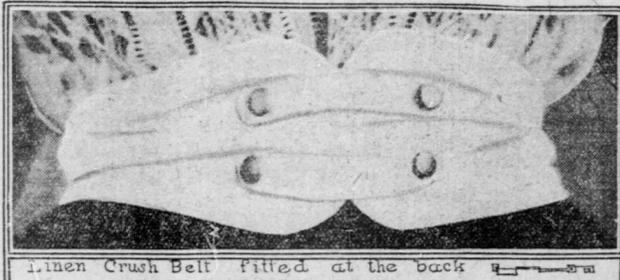


Long-shouldered Skirt-waists -

1904



Japanese Cheviot in Oriental Colors



Linen Crush Belt Fitted at the back



Newest Tailor waist with four-in-hand stock

By MARY ANNABLE FANTON.

WOMEN'S clothes, with all their apparently foolish whimsicality, if you study them a little, really represent, from year to year and generation to generation, various changes in civilization, backward or forward, as the case may be.

In the days when Aspasia did some intellectual flirting with various good looking Greek gentlemen friends, the most classically beautiful flowing draperies were in vogue, proving that, while women might think, they didn't walk or work much.

Frocks Designed for Activity.

Gowns fitted for a lot of motion show it. Girls didn't play tennis when they wore hoopskirts, and the shoes of high-born Chinese women do not suggest daily long tramps over moorland or rice fields.

And so by a simple process of reasoning the girl who golfs and wheels and rows and motors her own "car" wears plain, practical, convenient garments that are not in the way, that leave her body unhampered, and that are comfortable and appropriate to her daily work or spin in life.

By their clothes shall ye know them. Walking makes sensible shoes a fashion, being your own "chauffeuse" makes loose sleeves a necessity, and you can't play golf in a tight waist.

Golf and the Skirt-waist.

The new broad-shouldered, loose, comfortable skirt-waist is a tribute to the golf links, which have furnished a chance to grow arm and shoulder muscles, to expand the chest, to develop the neck and to straighten the spine. You can't play golf if your arms are weak, and your chest hollow and your shoulders round.

And if you play golf well, your "athletic skirt-waist" tells the tale. No girl with fine, strong shoulders; with a full, firm chest; with a beautiful neck and vigorous arms is going to cripple and cramp herself in a tight, narrow anaemic looking blouse that hides her good points, is uncomfortable and spoils her play.

Value of the "Athletic Waist."

And as the golf girl is the pet of the season, so her new, sensible smart skirt-waist is the fashion fad, and the beauty of this "athletic waist" is not only that it proves what a wise, healthful person is the modern athletic American girl, but that it forces the other girls, who haven't thought much about the fashion in sports, but who are sure to follow in the fashion in clothes, to take seriously the matter of physical development in order to look well in the fashionable skirt-waist.

If a waist is cut very broad over the shoulders, you must stand erect or it will wrinkle over the chest; if a waist is cut to fit a straight spine, you must stand straight or your waist will lie in folds; if your waist is full over the bust to fit a chest that breathes long and well and is perfectly expanded, the fullness will look funny and untidy over a sunken, hollow chest, and the whole effect will be without style or chicness.

Not a Charitable Garment.

A smart "athletic skirt-waist" will not cover a multitude of physical defects without now and then a cruel hint of it to the public. A sensible skirt-waist gives a girl a chance to look her best—it doesn't make her look so.

The present fad for outdoor life, for feminine health and strength and wholesomeness, is all told in the new skirt-waist. The leading skirt-waist houses have all adopted the athletic design as their foremost model for this season.

The sport-loving girl is delighted to be able to get ready-made a skirt-waist "big enough to play hard in," and the delicate girl will just have to live up to the new fashion and learn to stand and walk right and breathe well and to grow in stature until she fills out the length and breadth of her new garments.

In fact, the new skirt-waist may prove a more successful apostle of physical culture than all the lectures and books ever written.

Vogue for Broad Shoulders.

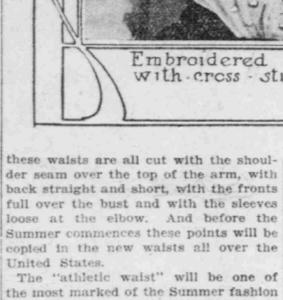
The most fashionable skirt-waist house in New York is showing the broad-shouldered effect in each of its five new 1904 models. No matter what the variation in material and in general design,



Embroidered Pique with cross-stitch stock



Comfortable Stocks and Belts.



Over-laid Cheviot with new bow stock



its shape admirably. It is figured with a conventional Japanese design—blue, yellow, green and violet, in a raised pattern that is held as a stripe by narrow black bands. The effect is extremely Japanese and artistic.

This model is cut with three box plaits in front, with two in the back, just wide enough to carry the Japanese stripe. The sleeves are plaited and full, and finished with the new cuff which closes on top and runs up over the fullness in a point. It is fastened with three small pearl buttons, and the waist front fastens with four medium-sized pearl buttons, as do all the new white waists of this particular house.

With this Japanese waist is worn a wide crush belt of black dull kid, fast-

ened with a gun metal buckle, carrying stones the colors of the Japanese figures on the waist. The stock has a neck-band of linen crush with a once-over tie of green crush decorated with dull blue embroidered medallions—most stunning in combination with Oriental colors of the waist.

The sailor waist of this blouse is extremely simple and smart in cut. It is usually of Madras or linen. There is an inch-wide "button-plate" and on either side are four one-third-of-an-inch-wide tucks. The back carries ten of these narrow tucks and has no fullness. In front there are tucks and at the bust, and there is a moderately full blouse at the belt. The sleeves are the plain shirt model, fuller at the elbow than last year, and finished with a plain mannish cuff about two and a half inches deep.

A Smart Tailor Waist.

In the tailor waist shown on this page the material was white corded Madras, striped with blue. And the skirt was white crush with a blue linen four-in-hand over-tie caught to the band with white crochet rings. This is one of the newest stocks and is extremely smart.

A new model for light and pale-colored linens is with all the fullness over the shoulders taken up in fine tucks. The front embroidered with the French convent stitch and the front plaits hem-stitched. The French back has eight tiny tucks and the sleeves are the plainest mannish model, with stiff narrow cuffs, embroidered.

A stunning new stock was especially designed for this model. The neckband is coarse white linen and the over-tie is fine white linen, fastened in the new short once-over tie, the outer end being embroidered in natural colors with a large pansy.

Fashionable Flower Stocks.

Every skirt-waist girl who intends to be at all fashionable this Summer will have some of these flower stocks. Just one blossom done in real tints on the outer end. Some girls will make a fad of some one flower and have it embroidered as a sort of "hall-mark" on all their ties and the left sleeves of the skirt-waist, on underwear and the instep of the left stocking. It is a marvelously pretty fad, and no expense if a girl knows the simplest embroidery stitch.

The New Embroidered Pique.

Embroidered pique is a new skirt-waist material. It is made up always in combination with plain pique, so that the waist has the effect of being richly embroidered by hand. In the correct model for this material the full fronts are of the embroidered pique, the plain back and sleeves of the plain pique, and shoulder straps, cuffs and "elbow straps" of the embossed stuff.

A white crush kid belt is worn, and a crash stock trimmed with blue and red cross-stitch wavy.

Mercerized chevot is also very fashionable, brocaded in white or colored figures or stripes. These waists carry a wide front plait, a knife plait either side, attached from neck to belt, and two plaits attached from shoulder to belt. The back is the plain French model. Full sleeves have the new pointed cuff already described. The stock is of white pique with Madras bow tie, and a black crush belt is worn.

How the Waists are Fitted.

All the newest waists extend below the waist-line under the skirt, as the belt-waist invariably pulls up in any sort of exercise. The best fitting waists are made with side gorges in this under piece, which give room over the hips and absolutely prevent any roll or drawing up about the waist.

Cuff buttons, the link design, are used with the mannish cuffs. All others fasten with two or three small pearl buttons. No studs are used on the new waists—either pearl buttons or an invisible fastening.

Some Smart Belts.

Tan belts are worn as well as black and white dull kid. Patent leather is not often seen. Bright colors and gold, occasionally, and embroidered Oriental affairs for dressy waists. The newest waist belt is of white linen, wide enough to "crush" and cut in two scallops at the back, so that it will "give" and pull in place without growing too wrinkled and narrow. There are button decorations at the back of linen, pearl or brass, and the buckle matches the buttons.

CONVENIENT COFFEE JACKETS AND FLOWER-PETAL DANCING SKIRTS

ABOUT once in every decade a fashion arises, and, duly weighed in the balance and found indispensable, it remains with us through the years to come. This method adds to the facilities of dressing in one way; in another, it adds to the list of indispensables which our wardrobes, perforce, must contain. In my mother's young day there were no blouses, no coats and skirts, no tea gowns, certainly no coffee jackets. This is our last "item indispensable!"

To it, as to the blouse, there came a time when its doom was apparently sealed. Yet the blouse survived after all. Much the same fortune has befallen the coffee coat. There was a period when it appeared in all the shop windows where the inferior modes go when they die, always in ecru net, always with a fat choux of turquoise-blue stuck upon it, like the almond in the macaroon. So we said good-bye to this out-cast and went our way. And behold, it had become an item indispensable, and we could not do without it.

On such occasions one has to make the best of a bad business, and the people in authority accept defeat with graceful resignation.

The Question of Suitability.

This quaint little fashion is an eminently sensible and useful one, especially in the wardrobes of women who have to plan and arrange, that they may be properly and suitably dressed. A girl, for instance, who stays away a great deal, one of those popular, unattached young women, still on the sunny side of thirty, who knows everybody, goes everywhere, and does everything. But she has to be very wise indeed in the ordering of her wardrobe. So much is asked of her, so much is required by the girl who hunts, shoots, fishes, plays golf, croquet, bridge, who

dances, motors, acts, gardens (the last modern accomplishment must not be omitted), who requires a town trowsers and country trowsers and, for some great houses are coat and skirt houses, and some are magnificent incarnate, without naming any names; and the commandment of to-day, "trous shall be dressed, suitably," is very hard to obey.

More Sanity These Days.

In a talk lately about the eteteras of dress, she touched upon the subject of tea frocks, dinner blouses and coffee coats. People who are not strong, and consequently chilly (and nearly always at home to tea and dinner), want a good many varieties of picturesque demi-toilette; but a woman who hardly knows what it is to feel ill or cold finds these trifles necessary too. This girl says after a long day out of doors nothing was nicer than a coffee coat and a pretty pale-hued skirt to slip into. "And anyhow," she remarked, "thank goodness I didn't live in the days when people wore their tailor-made gowns and even rough tweeds through tea till it was time to dress for dinner, when they went upstairs, took off things they had got thoroughly warm in, and put on frocks with quite low necks and short sleeves, and slowly froze (without the excitement of bridge even to keep them going) till bedtime! I don't believe our rheumatism and neuritis and gout come from our grandfathers' three bottles of port, but from our mothers' insane mode of dressing!"

Among the garments belonging to this girl's wardrobe there is a blouse of black tulle, and over it goes a drapery of lace, which begins in the center of the bust, where two square jet buckles, edged with a narrow but thick border, plaited tulle ruche, hold it together.

The deco flounce, which is of the new spotted lace in ecru, is carried across the bust and down the outside of the arm, drawn in at the elbow, held by an oval ruffled jet buckle, to fall in deep folds over under ones of black tulle. The lace has a gauged heading and two lines of the black ruching to depend from, and over the shoulders goes a picturesque veiling of the tulle. A high belt of taffetas mousseline, with another square buckle, confines the waist. It is all quite simple, but it is really pretty, and can be worn with a black taffeta or tulle or even a fully gathered ecru Shantung skirt.

Charming Dancing Frock.

Another is of a totally different character, though also in ecru, or rather tan color. It is of chiffon over white satin, and groups of gathered tucks make it cling to the figure. Fully draped satin sleeves show pleated frills of chiffon, and there is a deep satin belt. Bands of satin hang from the shoulders, edged with little stiff silver ribbon ruches, and embroidered in chenille and silver, with a pattern of laurel leaves in lime-green and tan. At the elbows and the ends of the stoles there are big silver pompons dangling, a quaint, new idea, and silver cords run through the gathered tucks, while silver buttons finish off the belt.

Still another is designed to go with an old set of turquoise pave ornaments. It is composed of pale blue crepe de chine, lightly edged with dull sequins to match, with an emplacement of these sequins, of large size, overlapping each other like the scales of a fish, forms an ornament across the bust, and the crescent sleeves, shoulder straps, and belt. There are poufs at the shoulders of the crepe, angel sleeves and draperies (long at the sides, and short at the back and front). Over all goes a

transparent collar of sun-ray pleated blue chiffon, with long ends in front. Designed for a little fair-haired woman, this coffee coat could be carried out in a variety of different tints and materials, and all in black, or in black with dull silver sequins, would look very effective, or in iridescent "mermaid" coloring, but the sequins must be dull.

Dancing girls are rebelling against holding up their skirts, and so the shortened skirt scores again. But the dancing girl has been ripe for rebellion for some time, at which one need not wonder. The marvel is that she has so long suffered her frolics to be hampered with the responsibility of a tail of perishable chiffon or tulle or lace. And with this yearning for a skirt that can take care of itself there coincides the popularity of accordion pleating.

An accordion-pleated short skirt is just as pretty a thing as a girl can want, taking such cheery, girlish lines at the foot, while clinging so prettily around the figure about the waist, and in soft silk and in chiffon the short pleated skirt is sporting itself, and pleated in either the sun-ray or the older plan. Indeed, the older plan of pleating is quite as popular as the other, and there is this advantage attached to it, that chiffon or silk treated on this plan can be bought in any quantity by the yard ready, whereas the material of the skirt that is to be sun-ray pleated has to be made up first and pleated afterwards; and another advantage is that the straight-cut material does not sag, whereas the circular does badly.

How to Get the Flower Flare.

For a long skirt always use the sun-ray or circular pleating, but for a short one the other is just as pretty, and of course much less expensive. There is

one thing to be remembered, that the straight-cut pleated skirt should always be trimmed at the base in order to make the edge ripple out freely, whereas the sun-ray does so of itself. A practical plan is to have a flounce of plain material gathered onto the accordion-pleated top, and in this way are made many of the dance skirts that are sold ready prepared when the frill is always edged and inserted with narrow laces. They are an accordion-pleated chiffon skirt can have frillings of lace headed with narrow ruches of pinked taffeta, and thereby may be evolved a most daintily pretty dance skirt. These taffeta ruchings are so pretty, and introduce color on a white frock, or, for the matter of that, on black, with the prettiest effect. Pink taffeta ruches heading the lace frillings of a white chiffon skirt are to be commended, or mauve or pale blue taffeta should correspond in color. And taffeta ruchings are as pretty on the bodice as they are on the skirt of the frock, running around the décolletage or heading the lace frillings of the sleeve.

White is the Best Investment.

In choosing colors and materials for summer wear all women will do well to bear in mind the place where the materials are to be worn. It is well to remember the organdies that will lose their freshness, the accordion pleatings that will unpleat and the gold trimmings that will tarnish by the sea; also the skirts that will change color with salt water.

Last, but not least, it is well to remember that the white dress that will wash, whether of duck, pique, linen, muslin or wash silk, is always and forever a good investment. White is beautiful outdoors and indoors and becoming to nearly every one, young or old.