

# PARIS FASHIONS in HATS and WAISTS.

## Smart Hats and Waists in Novel Designs and Trimmings.



WIDE STRAW HAT WITH SATIN  
RIBBON BOWS

It is hard to tell among all the variety of attractive spring textures just which ones make the most effective gowns. The purpose for which the dress is intended governs the choice to a certain extent, but not altogether, as it is really in the making and somewhat in the coloring that it is determined whether the dress is for morning or afternoon, for elaborate or for informal wear. For receptions, weddings, luncheons and the play the choice lies between the silks and the different voiles, with perhaps just a little favor bestowed upon the various new grades of pongee and rajah cloth, chiffons and the more perishable fabrics being reserved for evening wear, and it must be borne in mind that this style of dress is on the order of the winter calling costume of velvet or light colored cloth, and as such must have some degree of serviceableness.

Voile is peculiarly a spring texture, for at no other time of the year is it quite appropriate. Although a voile gown, if there is anything left of it after the spring campaign, may be carried over into the following seasons and do good service for many months, yet at this time of the year, when the one idea is to get as far as possible from all suggestions of the winter outfit, the voiles look far too attractive to be resisted. A very large field is now covered by the different grades of voile, for it is possible to procure one quality that is soft and fine enough to be mistaken for chiffon, and then there are all the intermediate weights, until some of the coarser weaves are hardly distinguishable from canvas and even panama cloth. Then there are the thin English voiles that are cotton and washable. They make nice morning dresses for the summer. Then there are all kinds of silk voiles, that are wonderfully varied in price, so that it is possible for any one to find some dress length that will answer all requirements. There are plain voiles, striped voiles, check, plaid and figured voiles, and all seem equally fashionable and all are almost equally in demand. Plain voiles, however, have been in favor for so long a time that if there is any question the stripe and check finish are really more in favor than the other.

One exceedingly smart reception costume was of dark green voile, made up over white, the skirt being extremely simple, trimmed only with half inch tucks about the waist and hips and wide bias folds of the voile laid around the end of the skirt. The bodice had some little embroidery in front and back, with a collar and deep voke of cream lace, while the under puff of the sleeves was also of lace. With this gown was worn a little taffeta bolero

that was trimmed with silk soutache braiding. The bolero, of course, was finished on the inside with lace beading and ribbons laid over the seams, instead of the lining, as practically all the newest short silk jackets are made this year. Instead of cloth or taffeta silk bands folds of the material itself are now used almost entirely to trim the skirts, and frequently the waists are finished either with folds of the material itself or else with only embroidery and lace. One reason for this is that the very finest quality of voile is the one most in favor. This soft, clinging texture will not allow of anything really in the way of trimming. Cloth and silk are both apt to look inappropriate. They also weigh down and pull out of place the voile, which has so little natural body.

There are comparatively few plain silks being made up this year, for if they are not striped or figured the changeable colorings seem to be preferred. There are some plain colored silks with satin finished surface, but these are made use of more in the evening, and for the afternoon in all black when light mourning must be worn, and then they are elaborately made up with ruffles and ruchings and lace insertions with handsome embroidery to render the gown as costly as possible. On the all black satin gowns old lace and deep yellow lace are most effective. For any time when it is desirable to be smartly but inconspicuously gowned a handsome black satin or satin finished silk or crepe de chine will be found the greatest comfort. A gown of the popular suspender design, with straps coming up over the shoulders and sleeves filled in with lace, makes a good model for this black dress, as so much white at once takes away from it any idea of its being over somber.

### Silks for Afternoon

The most popular silks this year for more or less simple afternoon and morning gowns are the foulards. These silks have been rather out of favor lately, but have returned to popular notice this year with renewed vigor. Some of the designs are comparatively plain, but it is the elaborate that are really the smartest. Stripes, figures and different sized polka dots are combined on the one pattern, and strange to say the effect is generally very good. Last summer large polka dotted foulards were tremendously in evidence, but stripes of all widths and kinds are more in favor this year. For a shirtwaist dress of dark blue foulard is excellent, and there is no material so good for the hot weather—that is, for the city—as a foulard, for it is de-

liciously light and cool, and can be cleaned frequently. This spring, however, the foulards are being made up in a far more elaborate style of dress than is the shirtwaist gown, many exceedingly pretty reception costumes being of the latest finished foulard.

There have been no very distinct departures in dress since last year. The empire gown has become far more popular than was thought likely a year ago, but it is even now on the wane, although the majority of the newest costumes carry out this design. Skirts are a little longer and perhaps not quite so full and flaring. Sleeves are, in the main, little if any different, although there have naturally been fashioned many new designs. The chief innovation is the long, drooping shoulder line formed by the overpart waist itself being carried quite far over the sleeve, underneath which cap effect the sleeve proper is generally of lace or chiffon or some material different from the dress. If this is not becoming the shoulder line can easily be broadened by the addition of a little silk ruffle in the form of epaulettes laid under the material of the waist at the shoulders. This model necessitates the short waisted effect in front and helps to keep in vogue the empire model. Whether made in this style or any other, all elaborate waists have short elbow sleeves, although such sleeves are, apparently becoming elongated daily.

Three piece gowns have increased rapidly in favor throughout the spring and there are comparatively few hand-

some afternoon costumes made up without their little braided or embroidered silk jacket to correspond. With

just a few colors black taffeta boleros are smart, and it is now possible to get ready made quite smart little silk



SILK WAISTS FOR  
SPRING COSTUMES.



CHIFFON AND LINGERIE  
HAT

WHITE STRAW HAT  
WITH WILDFLOWERS  
PHOTO BY FELIX

over a lighter shade much of the color of the material is forfeited, and with pale and delicate shades there is little question that there should be an under-ship of the exact color of the dress itself. If, however, one desires a gown that will look smart and be appropriate for really elaborate wear but which must at the same time be really useful and be able to stand considerable knocking about, then a dark green or a deep blue, relieved by considerable white at the neck and sleeves, will undoubtedly answer the purpose well. When in search of a costume that will be at once really smart and effective and yet really serviceable, then, as so much depends upon the color, it is well to procure a light shade of blue or an unusual shade of raspberry pink or a good deep mauve, for these colors are all smart and also do not become readily soiled.

The same rules hold good for a stripe or fancy voile as for the plain surface. If the color is naturally pale and indefinite then the only way to save it and give character to the dress is to make it up over its own color. When, however, a dark blue check or a striped green and white or brown and white is selected because it is to be a more useful gown, then the somber tones will be relieved by a lining of a lighter shade of the same color or by white. With a check or plaid of two or more colors, as green and blue, the color of the lining should be in one of the shades most becoming to the wearer and the trimming of the gown must bear out the same scheme. Frequently a dark blue check or plaid will be made up over a changeable green and blue silk taffeta, and this makes a most artistic and smart effect.

Effective embroidery is every bit as fashionably as ever, and there are conspicuously few of the more expensive costumes, whether for afternoon or evening wear, that have not more or less elaborate handwork in their construction. Sometimes a sharp note of contrast will be introduced in the embroidered bodice or the revers bordering the lace skirt, and then again a delicate yellow voile will have considerable embroidery worked in some way over the bodice, and all will be done in two or at most three shades of the same yellow. Gold and silver thread work is used on many of the newest models this spring, but unless used with exceeding cleverness is too heavy for the more delicate materials. There is seldom any embroidery used upon the skirts, and, in fact, the skirts are none of them elaborately trimmed this spring—that is, of course, for the daytime, as evening gowns all require a certain amount of trimming, and especially the softer materials suitable for the spring and summer.

### Gold Lace Effective

Gold lace is always effective, and used sparingly gives an attractive touch to a silk or voile and, in fact, it is now being used on numberless thin and heavy materials. For cloth, of course, the gold and silver lace is sure to become effective, but because it has become the fad to make use of it to a large extent on both silk and velvet, the gold and silver lace used must be of a fairly good quality or may be combined with the gold lace, and it is comparatively rare to see a bodice trimmed only with gold. While there are many advantages which a voile gown possesses over a silk dress, there is also much to be said in favor of the latter, so that year after year the same controversy goes on, and is never satisfactorily decided, nor is it ever likely to be decided for all time. From an economical standpoint perhaps the silk is cheaper in the end, that is, if one is willing to have the dress made up over a cotton lining with the necessary silk ruffle on the skirt. But then the silk is not likely to give as good wear as a voile, so that question also must be considered. It is generally granted, however, that any sort of silk gown looks better, the following autumn than a veiling dress unless it happens to be on the order of poplinette or some such departure from the regulation veiling, which is really not voile at all.

## Attractive Little Fashions of the Moment

THE waists of Troy pattern is exceedingly fashionable for the decoration of handsome gowns. A white chiffon frock recently seen was beautifully and delicately decorated with the pattern, which was put on in tiny folds of black chiffon. It was used to outline the bodice around the top and to cross in front, and also on the skirt to outline the front panel and around the bottom. It by no means rivals the polka dot in popularity, but here and there on the finest costumes, it may be seen worked out in black on white, or in dark tone of some color on a lighter background.

SUN shades in the most striking new styles continue to dawn daily upon the world of fashion. The latest of the very striking morning sun shades are those in brilliant Scotch plaid rajah, pongee and taffeta. The rajah plaids are the handsomest, as the vivid color contrasts seem to gain richness in the soft, dull tones of the material. Brilliant sun shades of this sort were noticed in many of the well known lavenders, including a very large red, green and blue plaid, and one in blue, green and yellow.

Hardly less startling are the sun shades on which enormous polka dots are embroidered. These are in taffeta, tulle, satin, net, rajah, pongee and innumerable other fabrics. Small polka dots have formed a favorite design for parasols since the season opened, but the latest parasols have polka dots that are perfectly enormous scattered over their borders. Most of these newest polka dotted parasols are largely of plain silk, the huge polka dots being used only around the edge. The sun shades are finished with one or two buttonholed edges. The newest device in afternoon sun shades shows a design worked out in flowered chiffon or net on a white ground. The flowered fabric is set into the white ground in squares, diamonds, circles, etc. Both the white and ground and the insets of flowered material are shirred. Other afternoon parasols are made of figured net in flowered silk. With this sort of a parasol used to cover the parasol in shirring, and rick- ing, over which there are set very narrow ruffles of flowered silk.

ranged at quite some distance apart, so as not to destroy the light and airy effect of the net. A new feature of the spring's sun shades are the flower handles, which are very elaborate in design and color. They are of wood, enameled in colored paints with such perfection that they seem at first glance like actual enamel or porcelain. The handles are carved in the shapes of flowers or branches of blossoms or leaves, and then colored accordingly. There are large yellow rosebuds, daisies, magnolias, candy tuft, pinks and pansies. Not all the flowers are done in natural colors. The summer girl with a blue gown is not compelled to carry a sun shade with an Indian pink or a forget-me-not handle. There are blue roses, lavender roses, pink grapes and green daisies for the joy of those who have garments of these hues.

THE little lace jacket is very much the feature of this season's outfit of small wraps. These small jackets are to be worn as light outdoor wraps with costumes of fine linen, lace, organdy, gauze and summer silks. They are the most attractive of creations, coming to the waist, just below the bust or finishing just above the waist, or sometimes, when they are to be worn with empire frocks, just under the arms. They are in many shapes, both tight and loose in fit, cut straight across the back or sloping upward either in a rounded line or in quite a decided point. The fronts are sometimes rounded and but little longer than the back—merely enough to give the graceful downward slope which distinguishes well cut garments—or they are quite long, hanging far below the waist line in long ornamental ends. Some of the jackets have elbow sleeves, some have merely ruffles or sleeve caps, while others—and these are exceedingly quaint—have long and rather close fitting sleeves.

These last are to be worn with empire frocks, which are cut low in the neck and which have simply sleeve straps, small elbow caps or those quaint little clinging puff sleeves reaching half way to the elbow which are so fetching with empire frocks. With this sort of a quaint little empire gown, having the high belt and the long narrow empire skirt, nothing

could be more charming as an outer wrap than the little lace jacket described. The length of the sleeves, of course, depends upon the style of the jacket. This little empire jacket with the long sleeves should be quite short and close fitting, the back sloping upward.

These lace jackets are made of Irish crochet, guipure, valenciennes, cluny and litz. They are in pure white, cream, brown and black lace. Indeed, it is a question whether the black lace jackets are not, for many occasions, more fetching than the white ones. The black lace jacket might look rather dowdy on many occasions, and no one should get one with the idea that it will serve more general purposes than the white or ecru jacket. On the contrary, except for an elderly lady who dresses entirely in black, gray or white, the white or ecru jacket would be the most useful, but there are costumes with which the black lace jacket are particularly distinguished, as, for instance, some white and black costumes, all white muslin or fine batiste costumes and sometimes with costumes in yellow or other pale tints which might otherwise lack character.

Many jackets of this order are also now being made of lace insertion, held together by bands of silk braid, ribbon, narrow velvet, silk cord, etc. These are somewhat more substantial than the coats all of lace and are almost equally attractive. They are made on the same models. There are also, somewhat on the same order, but even perhaps a little shorter, the short taffeta coats with insertions of lace and braid. Many jackets of this order are also now being made of lace insertion, held together by bands of silk braid, ribbon, narrow velvet, silk cord, etc. These are somewhat more substantial than the coats all of lace and are almost equally attractive. They are made on the same models. There are also, somewhat on the same order, but even perhaps a little shorter, the short taffeta coats with insertions of lace and braid.

It is said that veils are no longer receiving the commendation of Paris, and yet there never was a season when veils were so fascinating. The very newest of all the beautiful diaphanous things are the long veils in light tints with perfectly huge polka dots in darker colors. The polka dots are as big as dollars. They are in black on white ground, pink on white, purple on lavender, yellow on cream, etc.

coats at reasonable prices. If economy must be considered this jacket may be purchased separately from the gown, but otherwise it is better to order the whole costume together and have some trimming on the coat or the designs of the embroidery correspond with the finishing of the waist. The narrow lace edging and beading, through which a long ribbon is run, which now covers the seams and borders these jackets all around, gives an exceptionally attractive finish to the coats and keeps them light and cool, as inside lining may be dispensed with.

There is always much discussion about whether it is better to place voile over a lining the shade of the material or on a white foundation. As a rule it is safest to match the voile as nearly as possible in the silk lining, for, of course, if laid over white or

## Fichus for Fine Frocks

THIS is to be a summer of fichus, capes and broad collars. The shops are showing innumerable varieties of these adornments for wear with every sort of garment. There are shoulder capes—one can find no other word for the fluffy little garments—in tulle, chiffon, dotted net and all the diaphanous materials. These capes could not possibly be called boas or ruffs, inasmuch as they are quite the width of the shoulders and flat. They are made of graduated flounciness of the net or chiffon, but in a becoming collar even the narrowest ruffle should be almost of shoulder width, as a narrower ruffing tends to make the wearer appear round shouldered. Some of these collars are round and tie with velvet or satin ribbons, and others have long ends of the material that hang well down in front in the form of a fichu.

To wear with the collar and batiste frocks of the summer there are the most charming fichus in embroidered muslin and linen or batiste trimmed with lace insertion and edging. Some will go well with the drooping brim, —long enough merely to cross over the front. Now that the lingerie frocks and the plainer gingham and linen frocks for morning wear have become so popular an assortment of these that fichus will give great variety to the

summer costume. They are all at their best when worn with a tuck cut out in the neck, as they are bound to look round shouldered and superfluous when worn over a high necked garment. As most of the summer frocks, however, are to be made cut out in the neck, this will add greatly to the attractions of the fichu. The little one piece frock, with a Dutch neck and a simple waist taken into an embroidery or lace belt, can be entirely transformed by the addition of a handsome fichu. The ends of the fichu may be caught into the belt by one of the handsome new wash belts of pleated and embroidered linen. These belts are made in the empire style, much worn at the back than at the front, and are fastened with a broad pearl buckle. Quite as fascinating and as new as the summer fichu will be the queer collar capes of pique, muslin or linen, meant to wear with wash dresses. These capes are circular in shape, but they can hardly be called collars, as they seem too deep for that. They will go well with the drooping brim, high crowned summer hat trimmed with huge roses, and the high belted, old English empire gown. In fact, in old English pictures, where this style of costume prevails, you will discover that the broad collar cape is a part of it.

## Elaborate Frills for Waists

THE pleated ruffle or extended jabot, which began to appear on the early spring waist, is now one of the most important of the characteristic features of this season's waists. In every sort of material, from fine real lace to taffeta and even heavier silks, it figures as a necessary part of the new waists' adornments. Pleated ruffles separate from the waist and ready to be fastened, pinned or buttoned to any waist in the wardrobe at the wearer's convenience are now sold in all the shops and are as popular as the cuff and collar. They are made of all materials, according to their quality and material. There are ruffles of valenciennes, trimmings with Irish or guipure, cluny ruffles and hand embroidered ruffles with insertions and edges of lace. These are for wear with fine embroidered linen, silk or pongee waists and are meant to keep fetchingly forth from between the fronts of fancy jackets of taffeta, pongee, linen or the thin woolen goods. They are extremely expensive if bought ready made, especially, of course, if the lace be real and the embroidery hand work. But the fashion is a particularly good one for those who have fine laces and embroidery which they have stored for years, as even such bits may be successfully utilized to trim the ruffles of fine handkerchief linen, and the fashion is not

a difficult one for the amateur needle woman to follow successfully. All that is needed is a double piece of lace edged material, which may be as simple or as elaborate as one wishes. These pieces are joined up the middle and knife pleated with fine pleatings. The width of the jabot varies to suit individual taste in the style of waist or jacket with which it is to be displayed, and so home materials may be better utilized to make these attractive ruffles. For the simple shirt waists the ruffles are of slightly heavier linen and are often embroidered with colored dots or with vines and buttonholed scallop lavender being the favorite hues. These ruffles for the heavier waists are also trimmed with narrow edges of colored material and with bands stitched down. These double edged and bands of colored linen decorate the ruffles in much the same way that handkerchief borders are used. Although the linen employed for the ruffles for heavier shirt waists is not quite so diaphanous as that used for the very finest and thinnest lingerie waists, it must still be both sheer and fine. Really heavy linen would not, of course, make suitable ruffles. Batiste, even such bits may be successfully utilized to trim the ruffles of fine handkerchief linen, and the fashion is not