WOMAN'S DOMAIN.

SPRING AND SUMMER FANCIES.

Modish Fabrics and Fetching Novelties Approved by Fashion.

NEW YORK, April 9.—Only a week ago absorbed in Easter novelties, this week Dame Fashion has turned her attention to summer trappings and in colors and designs never seen before. The shops are now abounding with her wares.

But if only Mrs. Fashion were a shade less rapid!

There is many an old love one would like to cling to and not have a new one thrust upon them, but as long as the world wags as it does inconstancy in fashion attachments must be the thing.

What will become of the thin-shouldered, scrawny-armed women one wonders when tight sleeves shall replace the loose ones?

As yet they are only threatening to come back and are in such quaint insinuating models that one can scarcely resent them. But, if the fashion oracles may be believed, before many moons are over sleeves will go back to the old skin-tight principles, when arms needed to look as if they have been melted and poured into cases like sausages, and comfort was unknown.

Then there has lately been a reaction in favor of trimmed skirts, many of the summer designs in thin textiles being most elaborate.

There are organdy, Swiss and dainty muslin skirts, decked almost to the knee with lace edged flounces and quillings of ribbon.

Many of the mohair skirts in the novelty weaves have the seams outlined with satin pipings and there are linen jupes, each gore of which shows from hem to belt elaborate decorations of lace, braid or embroidery. Even the tailor skirts are running much to plain and fancy braid trimmings at the bottom, and, though there are skirts in plain and flowered silks and brocaded wools as severely untrimmed as formerly, they haven't the eclat of the latest stamp.

WAISTCOATS IN FAVOR.

But there are certain trim little waistcoats being worn in conjunction with some of the English tailor gowns that one trusts will, like Tennyson's brook, go on forever. They are so snug and dapper that they carry with them a sense of extreme neatness, and wash vestings are the materials most used.

Some of these vestings are in bold plaids

BLACK AND WHITE SILK.

that have a sporty look, dear to the girl who loves a mannish make up. Others are in bright red or blue patterned with tiny stars, diamonds, dots, and leaf designs, while a rich cream-white linen damask is as thick as cardboard and has a lustrous satin finish.

In cut and general effect the English waistcoats ape a coquettish masculinity and are provided with the breast and waist pockets of the manly article. They are single or double breasted, and are cut either very high or else quite low, like a man's evening vest. If there are any revers they are usually round and very narrow. With such waistcoats, which, by the way, will be worn later with the linen and duck suits, as well as with the tweeds, cheviots, serges and mohairs now seen, a stiff linen collar and shirt front and narrow bow tie are correct accompaniments.

Odd bodices made of bandanna and Turkish handkerchiefs are becoming and useful novelties. Many are sold ready made in the shops, the gay borders of the great silk squares forming yokes and sleeve puffs.

The bandanna bodices are short and round, gathered full, and button at the back, where butterfly bows of the bordering finish the neck and waist line. The Turkish affairs are often more elaborate, and with rich eastern colors of the handkerchiefs, yellow lace or black net will be used over contrasting linings with fine effect.

EXTREME COSTLINESS.

But think not that such a bodice is for ordinary folk—unless it is made on this side of the water. The imported models are as dear as dear, and to give an idea of what dear means in this case, $150 is the price just now being asked for one in a Broadway shop!

But oh! such a bodice, such a bodice as this was! The coloring in itself would have made any woman pretty; such dim, tender browns and pomegranite reds and yellows, with here and there a high glint of flame and green in the shadows—the suddenly a flash like the sun on golden armor!

With this there were pretty girlish lines, a long slender waist effect with a snug girdling of narrow gilt braid over little flaunting basques.

ECRU LINON.

The long, close sleeves were shirred lengthwise over cords, the short puff at the shoulder puched high into a butterfly look.

Then there was black brussels net in a V at the front and back of the bodice over orange silk, flirts of the same in the sleeve puffs, and a jeweled throat clasp and belt buckle, such as a sultana might sport. Tout entier this corsage was a love, and the extravagance of its buying could be forgiven any woman. "Fancy it at a Delmonico fork breakfast on a sweet May morning!" sighed one girl as she looked at it. Then another woman along said that it would be adorable with a plain black cloth or peau de sole skirt; and then they both sighed again—and went away without it!

In direct contrast to the other splendid colorings of the season are the ecru linens and batistes that are being so extensively used. "Linon batistes" are the thinnest of these linens, and there are some designs showing leaf and flower applications in color that are extremely beautiful. A warp printed batiste is another novelty and is called "painted linon."

The plain ecru batistes are used for gowns, summer dust cloaks and parasols in every degree of dressiness, and are made up over colored silks which show effectively through insertions of white or cream guipure.

A summer traveling cloak pictured is of unbleached linon with an openwork band of

PAINTED LINON.

linen and white guipure forming a cape and stole arrangement. This is appliqued on stem-green satin ribbon, a thin surah lining throughout the cloak matching in tint.

A ROSY SYMPHONY.

A Worth costume de plaze shown is also of the plain ecru batiste. Insertions of unbleached guipure over a lining of peach blossom pink silk ornament the skirt and bodice of this effectively. A crush band of peach pink velvet finishes the throat and waist line.

The hat with this toilet is a close French walking shape of white chip widened at the sides with huge clumps of black primroses. A tall pink aigrette takes away the square look so trying to many faces—notwithstanding square hats are the thing—and lifts the left side to approved heights.

The painted linons are rare here by the yard, but one of the best Broadway shops is showing them in dashing suit patterns. A delicate scroll tracery in black is one elegant design in them, and there are some with chini and others with Persian effects. A skirt of painted linon just sent over by Felix for the summer races has a round bodice of kilted black silk muslin. The black warp printed scroll design mentioned covers, in this case, each entire gore of the skirt, which is lined with white silk. A white silk muslin gamp over pink gros grain, a pink kid belt and a breast knot of pink and white roses are elegant details of the bodice.

Here, so potent are their charming suggestions, one feels a warm desire to talk about the linen parasols as well, one only feels that one must not. Sufficient unto the day are the evils thereof. But one plain ecru batiste parasol, remember, with a silk linng in a soft green, will be a smart and useful addition to a knock-about summer toilet.

NINA FITCH.

JUST THINK OF IT.

Wealth Represented in the Coronation Robe of Russia's Empress.

A fifth of a million of dollars for a dress to be worn only once. Just think of it! That amount of money invested at 6 per cent would bring in the tidy little income of $12,000 a year, or $1,000 a month. Most women would be willing to accept the responsibility of worrying along on $12,000 a year, and run the risk of affording one or two becoming gowns in the bargain. The lump sum of $200,000, which this rate of interest represents, has already been invested in a coronation robe for Alexandra Feodorovna, empress of Russia.

For a few hours on the 24th of next May

TRAVELING COAT AND TAILOR GOWN.

she will wear this gown which has taken six months to complete. It then becomes practically state property, and will spend the remainder of its existence in a glass case labeled, "Coronation Robe of Her Imperial Majesty Alexandra Feodorovna, Empress-Consort of Russia."

A $200,000 costume lying useless in a glass case, after a few hours' wear, will make a nice target for the eloquence of anarchists, nihilists, socialists and all the other "ists" in which Russia abounds. It may be imagined that they will do full justice to its every pearl and diamond, its fretwork of golden threads and the six months of patient toil that it took to complete it.

OTHER TREASURES RARE.

Two hundred thousand dollars will by no means complete the cost of the empress' coronation costume. There is also the ermine-lined mantle of burnished silver brocade. And the state jewels, the coronet of which is estimated to have cost $1,000,000.

The necklet contains some of the finest crown jewels in Europe, and in addition to these state gems she will wear all the gifts of jewelry which her husband has given to her since their marriage. Surely Solomon, even in his palmiest days, could not go the empress one better.

If any occasion could justify the resurrection of that once popular stand-by, "baffles description," it would be an attempt to give an adequate idea of this wonderful gown, which represents the work of so many skillful hands.

A world famous artist designed it, a world famous milliner constructed it, and a world famous jeweler directed its adornment.

Its foundation is of white satin, the richest and heaviest the mills of Lyons could produce. The cut of the skirt does not differ from prevailing styles, for it is an unwritten law that coronation robes must preserve a severe simplicity of outline. If, for instance, the world of fashion were undergoing a flounce and pannier age at present instead of the plain, full skirt era, then the empress' $200,000 coronation robe would not be in style. No such dark cloud, however, overhangs the 24th of May. The conventional coronation skirt accords perfectly with prevailing modes.

WHAT THE GOWN IS LIKE.

The skirt is covered with a decoration of pearls and tiny diamonds, secured by a fretwork of golden wires so arranged as to form a conventional design. This decoration is an achievement of the most modern scientific work, and, while its completion has consumed months of patient toil by the most skillful jewelers in Paris, the effect of the whole is that of elegant simplicity.

The bodice is low cut, with angel sleeves falling from shoulder to hem. Both bodice and sleeves are literally covered with the jeweled trimming that adorns the skirt. The decoration of the sleeves and bodice, however, differs in design.

The ermine lined mantle of burnished silver brocade is attached to the shoulders and sweeps away the length of several yards in long, graceful lines.

At his coronation the czar will be completely outdone by his wife in gorgeousness of attire. Custom demands that the "holy czar," as he is known in the ritual of the orthodox church, shall be crowned in his army uniform, which, of course, does not compare to a diamond and pearl bestrewn garment. His crown, however, ought to go a long way toward balancing matters, for it contains some world-famous gems. It was made for Catherine II. in Geneva, and in shape resembles a mitre. At the summit is a cross of five perfect diamonds, and the pear shaped ruby, reckoned the finest in the world. The other jewels composing the crown are white diamonds, of the purest water, and pearls. All these jewels are set in silver.

THE POSTER LADY.

A Noted Boston Girl One of the Spring Brides.

BOSTON, April 9.—"How much more delightfully social," said Miss Susan Hale; "how much more ease and abandon there always seems to be in a reception or an 'At Home' in a studio, than the same sort of function given in a drawing-room."

At this remark we paused in our conversation and glanced about the room, and certainly a more animated and picturesque scene rarely meets the eye. Outside the day was dull and dreary enough, but in the charmingly artistic atelier of Miss Laura C. Hills, overlooking Baylston street, Boston, the mellow light diffused from open fire, antique lanterns and candles fantastically arranged, the warmth of color that glowed from painting and sketch, the refined detail, the cosy tea table and groups of gay and eager talkers, refreshed one's spirit like a glimpse into Fairyland. All this, however, was but the harmonious setting for far and away the most picturesque feature of the afternoon, which was none other than the beautiful poster lady, Miss Ethel Reed, for whom the reception was given in honor of her recent engagement to Mr. Philip Hale.

MISS REED'S PERSONALITY.

She might almost have stepped from one of her black and white posters as she stood there, her pale strong profile coming out from a mass of soft black hair brought well down over her ears, dressed in a simple black gown with white muslin cape coming up close about the neck and trimmed all around with a narrow frill, almost exactly as she appears in the portrait of "Ethel Reed, by Herself," which, by the way, led to her acquaintance with Mr. Hale.

Upon his first view of this picture Mr. Hale exclaimed, "I should like to see the woman who looks like that!"

A friend at once offered to present him, and was not long in obtaining permission to do so, and the romantic old story of "love at first sight" was enacted over again as freshly and naturally as in the good old primeval days. Several representatives of the Hale family were present at this reception, and when I resumed conversation with Miss Hale she said that they were all so happy over Philip's engagement, as the loss of his brilliant and well beloved brother last year had plunged him into a melancholy from which it had seemed impossible to emerge, until like a sudden light in the darkness came his chance meeting with Miss Reed.

A VERY YOUTHFUL ARTIST.

Although but 21 years of age, Miss Ethel Reed ranks amongst the foremost poster makers of America, and has attracted considerable attention in both England and France. She has sprung very rapidly into fame, her first poster being sent to a Boston Sunday newspaper, February 24, 1895, bringing instant and spontaneous recognition. Since that time she has had more orders for posters, designs for book covers, illustrations for books, etc., than she could possibly fill; her posters, Miss Traumerei, Behind the Arras, Fairy Tales, The White Wampum and others having attained a national reputation. These are all characterized by the same broad effect of decoration, great dash and brilliancy in form and color, flowing lines and graceful curves.

GENUINELY ORIGINAL.

Although Miss Reed has no doubt felt the influence of the Beardsley school in her disposition of black and white, her work is instinctive with originality and versatility. Her work is all conceived with perfect freshness and freedom, her brilliant imagination being apparently untrammeled by schools or conventions. She works wholly by moods, doing nothing for days, then in a frenzy of work turning out one brilliant design after another. Only a short time ago she conceived one of her most successful ideas for a book cover while on the way to the office of the publisher. When she arrived she took her pencil from her pocket, and in a few moments, there on a bit of paper was a design so apt and fitting as to delight both publisher and author.

MISS ETHEL REED.

ILLUSTRATIONS BY MISS REED.

Her latest contributions to art are the illustrations of Miss Gertrude Smith's "Arabella and Araminta Stories," a charming book for children. As some one has said, "Every picture is a bower of delights, a paradise of dainty devices of roses, toys and children."

Miss Hills and Miss Reed are both from the same gentle, quaint old town of Newburyport, and when 12 years old Miss Reed began her studies in drawing with Miss Hills, since which time they have been devoted friends.

EARLY WORK.

From the start this pale, quiet child who did not mingle very much with other young girls was of absorbing interest to her teacher.

According to Miss Reed herself, she was both inattentive and rebellious as a student while with Miss Hills, but she delighted in the quiet and artistic air of the studio, and used to love to spend hours there reading and writing. A little fairy story which she wrote in verse and illustrated at this time was full of poetic as well as artistic promise; and although no doubt the poster fad has aided in the rapid development of her decorative ability, it was very pronounced in her as a child, when her only field for it was paper dolls. Miss Hills tells me that she used to make dolls so fascinating with their flowing lines and graceful curves, their big hats and sleeves—when both were quite unknown to fashion—their striking originality, that even she used to beg for and treasure them.

Though Miss Reed is decidedly of a romantic temperament, she had a deep, rich, abundant nature, at the same time simple and serene. She is one of the young women who never chatter and unless she really has something to say takes refuge in perfect silence; the sort of temperament that offers many surprises to those who know her. She once took the part of an intense, passionate young woman in some amateur theatricals in her native town, and enacted the part with so much warmth and color that scarcely one in the audience recognized her as the cold, statuesque young woman with whom they were acquainted. And, though she unconsciously sheds a certain fascinating air of mystery about her, she is as fond sweetly simple. She is passionately fond of music and her first ambition was to be a violinist, but the stronger desire to paint seems for the time being to have gradually forced this aspiration into the background. In fact the windows of her youthful soul are open to impressions from every source and literature, music and art must yield of their best to nourish and stimulate her brilliant imagination.

A PICTURE HERSELF.

Miss Hills had just completed a miniature of Miss Reed which, with another of Miss Hills' incomparable miniatures, has just been accepted by the Society of American Artists and will be exhibited in New York from March 28 until May 2. Miss Reed, with her large green eyes looking out from under beautifully arched eyebrows, her fine pallor, with sometimes just a tinge of pink coming and going about the temples, her abundant soft black hair growing in the most bewitching way about brow and neck, her strong throat and perfectly rounded curves is a subject whom artists joy to paint. She is above all things plastic and poses so wonderfully that Miss Hills says since beginning this miniature she has wanted to do her in 100 different positions. She also says that though she has painted her many times over she still has to struggle against a tendency to paint her too tall; that there is that in her nature, her character that gives one a sense of unusual height.

Philip Hale, her fiance, is 28 years old and is the son of Edward Everett Hale. He is an artist also, having studied at the Boston Art museum, the New York Art league and seven years in Paris, during which time he had numerous exhibits at the salon. He now holds a professorship in the Boston Art museum.

The young artist lovers expect to be married in the early spring, and will go immediately abroad, making Paris their temporary home.

MARION DEPEW.

EIGHTY INCHES OF HAIR.

Extraordinary Length of a Woman's "Crowning Glory."

Mrs. D. J. Davis of San Francisco has gained the honor of having the longest hair of any woman on the coast, and perhaps in the whole world, for the huge braids of which she is so proud are of extraordinary length, measuring eighty inches. If there is any one with a longer growth than this the San Francisco Examiner has yet to hear from her.

Mrs. Davis comes of a family remarkable alike for their height and the length of their hair. Though Mrs. Davis is five feet and nine inches in height, she is shorter by nearly an inch than any of her sisters. But, while they have the advantage in height, they cannot equal her in the matter of hair, notwithstanding that all three have curls over a yard and a half long. Not the least remarkable part of this wonderful hirsute development is that while all three of Mrs. Davis' sisters had long hair from early childhood the young woman herself could never induce her tresses to fall below her shoulders, so that it is only within the past few years that they have developed such a tendency to eclipse Paderewski's shaggy mane. But it is not surprising that Mrs. Davis and her sisters should have such a "crowning glory" to boast of, for the mother of this interesting family had hair that dangled five feet from the crown of her head. Mrs. Davis seems to have lived all her life among long-haired people, for her sister-in-law, with whom she now resides at the Union hotel, in the Potrero, has over four feet of hair; and her niece, a little girl scarcely 3 years old, has a braid twenty-one inches in length, which she succeeds daily in tangling very badly, and for which she regularly does penance when the comb is applied.

Wherever Mrs. Davis goes her hair is the admiration and envy of every man and woman who sees it. It has so long been a subject for comment that Mrs. Davis has become accustomed to it.

"I never brush my hair," said Mrs. Davis, as she removed the long coral pins that held the great coils in place about her head, "for the reason that I do not believe it is good for the hair. In fact I have demonstrated my belief to my own satisfaction by experimenting. When a girl I gave very little attention to my hair, and in consequence it did not grow at all. Sometimes I felt very much chagrined to see how much longer and prettier was the hair of all three of my sisters, but I was somewhat careless. When I became a woman I suddenly developed a desire to have long hair like theirs and began to take the utmost care of what little I had. Every morning and sometimes twice a day I brushed it thoroughly, but it did not grow any better. Then I noticed that the brush, after the daily application to the hair, even when the latter had no tendency to fall out, would be filled with very fine hairs, and soon I realized that while the brushing had no effect upon the long hair it effectually killed the new growth, and I decided to stop.

"Since then I have used nothing but a very coarse comb. Every morning I go over the hair thoroughly and carefully, removing every snarl until it is as free and flowing as water. Then I braid it and coil it into varied coiffures about my head. Do I use a tonic? No, not exactly, unless that good soap and warm water may be called a tonic. As I said, I believe a combing with a rough comb, with a regular shampoo, is the best thing to be found for the hair. Under that treatment mine has grown to its present length in a few years. You see, it is all glossy and silken. That treatment, I believe, prevents the hair from becoming dry. It is rather inconvenient to have to stand on a chair while arranging it, and I have often thought of cutting off about half of it, but my friends have dissuaded me. It is not very heavy now, and never causes my head to ache, as some women claim theirs do; but I am afraid if it keeps on growing there will soon be too much for me to handle."

ELEGANT TRIFLES.

The Novel and Costly Details that Complete a Spring Toilet.

Women who are not unreasonably extravagant don't hesitate at buying a half-dozen sets of veil pins, some of turquoise set in a wreath of cut steel, some cabochon emeralds in gypsy settings and others in the form of little gilt buckles and fancy shields. French gilt and cheap enamel or imitation stones are their composition, though in at the jewelers' numbers of really costly and lovely pins are sold to do duty on one's hat.

The jewelers, too, are offering many of the new designs in ornamental dress buttons. These are of opalescent white pearl and iridescent mother of pearl carved, evidently by Japanese artists, and then studded with the smallest diamonds and colored stones. At the dry goods shops these are imitated in less exquisite carving and the whole button is set in a hoop of rhinestones or charmingly carved steel circles to take the place of miniature and porcelain buttons. Cameas have come to the surface in the search for something novel. Just how such lovely effects as a sylph-like, snow-white Ceres on a soft blue ground of translucent stone are arrived at it is hard to explain. These depend on their beautiful cutting and contrasts of colorings for effects and are to the eyes long wearied by painted china a wonderful joy and relief.

FOR PARASOLS.

Something similar in design is being accomplished for parasol handles, though many most enchantingly lovely sun shades are mounted on simplest carved sticks of yellow bamboo or carved red cedar, while a few have appeared with interesting staffs of teak wood carved evidently in the east. Another notion is to enamel the handle the exact shade of the silk that covers the ribs and one imported beauty, in shot green silk with delicate spires of cream lace outlining each rib, had the handle encrusted for four inches in diamonds and a turquoise of goodly proportions set in the top.

None of the new handles are exaggerated in length, but the novel parasol has its silk cover very deeply scooped out between every rib and the notion is to lay on a first cover of brightly flowered silk. Over this is then tightly stretched a second one of white duchess lace that falls in a full godet frill over and far below the points of the gilded parasol bones. Entrancing to look upon, but far too fragile to tempt a discreet purchaser, are the parasols covered with one layer of Swiss muslin over which, at intervals of five inches, little puffings of chiffon run, caught down by tufts of field flowers. These trifles, for as a protection against the sun they amount to nothing, are meant to use at late afternoon garden parties and driving in the park.

NOVEL HOSIERY.

The unavoidable Scotch plaid has at last crept into the hosiery department and the smartest stockings for at home wear, for afternoon teas, etc., show the plaid of the Camerons, Douglasses, or royal Stuarts. They are woven in silk and lisle thread and now the fancy of the modish woman, when in all her ball room splendors, is for gorgeously clocked stockings. Stockings with graceful paitte dragons romping up either ankle, or beautiful gold and silver bullion lilies are the desired novelties. Designs like these are done on the richly colored petunia and capucine colored silk hose that women have agreed to wear with gowns of whatever shade, so that the feet are now clothed independently of the prevailing tints of one's toilet.

But color does not dominate everywhere. Handkerchiefs, for instance, are white, all white, and the prettiest of them appear in a faint tone of cream in very soft batiste. These are embroidered in tiny points around the edges and then bordered with a row of wee crescents. The batiste mochiors are never starched and those of linen have Honiton initials let into their corners, a letter in three of the corners and one's crest in the fourth. Another very pretty little handkerchief, for full dress, has the four linen corners scooped out and deep points of the finest point applique let in. The linen squares for everyday use are very chaste in their unblemished whiteness, showing a narrow hemstitched edge, beyond which is a beading only of white embroidery. The beaded stitch also forms one initial letter, while the monogram is in complete temporary seclusion.

FANCY FANS.

One branch of the Japanese trade will suffer seriously this spring, for the new fans are now all made on the model of those Watteau used so charmingly to paint. One can buy the most picturesque little paper ones with quaintly gilded sticks and the tinted paper tops lithographed in cunning colored designs of court ladies and beribboned shepherdesses. There are more expensive ones of silk, well painted and gay with gold and silver sequins and one and all these are small, not more than six inches to eight inches long and meant for use rather than ornamentation.

Fashion Notes.

Ties as wide as sash ribbon are seen on some tiny bonnets.

White tulle cravats are popular neck decorations for summer gowns.

Neck ruffles are enormous and will be very much worn in the early spring.

White taffeta mohair gowns made in tailor style are considered very chic.

Shot mohairs with bayadere stripes of chine flowering are one of the late novelties.

Dainty corsets to match silken petticoats are a winsome but extravagant caprice.

Spangles in needlework are a new conceit that will develop on summer hotel piazzas.

Braided leather belts are seen, but are too bulky for any but the very slenderest waists.

Black and white dress bonnets, with plenty of jewels in the trimming, are especially fashionable this season.

The French organdies are receiving a large share of the superlative adjectives from fair shoppers just now.

One of the novelties in dress trimmings is black silk net decorated with an applique of embroidered grass lawn.

Josephine combs in shell are new. Being short and broad, they are effective only when the hair is worn in flat braids a la empire.

The round waist, in endless and elegant varieties, comes to us again, fresh from Paris, among typical styles for the spring and summer seasons.

The leading colors for spring capes for general wear are black, green, tan, brown and several handsome shades of blue, the silver-blue and marine dyes taking the lead.

Paradise feathers are one of the revivals of fashion, and they are seen on the larger hats, falling away from either side of the crown, making the effect of width very apparent.

Bias scarf-like belts fastened with a buckle and ending in two short ends are a late novelty. With a silk tie to match they make a chic finish to the popular shirt waist.

Corsage bouquets of roses are not as popular as in former years, the favorite mode being to carry a great bunch of flowers in one's arms, as children carry dolls.

Fancy pins reflect the modish amusement golf, and the implements of the game in gold and silver are worn by enthusiasts as well as the uninitiated.

Panama straws are worn, and one, very daintily trimmed, has plaitings of black and white tulle standing up around the crown and covering the brim, with a finish of white roses and leaves at the back.

Fashion still concentrates all the caprices in trimmings upon the corsage. Lace, passementerie, mousseline de sole and fancy ribbons are not infrequently employed on one garment.

Gray, in the lovely soft light shade which has a tinge of pink in it, seems to be one of the favorite colors among the recently imported gowns, but tan, dark and light blue, brown and green are well represented.

The new smooth-faced cloths are very fine in texture, light in weight, and come in charming delicate colors; but the serviceable as well as stylish dresses are made of alpaca, canvas and mohair in all the coarse weaves.

Belts grow narrower and narrower. The gold belt still enjoys modish favor, and so general has the taste for paste jewels become that the jeweled girdle is now shown and will have a certain vogue.

One of the exceptions in millinery is the broad-brimmed hat, with a band of velvet and bandeaux of roses underneath the brim, a bunch of black tips and another band of velvet around the crown. This is tied under the chin with ribbon stringa.

The wrinkled sleeve with a medium puff at the top seems to be one of the favorites, and nearly all sleeves are cut to show the outline of the inside of the arm, while the outside seam appears in some of the sleeves to the elbow only.

The fine underwear for the seasons before us is fashioned very richly and extravagantly. Taffeta silk, both plain and flowered, also rich, lustrous liberty satin brocades are in great use, adorned with leagues of lace insertion and crimped frills.

The linings of garments are features that add much to the artistic effect as well as to the length of the bill for findings. Jacket bodices are invariably gay as to linings, white and Dresden being used for this purpose. Capes and jackets display charming bits of color when the wind blows.

Highly lustrous soft-textured satins, with liberty finish in black and colors, and in dotted, barred and flowered designs, will be in demand for flat, pointed and round full vests, as well as for entire costumes and fancy waists. In black brocades of small, delicate patterns, for separate skirts, satin effects on lustrous corded surfaces will prove very popular.

Fashionable skirts are all gracefully full, but they are not restricted to one style of cut, and one of the latest models is cut full around the hips and laid in three-inch box plaits across the back and sides, beginning on either side of the front breadth, and the plaits are caught down underneath or stitched down ten inches from the waist, so that they keep their form to the knee.

A returned importer says that the last and most recherche production of modern industry is "point lace, into the web of which French brilliants are woven. This costly tissue will be out of the reach of most persons. So far, it has only been used for bonnet crowns and for covering fans. One great couturier, however, has ordered the entire trimming for a superb gown to be made of it, to surpass all robes, past, present or future."

Flowers of mousseline de soie are among the novelties for the garniture of spring hats. These flowers are very effective, the pretty material lending a delightful softness and transparency to the leaves which compose the blossoms. For a yellow and black hat are shown many petaled roses of deep Tangerine yellow-tipped with black. Even such anomalies as green roses are not offensive when made of mousseline de soie.

Odd color mixtures appear among some of the models for summer gowns. Some are dainty and attractive, others incongruous and positively ugly. Among the former is a very pretty dress of soft ecru batiste, trimmed on the bodice with ecru lace insertion and on the skirt seams with narrower insertion, and a small lace-edged ruche of the batiste around the hem. Instead of being lined with ecru silk, the entire gown is made up over soft rose-pink taffeta. This produces a faint shot effect of rose and ecru that is charming.

Feminine Notes.

Archduchess Maria Theresa of Austria, it is said, fences, boxes and rides every day and is the most athletic woman in Europe.

Countess Cadogan has just made a thorough inspection of the Botanical gardens at Dublin, making a study of the flowers and hothouse plants.

The empress of Austria, having become thoroughly conversant with Greek under the tuition of her Hellenese secretary, has now commenced the study of Hebrew.

Mrs. Kate Chase Sprague has started a truck farm at Edgewood, near Washington, and will supply Washington women with vegetables, eggs and poultry.

Miss Massey, daughter of the poet and Egyptologist, has been obliged to retire from her secretaryship in the Froebel society to aid in her father's literary labors.

The countess of Warwick, at Warwick, England, has established a home for the surgical care and treatment of crippled patients. She has endowed the institution handsomely.

Ada Rehan has a lovely home in New York City, her music room being equipped with a full pipe organ, a grand piano, a harp and mandolins galore. And yet she does not call herself musical.

Mrs. John Jacob Astor and her friend, Mrs. Seward Webb, are both expert hunters, and tramp off for many an hour's shooting while at the Webb country place in New England.

Miss Zola St. Louis, in the wilds of Texas, is famous as a huntress and a taxidermist. Since the hunting season opened last fall she has shot twenty-three deer, five black bears, seven wildcats, three wolves and one mountain lion.

The report of the countess of Dufferin's medical fund shows that during the year just closing 1,000,000 women have received medical treatment, and the buildings now supported by the fund are valued at 2,000,000 rupees.

The duchess of York has just been invited to take the presidency of the Ladies' auxiliary of the London Lifeboat association. Fifteen titled women have been nominated for presidents of district organizations of the Ladies' auxiliary.

Another new woman drops the reins of government. Miss Olga Pierce, deputy registrar of deeds in McPherson county, S. D., and chairman of a bachelor club, left her position to marry an Iowa man. She said she was tired of the new woman experience.

Mrs. Cleveland is taking a great deal of outdoor exercise these days, and can be seen on the street almost any afternoon—usually alone—taking her constitutional. She walks rapidly, with long, swinging stride, and wears heavy, broad bottomed, low-heeled shoes.

Mrs. John P. Munn, president of the Woman's Legal Educational Society of New York City, will preside and confer the certificates upon the fifty graduates in law at the closing exercises of the New York university, April 29. The women will appear in academical cap and gown.

Lady Henry Somerset is addressing large meetings in the interest of the Industrial Home Association for Inebriate Women. These farm homes are sanitariums for wealthy women. There are other homes for working women and arrangements are being completed for free patients.

Colonel Fred D. Grant's daughter, Miss Julia Dent Grant, is her father's political adviser, and she knows as much about political conditions in New York as any one. She is familiar with the doings of various district leaders, information which may be of value should her father ever run for office.

Princess Maud of Wales has decided that after her marriage with Prince Charles of Denmark she and her husband will reside at Appley hall, Norfolk. A county wedding present is being planned, the subscriptions being limited to $15 from each individual, but the whole will represent thousands of dollars.

Miss Katherine Westendorf is general superintendent of the Jewish Associated Charities of Chicago, which she manages very successfully. Her experience gained while supervising the Associated Charities of Minneapolis has proved most valuable, and her residence now at the Hull house, Chicago, enables her all the better to perform her duties.

Archduchess Maria Theresa of Austria is emulating Sandow. She practices with large dumb-bells and can lift a man with one hand. She is said, on one occasion, when a heavy iron column fell on a man, to have lifted it high enough to enable him to be drawn from under. She is a delicate-looking woman of 34, wife of Archduke Karl Stephan and mother of five children.

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It affords me great pleasure to call the attention of the public to Yale's Excelsior Hair Tonic, which is the first and only remedy known to chemistry which positively turns gray hair back to its original color without dye. It has gone on record that Mme. M. Yale—wonderful woman chemist—has made this most valuable of all chemical discoveries. Mme. Yale personally endorses its action and gives the public her solemn guarantee that it has been tested in every conceivable way and has proved itself to be the ONLY Hair Specific. It STOPS HAIR FALLING immediately and creates a luxurious growth. It contains no injurious ingredient. Physicians and chemists invited to analyze it. It is not sticky or greasy; on the contrary, it makes the hair soft, youthful, fluffy and keeps it in curl. For gentlemen and ladies with hair a little gray, streaked gray, entirely gray and with BALD HEADS, it is specifically recommended.

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