

FASHIONS FOR ALL.

But There Are Pitfalls in the Spring Modes.

WOMEN SHOULD MOVE WARILY.

Chic Garments That Do Not Become Every One.

The Pony Jacket Sadly Overdone—A Tailored Costume That Well Illustrates the Season's Aims in Dress—One Tone Woollens Gain in Popularity—Polka Dots Are Returning to Favor in Sizes Ranging From a Pea to a Silver Dollar—All the Sheer Silken Materials of Importance This Season—Composite Modes and Composite Frocks—Second Empire Revivals—Hats and Fineries.

There are fashions for all women this spring, but unfortunately it is a wise woman who knows her own fashion and only a limited percentage of the fair sex has taken unto itself wisdom. The variety in the modes, while a sign of increasing reason in the general attitude toward clothes, opens the way for appalling mistakes in judgment and the Easter showing of clothes and millinery was calculated to make a sensible woman move warily in the choosing of her warm weather outfit.

Prophecy is a part of the fashion chronicler's province, but a jermiad is not a welcome thing, and probably it is better to laugh mode news than to warn



A CLOTH SUIT.

femininity against rash acceptance of extreme fashion whims, but when one is conscious of having sunk the popularity of the princess frock, the pony jacket, the Empire hat shapes and colorings, etc., it is an awesome thing to be confronted by innumerable women who have taken up these modes in defiance of personal limitations, and though one may have had no influence upon the selection the apparition prompts to conservatism.

The pony coat is being sadly overdone, and though a jaunty and attractive garment it is essentially youthful—a fact to which many stout and matronly women have apparently given no thought. Some of the most successful of the piqué and linen costumes for summer wear will have coats of this type, and there are street suits of wool and of taffeta among the best French models, made with tailored pony coats; but, as a rule, the better tailors are now turning away from the idea, because of its tremendous rogue which this coat has obtained in the sphere of the inexpensive ready-made costumes, and the woman who goes to a fashionable tailor at this stage of the season will be advised against the pony coat.

The bolero is popular enough; in all conscience, but the bolero is not so definite and so strikingly individual a mode as is the pony coat. It admits of infinite modification, of clever adaptation to almost any figure, and therein lies the secret of its perennial popularity. It may be elaborately dressy or uncompromisingly severe, close fitting or loose, short or long, and on the whole the bolero is the coat of the season, though as the spring progresses besieged



BROCADED SILK COATS.

models and close fitting coats of short or moderate length appear more frequently among the smartest street frocks.

A tailored costume which attracted more favorable comment than any of the more dressy frocks worn at a popular Fifth avenue restaurant during the luncheon hour, a few days ago, was in decided contrast to the loose boleros which were the models most in evidence. The wearer was a young married woman noted for her modishness and blessed with a figure demanding no concessions.

Her frock was of a soft gray mixed suiting of slightly rough surface, and the skirt was absolutely plain, save for many rows of stitching, but hung in delightful lines, flaring gradually from the close fitting top to a wide rippling hem. This master of the skirt is the crucial test of the tailor's skill this season, and not one out of ten of the

short street frocks hangs as it should, although there are successful coats galore.

The tendency with the average tailor is to fit the skirt enough too far down, and the result is a sharp defining of the hips with the flare beginning well below the hips, instead of just under the waist point of the hip curve, as it should. Whether the error is gored or circular this detail is important, and the woman who patronizes an unimpaired tailor must watch carefully lest he spoil the effect of her frock by this one fault.

The tailor frock, whose perfect cut inspired this homely had the group of flat little plaits at the back which has taken the place of the habit back. The coat of the costume was absolutely close fitting, single breasted, and made with long coat sleeves and ordinary collar. It reached a point below the hips, meeting the flare of the skirt.

A waistcoat of mannish cut was of a

having worn a first frock in the popular black and white tones. Rougher English suitings are also making themselves felt among the smooth light weight materials, and, for certain types of the tailor frock, are undeniably more attractive than the smooth suitings.

Word comes from Paris that as the spring weeks go by there is an increasing demand for the Scotch plaid woollens in the lighter colorings. Dark blue and green plaids, such as that of the Forty-second Highlanders, have long been popular, but the plaids of this spring are the Seaforth, the Gordon, the Royal Stuart, and others in which light, bright hues and white predominate.

With a skirt of such somewhat aggressive material a one tone coat of cloth or silk is worn and the effect is decidedly chic; but Paris has always taken more kindly to plaids than has America, and it may be that this particular mode will find no

mand of the Parisian dressmakers. The whole range of sheer silken materials is of importance this spring. From the most transparent silk mousseline to the silks of the raium and Adrea class these fabrics are beloved by the autocrats of fashion, and though taffeta has by no means lost prestige, one finds it associated with some more sheer material oftener than alone in the French model frocks of dressy character.

We have spoken before of the liking for combination of material and the tendency grows as the weeks pass. This is a season of composite modes and of composite frocks. The great dressmakers combine different periods in a fashion to make a lover of historic accuracy groan, but the results of these reckless combinations are singularly happy and the modified modes are lovelier in almost every instance than the modes of the periods from which the ideas were taken.

One of the latest models was a Henri

it will be interesting to see how far the movement will carry us.

One of the small sketches illustrates a French street costume in which the sloping coat line of which we have been speaking is well handled. The material was a chiffon broadcloth and the skirt was circular, with a seam down the middle front and tiny buttons set down the full skirt length on each side of the front.

A loose triple coat was cut fairly short in front, but sloped away to a length six or eight inches greater in the back. The sleeve had the shoulder cap; which, in one shape or another, is being much used again, and a triple cuff. A waistcoat of white cloth lightened the effect of the costume, and on it were set tiny buttons matching those on the skirt.

Appropos of dark coloring, the latest advices from Paris lay much emphasis upon certain colorings which seem rather heavy and dark for spring popularity, but which



A DRESS OF PALE GREEN AND WHITE CHECKED VOILE, ANOTHER OF BLUE VOILE TRIMMED WITH BLUE SILK, AND A THIRD OF IRISH AND VALENCIENNES LACE AND EMBROIDERY.

soft brownish yellow and fitted closely in double breasted fashion, but the masculine effect of the frock was softened after the French manner, by the most fetching of little black satin cravats, in combination with a chemise of exquisite embroidered lawn and lace. A hat in the shade of the yellow waistcoat and trimmed in several blended shades of the same color, with the addition of an enormous black egret, was exactly the thing for the costume, and the whole trim effect was really refreshing and distinguished in the midst of the more stuffy and complicated frocks.

Yellow of the dull gold and the wood brown tones is particularly good as a relieving note for the ubiquitous gray frock, provided the gray is not of the steely shading and has enough cream in its composition to justify the combination. Some very charming models in gray and black make use of a yellow, even as warm as the whole trim effect was really refreshing and distinguished in the midst of the more stuffy and complicated frocks.

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acceptance on this side of the water. A Parisian note that is finding prompt echo here is the returning favor of the polka dot. For a time the check and the stripe have reigned supreme among the silks of small figure; but within the last few months the polka dot has come back with a rush, and, already familiar in Paris, will be a feature of later modes here.

It is, however, not the subdued dot of yesterday. Small dots there are, but they are in the minority, and some of the new silks show dots of rather spectacular size.

Generally speaking, the modish dot ranges all the way from the size of a pea to that of a silver dollar; but the dot most favored by the great dressmakers of Paris is about as large as a quarter of a dollar, or a trifle smaller. Naturally this design is too striking to admit of complicated treatment and must be skilfully handled upon simple lines if it is to be chic rather than bizarre; but there is no denying that some of these dotted frocks in foulard, liberty, silk mousseline, etc., are extremely attractive.

Our silk manufacturers have taken the cue furnished by certain imported model gowns, and within a short time the market will be flooded with large dot silks; but China silk and ordinary foulard are the materials chiefly chosen for exploiting the idea over here, and the results are very different from those attained in the shimmering, gauzy liberty stuffs turned out by the French silk makers to meet the de-

Quatre front with deep revers and double breast fastening with big buttons, and the slashed sleeves are also of Henri Quatre suggestion, but the sides and back of the bodice take on a bolero cut, the little coat falling over a wide girde which disappears under the double breasted front, and Paquin epaulettes ornament the Henri sleeves. The thing sounds odd, but it is particularly successful and shows no lack of harmony.

Another costume is a modification of Paquin's demi-Empire effects, and has an Empire coat back united with a cutaway Chesterfield front, the fronts buttoning to the embroidered waistcoat with four buttons on each side. This coat, first worn by Mme. Rolly in a new play at the Vaudeville, is excessively chic and not freakish, despite its mixture of periods.

One hears a good deal about costume coats with sloping, cutaway fronts, recalling the Chesterfield lines, and with close fitting sides and backs; and there is no doubt that the tendency toward coat lines decidedly longer in the back than in the front is on the increase.

Coats of lace, silk or embroidery, close-fitting, not meeting in front and sloping away in a manner suggesting the classic swallowtail, are embodied in some of the elaborate models lately launched, and are worn over princess robes. Loose coats, too, long or short, are cut with the sloping and deepening bottom line, and many of the separate coats and wraps take this line, accentuated to a degree recalling the old time mantle or shawl.

Shawl or mantle ideas are reported as noticeable in the late Monte Carlo showing, and are, of course, to be ranked among the Second Empire modes concerning which we indulged in prophecy last week. One noted beauty appeared in a little mantle of black lace and chenille, bordered by fringe and held at the waist in back and front by handsome jet buckles.

The garment carried the observers back to the day of the crinoline and was worn with a gown distinctly Second Empire in design. This is but one of the wraps which may serve as straws to indicate the direction in which fashion's tide is setting, and

have evidently taken the Parisian fancy for the time being. Browns are of prime importance, in spite of the fact that brown is a warm color, and the indications are that the wood and nut browns will figure in fashion calculations throughout the summer.

Garibaldi red is another hot color selected for the warm season, and there are innumerable corsets and fruit shades. A deep coral or shrimp pink which goes by the name of corevisee has a great vogue, and the soft pastel or French rose shades are among

cloth and panne. One of the frocks sketched for the large group was a good example of the possibilities in such a combination and was built up in pastel blue silk voile and taffeta of the same shade.

The light blues, not only of the pastel tones, but of the ciel type, are in high favor, both in millinery and frocks, and will rival the pinks in popularity during the summer, but pink, in peach blossom, rose and coral tones, is to be worn more generally than in any recent year. A new green of the apple class is attracting favorable attention in Paris and will, it is said, have a prominent place in the summer color gamut.

But to return to the silk voiles and grenadines. These materials are not of necessity associated with large quantities of taffeta or broadcloth, although those combinations are, as we have said, very desirable. The sheer silky stuffs, which wear surprisingly well, in spite of their abstinence, are made up into the most charming of little frocks, mounted over silk of the same tone or of harmonizing color and trimmed in satin or velvet ribbon, with lace about the throat and shoulders and on the sleeves.

Ribbon trimming is particularly effective upon stuffs of this class, and often a skirt will be adorned with rows of rather narrow ribbon for fully half its depth; the ribbon being laid on flat and stitched on the upper edge. Ribbon and material are, of course, in the same color.

Sometimes two widths of ribbon are used; a single wide ribbon and a group of narrow ribbon alternating; or, as in the case of a charming white silk voile model, wide inset lace insertion may be combined with ribbon bands of varying widths. Many ideas may be worked out in this simple trimming, and the effect of velvet ribbon upon silk voile of the same shade but made up over white is especially good. Ribbon trimming



OF DARK BLUE VOILE.

the first favorites, particularly in the realm of millinery.

The hat of French rose, designed to accompany a costume of dark or neutral color, has been worn to the point of monotony in Paris, and history bids fair to repeat itself here; but picturesque hats of leghorn trimmed with ribbons of this soft rose shade

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and in rose toning from French rose to the faintest of pinks are among the prettiest things shown by the importers.

Second Empire hats of leghorn trimmed in exquisite pink roses and black velvet ribbon are seen in the most up to date shape side by side with the Empire shapes, and by the way, the fan makers and sunshade makers of Paris are already feeling the influence of the Second Empire movement.

A prominent maker of these costume accessories recently wrote to a friend in this city that an unprecedented demand for his wares had arisen all of a sudden, and that the phenomenon was undoubtedly to be credited to the Second Empire feeling which was slowly but surely strengthening in the fashion world, the fan and sunshade being characteristic details of the Second Empire modes.

Colored leghorn is being exploited this season and leghorn in the deep burnt shades is extremely fashionable, as are all the fine, supple braids, Neapolitan, orin, chip, etc. The huge egret, the sweeping bird of paradise plumes, the flower egrets, the ribbon trimmings, the black velvet cache-peignes, the ostrich plumes, and the tulle draperies of the new millinery are all capable of charming effects and, unfortunately, susceptible of caricature, and although the really attractive hats of the season are lovely beyond description there is an unprecedented number of freakish hats not beautiful in themselves and not chic unless worn with consummate art.

Silk voile and silk grenadine are evidently to occupy an important place among the summer materials, and one sees both of these sheer materials, combined with taffeta,



WHITE CLOTH AND BLACK VELVET.

It is used too upon the silk mousselines and indeed upon all the sheer stuffs and is not only laid on straight and flat, but is plaited, quilted, ruched, etc.—another Second Empire echo.

Little bands of bias panne matching the material in color furnish another popular trimming motif not difficult to handle and are used in much the same ways as the ribbons. Bands of broadcloth, too, are applied to the sheer materials, and a remarkably pretty model now on view in a Broadway shop has a skirt of silver gray mousseline de soie, trimmed in many narrow bands of broadcloth of the same shade and a loose border of cloth with handsome motifs of Irish crochet and tiny platings of mousseline for trimming. A bodice of the mousseline with cloth bands and creamy Valenciennes lace.

The corset skirt holds its own and is evidently to last throughout the season; but the French makers are shunning the mistake, apparent in some of the early models, of making the corset so high that it cuts the bust line and interferes with the graceful curves of the figure. The corset is now of moderate depth, and very often is cut down at the middle front, rising higher at sides and back.

It is cut in one with the skirt, or, as is often the case, even in the models for street wear turned out by the most famous houses the corset is cut separately and in two parts, each part upper and lower, being cut on the bias, so that the material will stretch to fit the curves above and below the waist line. When properly made these corsets mould the figure perfectly, and as they are attached to the skirt they have the advantages of the princess skirt, with better chance of fitting well.

Bodily fitted, this attached girde is excessively clumsy and unbecoming, but at its best it has much to commend it. Brette arrangements are being advocated

again in connection with this corset skirt; but the idea is more successful in New York than in Paris, and is not likely to figure largely in French fashions this summer.

Blouses of fine lingerie, lace or net, and boleros, loose or close fitting, accompany the corset skirt, and the costume of this character is perhaps the most characteristic street frock of the season.

Feminine striped silk mousselines and silks are offered in all the fashionable colors, combined with the white which is the inevitable detail of the Pekin effects. A delightful rose and white striped silk mousseline is among the models brought over by a Fifth Avenue importer, and in the same shop is a dainty gown of black and white striped mousseline de soie over pink, the trimming consisting of many rows of black velvet, and a froth of valenciennes frills forming the short sleeves and flou drapery.

Practical frocks of black and white striped silk, with girde of cerise and little trimming save a quaint collar of exquisitely embroidered linen, have been launched by one noted maker, and will be useful as well as charming possessions.



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