

**YEAR OF GOLDEN MEAN IN FASHIONS**

Exaggeration at a Minimum in the New Frocks for Spring Wear.

**MANY CHANGES IN OUTLINE**

Skirts Fuller, Sleeves Larger—Lace Flounces and Panniers—Some Paris Models.

This is the year of the golden mean in fashions. That is the very satisfactory impression left by a careful study of the imported and domestic models shown at the public and private openings. The pendulum swinging from extreme to extreme has at the moment reached a point where exaggerations are at a minimum and a majority even of the most modish models are wearable from a conservative woman's viewpoint. Of course there is freakiness. There



BLACK AND PURPLE.

is always freakiness in fashion; but this season there is rather less of it than usual, especially among the models turned out from the great French houses, and some collections presented for inspection by New York importers are almost entirely lacking in this element, though they abound in picturesque.

No one can view a group of the new frocks without realizing that changes are at hand, and yet, except in exceptional instances, they are not spectacular. Skirts are fuller, but not too full. Sleeves are larger, but not too large. Waists are smaller, but not too small. The tailored suit and street frock remain comparatively trim and straight of line. Draperies and full folds are reserved for more formal costumes and for the materials that lend themselves beautifully to such purposes.

There are piquant crinoline models



STRIPED SILK.

without the obnoxious crinoline; Louis modes without the waist of exaggerated smallness and length. Directoire modes without Directoire extremes. Oriental modes harmlessly occidentalized. Truly a season of moderation as well as uncommon charm in the fashion world.

As is always the case when fashions are radically changing, skirts and sleeves are particularly interesting and on the whole the experiments in both have been very successful.

Louis XV. and Louis XVI. modes have appealed strongly to most of the famous designers and it is safe to say that the loveliest of the elaborate evening gowns reflect the ideas of these periods. Pannier draperies adorn many of the skirts, but such subdued and clinging panniers the court of Versailles never knew. Fashioned from filmy chiffon or gauze or wonderfully supple silks, the pannier folds and lines are usually indicated without adding appreciably to the width of the silhouette, and the folds, drawn back in pannier fashion from the front, fairly melt into back draperies flowing down to a train less pointed and diminutive than those of the winter.

Sometimes the pannier drapery is in quaintly flowered Pompadour gauze or chiffon, the bodice too being of this material and the skirt either of the same material lace trimmed or entirely of lace or net. An uncommonly delightful little frock of this class is reproduced in the central sketch and was the most generally admired model in the collection shown by a well known firm.

The gauze was of a soft cerise shown with prim little flower sprigs, and being made over white and trimmed in white lace was not vivid enough in color scheme to be conspicuous. The panniers, shorter and so more in line with the historic pannier than the long sloping outway draperies which are the usual version of the pannier to-day, were too filmy to be really bouffant, yet they would undeniably enlarge the hip outline,



A FROCK OF WHITE TAFFETA WITH BLACK LACE, ONE OF BLACK AND WHITE LACE AND TULLE OVER CHIFFON, AND A THIRD OF FLOWERED CHIFFON AND LACE.

and so the frock, according to present day beauty tenets, calls for a slender wearer, but on the right woman it would be piquant to a most impressive degree. The black velvet ribbons falling from the décolletage in front are an exceedingly good relieving note.

There are of course modified Louis modes which do not make a feature of the pannier and in some of the best of these bodices and train are of brocade or changeable taffeta or some one of the rich one tone silks, while the skirt is of lace or tulle or of white flounced in lace.

The lace skirt flounce has assuredly come into its own once more, but it is, like the panniers, subdued and clinging, made of soft, cobwebby laces and giving no crinoline effect to the skirts upon which it is used. Triple and double flounce skirts of lace are shown by some of the greatest designers, Callot in particular having achieved distinguished success in several models of this type. One Callot frock illustrated here and eminently wearable as well as lovely was of black lace and tulle over white with relieving pink and had two deep flounces of black lace covering almost the entire skirt.

White and black combinations linger where, Drecoll is responsible for one of the prettiest of these white and black creations, which has a tunic of black lace over white, this tunic being opened down over the hips, having long V's of the underskirt unveiled, an idea exploited by many of the designers. The detail, however, which gives special cachet to this Drecoll frock is the sash of black taffeta which beginning at either side of the skirt front about half way between waist and knee, runs backward and slightly downward under the tunic of lace to tie in a big soft flat bow in the back. A study of the sketch will give a better idea of this sash arrangement than any description can.

Enormous quantities of the fine laces are being used for tunics, skirt flounces, bodice draperies, etc., and almost all of the elaborate evening frocks call for such trimming.

The type of frock beloved of Worth, which has a diagonally draped princess front effect, with a petticoat showing somewhere about the foot and the diagonal drapery cleverly maneuvered into a train in the back, is well represented among these handsome evening frocks and, always dignified and beautiful if skillfully made, is made to have an air of novelty by new tricks of sleeve and train and bodice details and by the wonderful new materials employed. The chiffon taffetas in changeable effect and in light hues and the changeable faille française are very successfully used for such models, the silk being draped over fine lace or tulle with lace border; but the marvelous cordure materials of the season are particularly fitted for such handling and the designers have appreciated this.

Chiffons with border assortment, each lovelier than the other, are often made up on these diagonal drapery lines with the border design entering charmingly into the train, and certain bordure chiffons whose floral border designs in soft pinks and blues and lavenders bring them into kinship with the Louis periods are fashioned into exquisite frocks, long waisted, softly girdled, charmingly draped over petticoats of lace and draped with lace fichuwise over the shoulders.

Other bordure materials have fluted skirts on straight tunic overshirts showing the border around the bottom and the border introduced in some skilful fashion on the bodices or possibly in evidence nowhere except on the skirt.

Several of the best French houses have sent over models with finely accented plaited skirts of chiffon or other very sheer, supple stuff whose border design is very wide, reaching up to the knees or above. Over this skirt is usually some sort of tunic on the Russian blouse order which may or may not show some of the border design. The accented plaited skirt is to be seen in plain one tone coloring too, but always of the limpest and softest material and falling so straight

that for all its fullness it has the outline of a narrow skirt.

The double and triple skirt and the flounced skirt are, as has been said before, exceedingly popular, but like the accented plaited skirt they observe a discreet modesty and do not assert themselves enough to make the skirt outlines flare decidedly. Bordure materials work up well in the double skirt and the exquisite flouncings in lace, lace nets, lingerie embroideries, etc., are much used for skirts of this type.

The double skirt, the flounced skirt and the full length flouncing skirt of fine lace, net or sheer lingerie are in the new models often associated with a little coat of silk, though not invariably of taffeta. The idea is not new, but the details and lines of the coats are new, and though the mode gives promise of being much abused delightful things are done with it.

Often the coat ending at the waist line in front has tails of some sort in the back. Sometimes it is smartly belted and has a little peplum all around. Again it does not extend below the waist line at all, ending under a sash girdle whose long

somerlike net and lace over pale blue and a bolero or bodice of pale blue taffeta shot with white and heavily embroidered in white and girdled deeply with mauve satin, two long ends of the satin falling from the high top of the girdle in the back.

One cannot talk long about the season's fashions without coming back to taffetas. Quantities of simple one piece trotting frocks are made up in the darker colorings of changeable taffetas and both these changeable taffetas and plain taffetas are used for dressy little coat and skirt or three piece costumes. The blue and black color schemes is particularly liked among the dark toned taffetas. The plain one toned dark and black taffetas are also used for good looking little suits, and for afternoon frocks, the striped taffetas, flowered taffetas, bordure taffetas and lighter colorings among the changeable taffetas are all popular.

A narrowly striped taffeta in old blue and white was very cleverly combined with dark blue in a chic and practical model shown by one Fifth avenue importer. The clinging tunic of silk fell almost to the skirt bottom in the back, but was draped away in front to show a plaited underskirt of the silk. A front panel of this tunic was of the silk, but veiled in dark blue chiffon and bordered by very fine dark blue braiding in Vandylke design. Long plain sleeves were of dark blue and a small collar of handsome cream lace finished the neck.

Side by side with this frock was another that might answer for similar purposes, but was made up in the ever popular dark blue and white foulard. One might well believe that a very possible change had been rung upon this theme and that nothing could make a dark blue and white foulard chic as well as serviceable, but in this model the thing was accomplished.

The foulard used was of beautiful radium quality and had a border design of stripe on the polka dot body of the silk. This stripe was used with the stripes running horizontally for the petticoat showing at the bottom of the skirt front, for filling in the V shaped bodice front and for the short sleeves, and, with the original cut of the bodice, its soft shoulder drapery and the full yet clinging drapery of the skirt, the frock was definitely in the new movement, yet was thoroughly conservative and wearable.

Going back for a moment to the taffetas a delightfully picturesque yet simple model from Robert deserves mention. It was in flowered taffeta over white satin, with plastron, revers and underleeves of lace and no other trimming save the white satin buttons set down the full length of the white satin front and the ornaments made from the taffeta which finished the grille and held the drapery in front. This drapery, as will be seen from the picture of the



CYCLAMEN SILK.

ends continue the color line down over the skirt.

The Maison Boer has an attractive model of this class with skirt of gos-

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them are most picturesque and coquetish. The long draped coats of changeable taffeta, self trimmed, are pretty and practical for summer wear, and there are many more elaborate models trimmed in heavy laces.

While the very fine filmy lace plays an unusually important rôle in the province of the evening frock, tremendous quantities of the heavy laces are being sold too. Bold macramé trims linen, éponge, voile, foulard, etc.; and the heavy fllets and combinations of fllet or chuny with finer laces are even upon the sheers and finest of lingerie materials. Band laces with straight edge are more used than formerly, and often a very smart little frock of sheer soft material fulled into the waistband will have for trimming only a very broad and very wide band of lace set in a little above the hem.

The kind of openwork band and border known as cut work enters into many of the good looking lingerie frocks and some very attractive frocks of fine white linen or batiste have inset bands of black net and little plaited frills of black net for trimming.

Geese Hall in Northern Flight.  
Jackson correspondence New Orleans Times Democrat.

Great flocks of wild geese hovered over Jackson last night, being on their way back north for the summer. They met the cold wave here, halted and held a conference as to what was best to be done—continue north or return south. A great flock halted in the open fields just north of Jackson for an hour or more, and when they had a great gabfest. Seward Tom (banning of the State Hospital for the insane states that he walked out in his yard about 11 o'clock P. M. and plainly saw the geese in his pasture.

**SPECIAL NOTICES.**

**Overfatness Condemned.**

Fat, or even fattish, women realize that they want to be in the mode this year and understand that the demand is for lines, not curves, and govern themselves accordingly.

That means OFF with the fat. It has become a duty. Many are trying exercise or dieting! but it is certain they will find these methods too slow, and undesirable. The chloasma of fat is a very real enemy for the Directoire mode is by means of Marmola Prescription Tablets. Any druggist (or the Marmola Co., 186 Farmer Bldg., Detroit, Mich.) will give you a large sized card of these elegant little fat reducers, containing a good, generous supply, for seventy-five cents, and even this quantity should be enough to make a decided impression on your excess fat. Many have lost as much as a pound a day.

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FOULARD.

is not confined to taffetas, though it seems peculiarly suitable for that silk and has always been associated with it. Taffeta wraps are legion and some of