

HATS MORE SUBDUED

A Reaction Already Against Freakish Shapes.

LINES OF SPRING FROCKS

The Tunic Idea Popular With the Designers.

Street Gowns Excessively Plain and Giving Their Cabnet Chiefly to Excellence of Cut and Originality of Detail or Line—New Treatment of the Skirt—Beautiful Effects Obtained With the Modern Age Suggestions—Tunics of Metallic Nets and Laces—Hand Embroidery the Thing That Makes a Majority of the Dressy Frocks Different to Copy—Bordered Materials—Milliners Taking Up Poke Bonnet.

Easter held no fashion revelations this year, and for that matter the Easter parade for many seasons past has emphasized what was popular rather than what was chic. Later in the spring an understanding of the exclusive modes develops and many a woman heaves May time sighs of regret over March and April purchases, things whose charm of novelty was speedily submerged in popularity because they caught the public taste and were within the reach of the average woman.

This truth is sure to hold good in regard to the hat monstrosities of the early season, and already truly smart folk are turning the cold shoulder upon the extreme peach basket and bowl shapes, which have been hopelessly commonized and, at best, gave the milliners little opportunity for exercise of what is best in their art. There will be quaint shapes, odd shapes, picturesque shapes, all through the season, but those that survive will really have something in the way of charm to recommend them. Spectacular freaks have but passing vogue and the



EMBROIDERED CHIFFON.

great army of conservative though modish women invariably makes its veto and its demand felt before midseason. The poke shapes, as we have said before, are interesting the milliners and the hat wearers as well. Freaks there are along this line, and the Easter show brought out a host of extreme pokes; but the poke bonnet in many of its forms is a piquant and attractive affair, becoming, as the huge extinguishing basket hats can never be, and it may be modified to suit even the most demure taste.

We shall see much of the poke idea throughout the season, and too we shall see many conservative shapes, picturesque without being bizarre, hats with graceful curving brims revealing at least a part of the forehead and with color, trimming and large crown to mark them as of this season's vintage, yet with no trace of this season's exaggerations. The milliners are already bringing out such hats in response to the demand that



BLACK LACE.

was sure to make itself heard after the first fine frenzy of burlesque. At the smartest Mecca of tea drinkers last Saturday afternoon there was an amazing display of spring toilets, some of them absurd to a degree robbing the caricaturist of his opportunities by rendering his wildest fantasies lame reproductions of originals, but the three most exquisitely gowned women who appeared all wore hats of the graceful conservative type to which we have referred, and they furnished three cases of good taste in the midst of a desert of eccentricity. One hat was a large model in absolute green crim, the brim curving up softly from the face at the left front to show a facing of natural ponce color, and the trimming a group of plumes in the color

of the crim and in two slightly darker shades of the same color. A second hat had a rather low wide crown and a wide brim, drooping just a trifle more at the sides than in front, giving a very faint suggestion of the poke lines. The material was one of the very coarse, lustrous straw braids which are modish and take the dyes beautifully and was of a delicious pale, creamy pink. A wide scarf of black velvet was drawn closely around the crown and tied in a big soft bow at the back, where the brim was much narrower than in front or on the sides. At one side of the crown this scarf was caught by a cluster of medium sized, loose petalled pink roses. On the other side was a similar bunch of roses, but in pale, creamy yellow.

The third hat was a fine yellow Leghorn with a jet buckle and big black brush plume for the only trimming. Apropos of Leghorns, one of the most

some of the most successful tailored street costumes worn during these spring days are in these colors. Excessively plain are many of these models, altogether devoid of the iniquitous button trimming and owing their cachet chiefly to excellence of cut and some originality of detail or line. A very unusual model from Cheruit is in the wide diagonal, which is as popular this spring as it was during the winter, so popular in fact that the supply of fine imported material of this weave in the most desirable colors is practically exhausted in the shops and in many of the importing establishments. The material of the Cheruit model is in one of the new beige tones, and the coat is made upon lines that seem odd after the long vogue of straight, clinging, high waisted coats.

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fulness at the waistband in the middle back. All of this sounds odd and freakish in the description, but the suit itself was delightful, and with no element of the conspicuous save as it differed in line from the prevailing ideas. The methods of introducing fulness in the lower part of the skirt are innumerable and afford opportunity for originality on the part of the designers. The skirt yoke, or princess yoke, is shown in varying shapes, and to this yoke lower skirts are adjusted with more or less fulness, frankly plaited or shirred all around, merely shaped to circular ripple, set on in groups of plaits, &c. Bands of trimming sometimes run down the smooth fitting upper portion of the skirt and end well below the hips, with a group of plaits starting from beneath them.

Not a few tailored skirts are plaited into the waistband, and in thinner materials one finds many models whose skirts are

ing of certainty that the fall will find these changes emphasized the fashionable silhouette has on the whole altered little with the incoming modes of the spring. A dropped waist line, a fuller skirt, perhaps a trifle more fulness in the latest sleeve, faint, very faint, coquetting with blouse effects—such things one notices wherever smart frocks are displayed, but these details are not aggressive, not arbitrary; one may take them or leave them. There are plenty of new models varying so little from the lines to which women have grown accustomed that one does not realize the variation.

Straight tunic arrangements, carrying out modern age lines, have caught the fancy of some of the most famous designers, and transparent overrobes of this sort richly embroidered are the striking features of many handsome models. These tunics vary in form and detail, but all give the almost straight side lines and the plain,

for the glimpses of high necked dinner gowns, one of the coarse metallic nets boldly embroidered in silks carrying out the color scheme of the frock and giving much effect for little effort. Hand embroidery is the thing that makes a majority of the dressy frocks costly and difficult to duplicate even when they have an air of extreme demureness. Look, for instance, at the little French model in wistaria chiffon which is illustrated here.

A full skirt of the chiffon attached to a full round bodice of the chiffon at the normal waist line; a demi-decolletage finished by a mere cord of satin; long tucked sleeves of the chiffon with a satin cord at the wrist; the whole over a clinging slip of odd-toned green satin for the only contrasting note of color; could anything be less pretentious, less complicated?

But notice the deep band of hand embroidery is self-tone weighting down the chiffon skirt and the embroidery covering front and back of the bodice. There is the extravagance which gives the lie to the seeming demureness. Still, charming effects may be obtained along these same simple lines without resorting to the expensive embroidery. The modern age tunic really demands elaboration, but it is a passing fad which should appeal only to those women who can afford the elaboration, and the less radical models such as the little wistaria frock can be copied attractively with emphasis on the lines rather than the detail.

We have seen a frock almost identical with the wistaria in line made up in one of the border nets which are so lovely this season, and the result was altogether charming. The net was soft white silk of rather coarse mesh and the deep border was of pale pink roses and faint purple lilies in blurred shadowy effect.

This border finished the bottom of the skirt, reaching up quite to the knee line, and the net was set into the waistband with fine plaits all the way around. The border formed almost the entire bodice save the short sleeves, which were of the plain net finished with cords of pale lavender satin. A cord of the satin bordered the round demi-decolletage, and the girde, sharply pointed in front, was of the lavender satin, while the whole frock was made up over the palest of pink, hardly more than a tinge of white.

The border materials come in all grades of price, quality and beauty, and while some of them are used in intricate draperies demanding an artist's handling others are successfully made up on such simple lines as those just indicated. The fine laces, such as Chantilly, which is now so popular, are worn in widths deep enough for skirt lengths, and lovely frocks are made in such lace, with border effects secured by outlining the design of the lace in color or light embroidery near the edge. This idea is in some of the French frocks carried to extravagant lengths, knee deep borders being embroidered into the lace.

A TIGHT LITTLE ISLAND.

Manhattan Deserves That Title—Space at a Premium. Space on Manhattan Island, which is a sure enough tight little island if ever there was one, is distinctly at a premium. The record price for real estate in New York, according to Acolm, was \$583 a square foot, obtained four years ago for the southeast corner of Broadway and Wall street.

On March 13 last the Fourth National Bank acquired the building adjoining its own home at the southeast corner of Cedar and Nassau streets, a plot measuring 73.1 feet on the latter street and 73.2 on the former.

The average price a square foot was close on \$307, which figure has been beaten by only three other sales of real estate in the city—the corner already mentioned, and two small plots at the southwest corner and the southeast corner of Broad and Wall streets, which sold over thirty years ago for \$330 and \$34 a square foot, respectively.

A fifty foot lot on Fifth avenue, at Sixty-ninth street, is reported as being sold to E. H. Harriman for a million dollars—and such a price is by no means rare in that section. Fifth avenue values, indeed, have been bounding upward, and will soon be rivaling those of the financial section.

WHAT WOMEN ARE DOING.

Women of Detroit cast 6,905 votes for school inspectors at the primaries held in March, one-third of the total number polled.

Mrs. Viola B. Squires of Chicago has refused to pay her taxes and has written to the County Attorney that she no longer intends to submit to the injustice of taxation without representation.

Mrs. Charles E. Hughes will be a guest of the Woman's Republican Association of the State of New York at its annual luncheon to be given at the Hotel Astor April 27. Among the speakers will be John Barrett, John Hays Hammond and Mrs. J. Ellen Foster.

Miss Mary Proctor, the astronomer, has just returned from England where she has been giving a series of lectures. She brought a large number of foreign postcards for the Sunshine Society to send as Easter cards to shut-ins.

In Cedar Rapids the other day 3,302 women voted on the question of bonding the city for the purpose of building new schoolhouses and repairing the old buildings. After the election the women declared that they did not in any way feel themselves degraded by their contact with politicians. They declared that they had received the most courteous treatment and were in every way pleased with their experience. The men said the election had been quiet and particularly free from anything bordering on rowdiness.

Fanny Crosby, the blind hymn writer, celebrated her eighty-ninth birthday at Bridgeport, Conn., the other day. She has been blind almost since her birth. She has written more than a hundred hymns. In spite of her age she is still active and wrote a hymn on her birthday. This hymn was sung the following Sunday in the First Methodist Church of Bridgeport. The best known of her hymns are "Safe in the Arms of Jesus," "Rescue the Perishing" and "Saved by Grace."

Mrs. Mary Crowell of Byron, Ill., raised the finest hogs in the county where she resides. Not long ago a buyer of hogs for a packing house declared that although he was not in favor of giving all women the ballot it did seem a shame to him that a woman who could raise as fine hogs as Mrs. Crowell shouldn't be allowed to vote. The suffragists of Illinois at once demanded that raising hogs was better than raising children.

A bill has been introduced in the British Parliament to allow women to practice as law agents in Scotland. The question came up about five years ago and was decided against women in the profession. Since that time the Scotch universities have thrown the doors of their law schools open to women, and now several women trained as lawyers are waiting for permission to practise their profession.

LUXURY IN MOTOR VEHICLES.

Flower Vases Included Now in the Equipment of Automobiles.

"New to me," said a man who seldom sees Fifth avenue, "were the vases filled with flowers in automobiles. Of course I'd heard of automobile clocks and of fitting up the auto with holders for comb and brush and mirror and card case and that sort of thing, but I had never even heard of flower vases in automobiles until yesterday, and then I saw several machines that were thus equipped. In each case the vase was tall and slender, running to a point at the lower end and flaring at the top, in its shape reminding one of the familiar ancient torch; and this slender and graceful torchlike vase, something less than a foot in height, was supported in a holder attached to the inner side of the automobile, in front, to be thus placed and filled with flowers, like a vase of flowers in a room, a grateful object for the eyes of the auto occupants to rest upon. I think I shall have a flower vase in mine."



GOWN OF BLACK AND WHITE CHIFFON AND CRYSTAL AND A GOWN OF GRAY SATIN WITH A CUIRASS OF BLACK MOUSSELINE BRAIDED AND EMBROIDERED WITH SILVER.

fetching hats in the shop of a popular Fifth avenue milliner is a wide brimmed yellow Leghorn of exquisite quality on whose left front are massed the big purple black pansies which are one of the smartest of the season's flower offerings. A soft silk scarf of the same curious purple, which is almost black and has a bluish tone in some lights, is around the crown of the hat. These blue black purple pansies

below the natural waist line and a little to the left five buttons are set closely together and the buttonholes are bound in silk matching the cloth. The button effect draws the coat closely over the hips and gives an impression of a low or dropped waist line, while above

shirred or plaited into the waistband or girde. Some of the French makers particularly affect skirts circular on the sides and with plaits at front and back below a flat embroidered or braided panel which extends down below the hips. Others have back and front flat and plain and introduce plaits or other fulness only at the sides, and then there are still many smooth fitting plain skirts showing full

flat back and front. A majority open on the shoulder and under the arm, the side seams being open on both sides and held only by loose lacing or straps. A case in point is the beautiful model in gray and black and silver pictured in the central group. This is a French frock and is costly because of the wealth of hand embroidery upon the tunic, but its color scheme gives it a quiet elegance in contrast to its extreme lines and elaborate detail.

The plain clinging underrobe is of a soft gray in one of the very supple satin mousseline silks and the tunic of black mousseline de soie, which takes on a grayish tone as the gray satin gleams through it. The embroidery is in gray and dull silver—the pewter metallic tone which shades perfectly with the satin—and there is a little wide gray and silver braid.

More detached in line is the straight tunic of a silvery gray blue net embroidered in self-color and falling over a robe of blue motor crepe which figures among the small sketches. This tunic hangs like a broad, straight panel front and back, instead of being shaped to cover the underrobe entirely, and is widely open under the arm, showing the whole side of the robe and caught together only by one loose knot at the waist.

Bands of the crepe embroidered in self-color border the net, which is itself embroidered, and similar embroidered bands run around the crepe sleeves. This type of straight tunic is rather more trying than the first, giving a broader effect.

Metallic nets and laces are advantageously used for such tunics in dinner and evening gowns, the net, if net is used, being as a rule embroidered in the same metal, though frequently applied or inset metallic trimmings are made to give the effect of self-embroidery. Such beautiful things are offered in the allover fancy nets and fine laces of silver, gold, gun metal, pewter, &c., that there is little difficulty in finding a desirable metallic tunic material and the underrobe may be severely simple and untrimmed. The metallic nets and fine laces find much favor too for the short sleeves and décolletage finish of evening frocks and



WHITE CLOTH AND NET.



BLACK CREPE AND GOLD.



BLUE SATIN EMBROIDERED.

are effectively used on darker hats also, very dark blues having the preference. Certain soft greens—willow, absinthine, tilleul, &c.—are lovely in the new straws and also in crim, and hats in these tones are greatly liked. These greens are exceedingly smart too for frocks, though they have appeared less to the ordinary crowd than the rose and wistaria shadings. The various new beige, blond and khaki tints are finding much favor, and

the coat blouses very slightly, the sleeve being set in a rather wide armhole and the whole arrangement of the upper coat suggesting looseness and ease. The coat skirts are only moderate in length and leave a very modest ruffle below the hip curve, though the soft material falls limply. The skirt, though clinging at top, shows plaits let in toward the bottom and a little

ness only in an increasing riple and extra width toward the bottom. Draped skirts and straight tunic arrangements of countless kinds are exploited in the dressy frocks, but despite all the subtle changes and the strong feel-

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