

MODES VARY MUCH.

Confusion of Ideas Among Paris Authorities.

VOGUE OF PRINCESSE GOWNS.

They Are Chic, but Not Easy to Make or to Wear.

Changes in the Fashionable Model of the Sleeve—The Long Skirted Coat Costumes of the Louis XV. Genre Have Lost None of Their Prestige—Much Difference in the Coat Lines—The Little Bolero in Favor Again—The Cuffs of the Chemise Approaching the Proportions of a Man's—The Lingerie Blouses

Usually definite fact is being evolved from the chaos of prophecy concerning the season's modes, but there are still points concerning which the devotees of fashion are dubious. There, for instance, is the sleeve.

A host of women have been keeping seamstresses busy turning last year's sleeves upside down, after the recipe advanced by all the fashion made easy authorities. Dressmakers have been making the sleeves of new frocks with great fulness at the top, and with puffs approaching the old time sleeve burlesque.

And now one hears from good authority that in Paris the early tendency toward exaggerated sleeve fulness at the shoulder line has been checked, that there has been a reaction, and that, while widely bouffant sleeve puffs are still seen in the realm of the ready made and often duplicated garments, the latest creations turned out by the greatest makers and worn by the most fastidious and authoritative of Parisian elegantes have sleeves of modest dimensions, and in many cases quite clinging.

That the elbow sleeve and the sleeve with long close cuff are established for the season, no one questions, and that a broader shoulder line than that of last year is accepted is also a definite fact, but the fear that we were on the way to the once popular gigo, monstrosities seems to have been without grounds and those hardy ones, who pushed forward audaciously along the indicated path must needs retrace their steps if they would be in the height of the mode.

A New York woman, exceedingly canny in matters of fashion and always in step with Parisian modes, went abroad last month to obtain a summer outfit in Paris and enjoy May and June in London. A letter from her, which has just been received, is overrun with exclamation points and surprise and is devoted almost entirely to the absorbing topic of clothes.

"One is completely bewildered by the confusion of ideas and verdicts," she writes, "and I am coming to the conclusion that the only thing to do is to choose one of the big dressmakers, swallow his laws whole, and have sublime faith in his infallibility, no matter how widely other great dressmakers may differ with him."

"Of course there are certain things upon which all agree. The stuffs and trimmings generally accepted here are those shown in New York, and the closed bodice, higher bust line, elbow sleeve, full skirts fitted round the hips, lace and lingerie guimpes, and a great many other features of the new frocks are no surprise to me here, because I had grown accustomed to them at home."

"My ideas on sleeves have been turned topsy-turvy. I supposed no one could be saved without a gigot silhouette, and here I find half the women who are famed for their clothes sporting close sleeves to the elbow, long, close, wrinkled sleeves of lace or other sheer stuff, sleeves rather long on the shoulder and with caps or some other arrangement that gives a suggestion of a droop.

"The lovely sheer little blouses as often as not have fine vertical tucking on the sleeves where they are set into the armhole, so that they comparatively flat for a short way below the shoulder line; though, of course, the fulness above the wrist is gone and whatever fulness there is usually ends at the elbow above a long close cuff, or without any cuff. In a general way the full top and elbow length or close cuff is the thing, but don't emphasize the fulness or go in for extreme shoulder breadth, and, if a close fitting or mousquetaire sleeve is more becoming to you, wear it. You'll be in company with some of the sweetest women here, though I don't know how it will be in New York."

There was other first hand information in the letter—mention of an increasing movement in dressy toilettes toward skirts with a little train and only moderate length at sides and front, enthusiasm over the princess gowns of lingerie materials, ecstatic description of lingerie toilettes on suit-frock, coat, hat, parasol, all of batiste or linen, embroidered in openwork and trimmed with valenciennes. Praise of the circular walking skirt, of the new cashmeres, of the shot silks, of the Louis XV. coats in silk to be worn with sheer skirts; but these are all things concerning which we have already said much.

The princess gown has not yet attained the vogue here which it is enjoying in Paris, and the mode is never likely to become common, because of the difficulties connected with the successful making of princess models; but the woman who can sport a truly successful princess gown of lingerie materials this summer will have the satisfaction of knowing that her toilette is all that there is of the most chic.

A tolerably good figure is demanded by the princess, and a supremely good corset is even more essential than the good figure; for in a princess gown the line of the thing, and only careful corseting can assure the correct silhouette.

The lingerie princess is a mass of hand work, tucked or shirred or in some other skillful fashion moulded to the waist curves, full above, though never blousing, fitted around the hips by clever tucking, goring, etc., ample below, and enriched everywhere with hand embroidery and inset lace. No one save an artist should attempt the construction of one of these triumphs of a simplicity truly Parisian; but they are charming when well made and well worn.

To obtain the round skirt in a princess model is difficult, though it may be done by

There are many variations upon the idea, two of the most attractive being illustrated in the small cuts. Parisians have a fondness for the Pekin, or striped silks, as material for these coats, and the model shown here was a most successful one, with a draped bodice front, closely modelled to the figure, ending just below the waist line at front and sides, buttoning double breasted with brass buttons and having draped revers of hand-made lace over flat revers of white silk. In the back coat tails narrow at the waist line, broadened to rounded ends and fall free over the skirt of mouseline inset with lace.

The other model has broad square skirts in the back, but it too has a fitted draped

unattractive or unbecoming braided or appliqued collar and substituting one of the dainty linen collars the entire effect of a ready-made bolero may be altered for the better. Bloused or draped fitted coats ending at the waist line or just below in front and with plaited coat tails in the back, shaping in swallowtail lines, are shown in some very good models and while not so extreme as the Louis XV. coats are a happy compromise between them and the bolero. One of the sketches reproduces a very successful French frock of this type, and in the same group is pictured one of the newest redingote models with smoker collar of black satin, white waistcoat and broad girde lines defined by close lines of heavy stitching.

The narrow black collar of this coat and of the plaited coat tail model is an idea



LIGHT CLOTH TAILORED SUITS.

inset platings and other trimmings running up from the hem to the knees and insuring great width at the bottom of a skirt necessarily clinging around waist and hips and cut in one with the bodice. Some of the best makers consider the little train better adapted to a princess model and use it, with a skirt length at sides and front much shorter than in the round skirts. Probably it is the development of this idea in connection with the modish princess that has prompted Paquin and others of his class to introduce the trained skirt upon some of the other evening and afternoon toilettes.

In lace the princess model is liked, and in the supple satins and silks as well, the latter being made with a certain severity of line, but usually cut very low in the bod-

front, a surplice idea being carried out in this case, with wide bands of real Venetian lace bordering the surplice fronts.

The closed, fitted front is favored for a large number of these coats, but one sees, too, the coat open and cut away in front after a modified Directoire fashion. In striped silk, plain corded silk, such as the new chiffon faille, the rich flowered silks and soft satins, these coats are picturesque and serviceable, and often one such smart garment is worn with various sheer skirts in white, cream or pale tints harmonizing with the coat silk.

The great variety in coat lines is one of the surprising features of the season's modes and the diversity seems to increase rather than diminish as the weeks go by. The street coat and skirt costume may have a coat in any length from shortest bolero to longest redingote, and, since there is no hard and fast rule, the clever dressmaker or tailor will consult the customer's individual needs in selecting a model for her.

It is in this consideration that the artist shows himself. Few French model frocks, however chic and charming, can be done by the average woman with results perfectly satisfactory.

The perfect gown is the gown designed for the individual woman and owing much of its cachet to its harmonious development of the best possibilities of her face and

while the loose short sleeves fall in bell fashion over the blouse sleeves leaving the latter in evidence from elbow to wrist; or perhaps the blouse sleeve ends at the elbow and the still shorter coat sleeve is slashed up the outside to show the under sleeve.

Often this sleeve is so cut in one with the body of the bolero that the effect is that of a graceful little cape rather than of a coat.

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Of the use of ribbon in the collar, the points pierce through the sheer collar, the wee buttons are screwed on, and there is your collar held out to its proper width and with no mechanism showing save a glint of gold underneath the lace and a tiny pearl or jewel or gold button at top and bottom. In solid gold and real jewels the sets are expensive, but plaited sets cost very little.

Of the use of ribbon this season much might be written, but it is hard to give by description an idea of the multifarious uses to which ribbons are put. The ribbon embroideries used on everything from parasols to evening frocks are wonderfully beautiful, and among the new trimmings are shaded velvet ribbons of varying widths embroidered in tiny flower designs of ribbon in silks and gold threads. Ribbons border the flounces of many garteries, as in the case of the frivolous little sea-jacket of peach blossom mouseline sheathed here, which has borders of Liberty saria ribbon in the same pink, and a girde and bow of wider ribbon.

Wide folded girde are made of the soft Liberty satin ribbons, the gorgeous flowered ribbons and the exquisitely fine

popular in Paris; and once more the waistcoat of white pique smartly tailored is to be very modish with the street costume.

With the long redingote coats, closely moulded to the figure, usually by skillful draping, are worn close fitting plain bodices of silk, fastening in the back and covered in front by some dainty fanciful chemisette, which shows in greater or less degree according as the coat opens slightly or broadly. It is easier to fit the coat over this carefully cut and smooth bodice than over a loose blouse, and the cut and lines of the redingote must be mastered to be successful.

The cult of the chemisette is approaching the proportions of a mania and this little accessory appears in all sorts of frocks from the morning shirt waist frock to the ceremonious visiting toilet or dinner gown. It may be a round shallow guimpe, may fill a short square or V in front, may reach to the waist line, or be U shaped, may be broadly in evidence or show only a narrow line but in any and all forms it is the mode, and some of the lingerie and lace chemisettes are exquisite creations. As a rule the chemisette is

embroidered, inset with lace and suggestive in their fineness and delicacy of baby robes and frocks, are necessarily high in price, but, if one cannot afford these, there are in a few of the best shops delightful little blouses of finest mill devoid of all trimming, save a multitude of tiny tucks and a frill of fine valenciennes at the throat and wrists. These are very inexpensive as compared to the more elaborate blouses as fine, yet they are much more chic and desirable than the coarse and elaborate models.

In the underwear departments are offered Italian silk slips, high necked, plain, made with long, close sleeves and buttoning invisibly in the back. These are for wear with the sheer blouses, now that the peek-a-boo idea is mercifully out of fashion; but many women have plain slips of India silk made at home, or even less expensive and quite as practical, plain slips of fine white lawn.

And while we are talking of lingerie blouses and, by inference, of high transparent collars, there is a new invention for supporting such collars which seems less known than it deserves to be. The set includes three flat gold slides, one for each side of the collar, one for the back. On the side of each end of the slide is a minute joint upon which is screwed a tiny button or jewel.

The slide is laid under the collar, the points pierce through the sheer collar, the wee buttons are screwed on, and there is your collar held out to its proper width and with no mechanism showing save a glint of gold underneath the lace and a tiny pearl or jewel or gold button at top and bottom. In solid gold and real jewels the sets are expensive, but plaited sets cost very little.

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are shown in wonderfully attractive guise. The sheer lingerie blouses continue to carry all before them in the realm of separate waists, and naturally enough there is a deluge of such blouses, shewn in effect but coarse in material, trimmed in cheap lace and entirely machine made.

chiffon mesaline or chiffon taffeta ribbons. The last mentioned are frequently used in many tones for one girde, but the lines must meet harmoniously into one another and it is not every one who has the artist eye for such combinations.

One such girde in chiffon mesaline with a shower of short ends in the back included silvery gray and all the faded tones, dull pink, blue, green, lavender, gold. The result was as admirable as the millinery achievements in these tones turned out by some of the Parisian milliners.

Less unusual, and yet almost as difficult of successful construction, was a wide girde of chiffon mesaline in American beauty shades, from the lightest American beauty red, to the deepest American beauty red. The lustre of the satiny ribbon and the glowing harmony of color were altogether charming.

The American beauty shades are, by the way, very much liked this season, especially in millinery.

ROOMS MADE TO SUIT BEAUTY

White for the Gray Haired Woman—Soft Browns to Set Off Red Hair.

"It's a good thing when you are going to paper and fix up a room to work up a color scheme that will set off some special treasure you may have in the way of furniture or ornament. I've worked the color scheme of my room up to my bit of old tapestry," said a woman to the caller who was rhapsodizing over a beautiful room papered in the softest of deep browns.

"That bit of tapestry is the joy of my heart. It's valuable, old and lovely. But nobody would notice it especially, in a room done in any other color—it isn't big enough. Now everybody notices it at once, simply because its soft light browns look so stunning against the dark brown paper. It is the feature of the room and gives it a distinguished air because it is so choice."

"I got the idea from a woman who had worked up a room of hers to set off a very charming peach pink vase that she had. The advantage I have over her is that my keynote color can't break."

"Even if anything should happen to the tapestry, the brown room is a most effective setting for your coloring," suggested the caller.

The hostess blushed as though the idea had occurred to her before. "I've often wondered why women don't take their own coloring into account in decorating their rooms. I know one woman who has. Her hair is perfectly gray, but she is so young it gives the effect of being powdered hair. She always wears white when she receives and she receives in a perfectly white drawing room. The whole room is a setting for her face, which is the color of a rose leaf. In any other room you would say that she was a very pretty woman. In that white room of hers you call her ravishingly beautiful."

The sunlight was glowing over the hostess's wealth of golden red hair as she sat pouring tea beneath her precious tapestry, and the caller found herself rather sceptical about the idea that the brown room had been planned to offset the tapestry.

TRAVELS OF HOTEL ELEVATORS.

From 50 to 80 Miles a Month for Every 100 Feet of Shaft is the Average.

Nobody who spends much time in the skyscrapers can help noticing the increased speed attained by the elevators since the introduction and perfection of the safety clutch. This increase in speed applies to the elevators in apartment houses and hotels equally with those in office buildings, though the hotel elevator is usually still the slower, as it always has been.

The maximum speed for a passenger elevator in ordinary use has been reached, for the present at any rate, in a Duane street office building where one runs with a rapidity averaging from 900 to 700 feet a minute.

Some interesting experiments have just been made by the Edison Company to discover what distance is covered by the ordinary hotel elevator in the course of a month's travels. In one apartment hotel in which there are two passenger elevators and a shaft 216 feet high, traveling ordinarily 250 feet a minute the elevators covered in a month 168 and 183 miles. A freight elevator almost half as fast covered in the same period only 32 1/2 miles.

The two elevators in another hotel, one with a 284 and the other a 218 foot shaft, covered 166 miles and 167 1/2 miles in a month traveling 150 feet a minute. The conclusions reached were that in hotel service a busy passenger elevator customarily travels from 50 to 80 miles a month for every 100 feet of shaft and consumes approximately 1000 kilowatt hours of electricity for every car mile.

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THE USEFUL CAPE. loe to show fluffy masses of lace, chiffon, etc., and made with short or elbow sleeves of lace or sheer stuff. The sleeve made in two or three tiers falling in points to the elbow is a popular model and very becoming. Under such a sleeve in lace one sees often a little undersleeve of sheer material just covering in its puff the elbow point—a feature seldom admirable, even in a fairly good arm.

Where regulation princess cut is lacking the new frock often attains a modified princess effect by the disposition of the bodice folds and bodice and skirt trimmings and the arrangement of the juncture between bodice and skirt. This arrangement is, for ceremonious toilettes, more chic than the use of a girde, but requires more skillful handling, and the fitted swathed girde is more practicable for the ordinary dressmaker.

The long skirted coat costumes of the Louis XV. genre have lost none of their prestige and will apparently be worn even more than last summer, the mode not being restricted to the exclusive few, as it was then, but being more generally popular.



LOUIS COAT OF FLOWERED SILK.

OF MUSLIN, RIBBON AND LACE. but below these vague flowing folds which give shoulder breadth the waist curve is trimly defined by a carefully moulded girde or belt, so that the waist appears the smaller for the fulness of the little coat above and of the full skirt below.

Flat fiber or soutache braid, alone or in combination with some one of the attractive embroidered galons, trims many of the boleros. Little transversely plaited bands and pipings of silk are also popular, but there is little of the very fussy bouillonie and cording designs so much fancied last season.

Hand embroidery or material of contrasting color braided is liked for waist coats, collars, cuffs, etc., but the flat turned-down collar of batiste or linen embroidered and perhaps lace trimmed is extremely modish for the little boleros of wool or silk. Such collars may be bought in the shops, and changes in them may give variety to the coat. Many of the ready made suits quite plain in finish may receive a touch of chic and freshness from the addition of such a collar, and often by removing an

figure. Even a slight change in the line of collar, girde, shoulder or hip will sometimes make an unbecoming gown becoming, and the wise woman sartorially is she who has studied her own lines and coloring until she knows exactly what suits her and what does not and who has the



A Dainty Evening Frock.

In one with a transparent collar, but a few are finished with Dutch necks. The rise of the chemisette and of the blouse with collar attached has lessened the vogue of the separate tabbed collars and turnovers, but these are still worn with plain blouses of shirt waist type and