiling. Many of the new colored veilings are made over white, with a chiffon under-dress to soften the effect.

Something rather unusual in the line of trimming on a crepe de chine gown is a deep band around the skirt, midway between the hem and the waist, made of alternate squares of lace and square meshed net, joined by bands of embroidery wrought on the crepe de chine. The square alternate like a checkerboard, forming also a deep yoke on the tucked crepe de chine bodice.

The blouse waist which fastens in the back is the prevailing bodice, and in some of the dressy models you see a deep lace flounce falling from the shoulders in a sort of bolero style. This is especially pretty for the low-cut gowns, caught up a little at one side with a bunch of flowers.

One redeeming feature of the linen gowns, which cost so much money, is the second waist, low cut, for evening wear. This is an innovation among the wash gowns, but it makes the costume doubly useful, and the costume is quite elegant enough for any occasion outside of a court reception.

Muslins are being made up already, one pretty gown in blue showing five shir-

with lace. Dignity of the same color forms the foundation dress.

A group of shirring, encircles the blouse a little above the belt and a round yoke of lace is the finish. The top of the sleeves are in shirring, and the lower half of the puff below is of lace.

We have every reason to believe that the shirtwaist gown will be revived again this coming summer, and some elaborate

Some very pretty effects are made by veiling one delicate color with another. One unusual variation of this idea is a gown of white satin mousseline veiled with turquoise-tinted chiffon, which in turn is covered with cowbeebly black lace, embroidered delicately in dull gold ballnettes.

Frills of white chiffon and black lace form the sleeves. A bunch of dull gold grapes with black and white tulle, forms the corsage decoration, and the belt is of black silk threaded through the lace and tied in a high looped bow at the back.

Jettied black lace gowns are made over white chiffon and black silk by way of variety, the black foundation giving a novel tone to the whole costume. The tunic front is in all shirred puffs of white chiffon, with two flounces at the foot, extending all around the skirt.

Graceful black velvet bows threaded through jet buckles decorate the entire front in a line from the bust to the knees and the jettied lace is in the form of a tuile rounding up at either side in front, the edge finished with a dainty jettied fringe. You see the tunic skirts in some of the crepe de chine gowns edged with silk fringe to match, and finely tucked all over.

Pale fawn colored silk mousseline over pink or blue is one of the modish combina-

combined with point d'esprit in some of the very latest gowns. White lace embroidered with chenille in any color you fancy, and gold or silver thread is a modish decoration for the net gowns for evening wear.

Among the pretty features of the latest evening gowns are the square shape of the décolleté neck and the quaint little shirred tucker which admits of a lower cut than would be permissible otherwise. Another point which is noticeable among the ball gowns worn by young girls is that the skirts are not extremely long.

A medium short train is the rule and a very welcome improvement too. White tulle is a favorite material for the youthful gown, and it is most attractive when it is made up simply with plainings and ruches for trimming.

Sleeves of frillings and sashes made of a series of narrow platings one above the other add very much to the diaphanous appearance, and for young girls to whom all white is becoming there is nothing more simple and altogether charming.

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in tucks and stitches, a band of pale ceru embroidery combined with black and white silk crossing the shoulders in yoke outline.

A tucked band of silk beginning at the waist line crosses this in shoulder-strap form. Embroidery trims the top of the sleeves, collar band and cuffs.

More elaborate still are some of the changeable taffeta gowns in lighter colors, trimmed with lace. Two circular flounces at the hem, with flounces of lace alternating with narrower circular frills the entire length of the skirt above, complete one skirt model. The bodice is in silk with a deep open collar made of three bands of silk alternating with two wide bands of lace. The yoke and collar are of tucked chiffon in a lighter shade than the silk, inset with lace medallions and the draped belt is of velvet in a darker shade.

Very pretty shirt-waist gowns are being made of the new pounce foulards, and the satin foulard as well, and the small checked taffetas are being shown again for that purpose. Polka dotted linens are also very pretty for this purpose.

Nothing in fashion is so conspicuously in evidence as the prevalence of white. Every fashionable gathering illustrates this, whether you view it in the morning, afternoon or evening. It is white hats, white fans, white coats, white gowns, white everywhere until it seems as though color had no part in fashion's scheme.

Nothing, even in evening dress, triumphs over white; but pink and pale blue rank second. White gowns trimmed with silver are popular this season, the silver embroidered on tulle and made over white satin. There are silver laces, too, which are very effective, and fringes of silver beads as well.

On gray chiffon and gray point d'esprit the silver trimmings are most attractive. This combination is one of the favorites for the matron's ball gown.

Gray chenille is sometimes added to the decoration with good effect and tulle is

tions for a pretty blonde. Shirring has certainly found great favor among these costumes, and you see it in the shirred hip yokes in bands with puffs between, around the skirt at the knee, lace or an embroidery of pearl sequins finishing the skirt at the hem.

For crepe de chine or silk muslin are the models in the large cut showing some of the uses of tucks and lace applications. Heavy lace applique to fine flowered net forms the yoke of one gown, while a deep tucked band is the odd feature of the other.

Trimming skirts around in a deep band in velvet, tucks, shirring, shirring or lace insertion, seems to be a favorite mode just as present. Another model for veiling shows lace in points around the hem, a tucked hip yoke, and a tucked yoke of chiffon inset with lace in the bodice.

For the same material is another model with lace medallions, insertions and tucks in its make-up.

Tiny bands joined by open stitches are just as popular as ever for yoke designs and band trimmings, and here is a quaint model in crepe de chine, with tucks at the hem. The bodice has a chemise of ivory net fastened with loops and buttons of black chenille, and the Quaker collar is of embroidered muslin.

A pretty model for cloth shows three shapes: flounces, and a tassel trim. Another cloth gown shows a vest of embroidered silk.

For spring wear is the last gown of mo-hair tweed in biscuit color with a three-quarter basque coat, with a box plait up the centre of the back, and belted with stitelled black velvet. The vest is of white panne inset with lace motifs embroidered in green silk and chenille. The buttons are of black velvet with steel centres.

BETTER OF THE CAB.
Better the Frisky Hansom With an Escort in These Days of Suspicion.

When hansom first came into use here they were received with suspicion. Nobody knew why, but hansom were "fast."

Young women were not allowed to ride in them alone. When they did succeed in getting permission to do so, they were or did it without leave, they always had the air of enjoying a stolen pleasure dangerous to their reputations. Young women who thought it piquant to be just a little fast delighted in the opportunity that the hansom offered to create that impression. Young women with the right view of things were expected to confine themselves to the conservative seclusion of a cab.

But the slightest vehicle has lived down its unjust reputation. To-day a girl would hesitate to take her grandmother driving in a hansom. She could even be seen with a young man in one under certain circumstances, and in these days of emancipated maidenhood might escape criticism even for this act, which a few years ago might have put her outside the circle in which all young girls want to remain.

And cabs have fallen from the high regard in which they used to be held. When the frisky hansom made its appearance here. Then cabs were described as refined, retiring and modest compared to the over-faceted London importation. Now they are mysterious, concealing and rather wicked. They indicate a desire to escape observation. They show that seclusion is desirable and proclaim the necessity of half-concealed depths into which their occupants may sink. This renown has come after all its years of respectability for the honest, honest old cab that held its own so long, chiefly on account of its substantial, solid qualities.

If two persons who could ride in a hansom without danger but dare not get into a cab, should happen to take to Madison avenue as their thoroughfare, no amount of social elan might be considered too awful. Such imprudence would in all probability be attended with the most disastrous results. Men who walk in Madison avenue used to be thought equivalent to announcing an engagement. More false rumors of marriages were started by that innocent habit than by any other cause. But pedestrianism always meant matrimony.

Two in a cab now suggests some violation of social conventions almost as heinous as lurching alone in some palm room or even going to a continuous vaudeville matinee. The hansom and the automobile are in these days models of decorum in comparison with the cab. So young women and their matrons were started by that unless they are looking for the kind of reputation it is in vogue brings.

THE SKIRT OR THE FOOT?
A Question That Is Perplexing Women Bowlers in This City.

Is it the skirt or the foot that counts if it crosses the chalk line? That is a question which is now perplexing women bowlers in New York.

It seems that for a long time the umpires in women's bowling contests have been charged with giving wrong decisions by deciding that certain women stepped over the chalk line in the alleys.

The women alleged that their skirts and not their feet crossed the line. The point which is one of great difficulty for an umpire who happens to be a man.

"But, my feet are responsible for all of the trouble," said a young woman bowler who has returned on one of our many of us who have small feet and surely ankles were thin to wear short skirts at our competitive tournament, but the big-footed women with scrappy—well, as I was saying, the lady bowlers who have ugly feet and thin—well, at any rate, it is the women with the big feet who object to short skirts. "But the elderly ones object to wearing bloomers."

"Now, if we have men umpires, how on earth can they tell whether a woman's feet cross the chalk line unless they are able to see that foot? If her skirt is over the line her foot may be, too, and it may not be."

"Girls on the stars are not ashamed to wear tight, and I see no reason why a woman bowler should not wear a skirt that does not extend below her knee. It would give her more freedom in running to the chalk line and would settle all disputes by giving the umpires an opportunity to see whether her feet crossed the line."

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