

TALES OF THE TAIL ACCORDING TO PRESENT FASHION

NEW FAD FOR PENDANT DECORATIONS IS NOW AT ITS HEIGHT OF SABLES IN FANTASTIC FORMS

THO CHRONICLE the fashions in this, the waning winter season, is literally to spin the tale of the tall. Dame Fashion has decreed that anything pendant is good, and it looks just now as if Summer would find the average woman looking like an animated Christmas tree.

There are falls innumerable on the furs, to say nothing of stoles that are merely two tails sweeping to the ground. There are capes made of tails in fur, brocade and lace, with ends and bows in the front that come to the hem of the dress. Vests are formed of ribbons crossed or latticed to the waist line, from which the ends fall to the feet. Jet and iridescent ornaments finish off the ends of slender ribbons falling from revers, collars and girdles, while even the elbow seems a convenient point from which to hang something.

But as tails attach themselves to every other article of raiment, they grow less pronounced on hats. The exaggerated draperies which mark the opening of the season are being curtailed into more conservative, and certainly more artistic, lengths. Long streamers of lace and velvet ribbon adorn picture hats worn with lace frocks at receptions and other afternoon functions, but for evening, feathers are taking precedence as trimming, and, instead of the drapery in the back, one sees the graceful fall of an ostrich plume. No woman now has the temerity to turn her plumes toward the front of her hat. Everything points to the back, and many tips touch the nape of the neck and even the shoulders.

At the recent opening of a new problem play, where one is sure to see the smart set out in force, a young matron wore a gown of pale blue broadcloth, with panels of Irish lace. Her hat carried a veritable sensation. It was a toque of forget-me-nots, and starting in the center of the crown, a jet black ostrich plume snuggled among the flowers until it reached the back, then bent sharply and swept down below the nape of the neck.

At another theatrical opening, where foregathered what might be termed the smart Bohemian set, and more especially the Twelfth-Nighters, a prominent club woman appeared in a costume as daring as it was Parisian. The skirt was of black velvet, piped with peau de soie, overlaid with heavy lace. It was double-breasted in front, with almost a Louis XV cut, and two very long, narrow tails finished the back, measuring not less than a yard in length. Six rhinestone buttons finished the front, and four smaller ones were used in the back.

In the same audience was a young singer, just home from Paris, who was stunning in a clinging gown of pale yellow and white. This, too, carried out the suggestion of tails. The sleeves were of the yellow crepe de chine in elbow length, and were finished with a filmy white lace which hung to the depth of two feet from the elbow, and had an inner ruffle of accordion pleated chiffon. A soft scarf of the chiffon outlined the vest on either side, running through crocheted ornaments to the waist line, from which it fell on either side to the hem of the scarf. This scarf had a finish of lace to match that on the elbow sleeves.

Some of the most striking gowns dis-

played this winter were donned for the annual reception of the New York City Chapter of the Daughters of the American Revolution, held recently.

One of the most noticeable features was the general appearance of elbow sleeves with their inevitable draperies, and the absence of gloves. For the woman possessed of beautifully molded arms this was a glorious opportunity, and she made the most of it. A number carried with such a costume a tiny muff of ermine, not the street size, but a diminutive confection, which is especially for reception wear. With it comes a tippet of ermine, such as our great grandmothers wore, and this is generally thrown over one shoulder or crossed in the back.

A number of black lace dresses showed jet ornaments, in sequins, crescents and balls, hanging from the elbow sleeves, the revers, sash ends and collars. With the velvet dresses the same effect was attained by the use of small balls hung on black cord from the girdle and the elbow.

One black velvet worn by a member of the reception committee showed at least two inches of the underskirt, which was of silk. The velvet overskirt was cut in tabs, displaying the silk underneath. Another handsome black velvet gown had a panel of chiffon down the front of the skirt to match the vest in the bodice, while still a third showed a scarf of chiffon crossed twice over the bust, then meeting again at the waist line, from which it fell to the bottom of the skirt.

A very striking gown was a Malita lace over corn-colored silk. The elbow sleeves were placed down the back and finished with rosettes and long ends of the black velvet ribbon in various lengths. The back of the dress was also lined in black velvet ribbon from the throat to within 10 inches of the bottom of the skirt, ending in the same rosette and streamer effect. The 10 inches below the lace overdress showed innumerable ruffles of the silk which formed the foundation, thus giving a fluffy appearance around the bust. With this was worn a black picture hat with loops and ends of black velvet ribbon in the back.

Something of the same effect was attained in a white lace over gray and this was laced with silver braid. A heavier but nevertheless effective gown was of rich brown broadcloth, with plain flaring skirt and a blouse coat. The front of the blouse showed a panel of Russian lace, which was also used for the cuffs and collar. From the waist line in front hung two ends of the lace insertion, which reached almost to the bottom of the skirt and were finished with balls of chenille in the same shade of brown employed in the suit. A brown velvet picture hat, trimmed with the lace, and a sable muff completed the costume.

Speaking of sables, it seems as if they had never been used in such fantastic forms. On Fifth avenue only last Sunday a woman of wealth wore a sable collar whose front was composed of no less than 25 tails of various lengths. Another striking garment displayed a cape which stood out well from the shoulders and ended in a flat stole that swept the hem of her trailing gown.

A sable cape recently seen at the opera-house was lined with ruffles of priceless lace, the lower one showing below the fur.



Black hat of futed silk and chiffon, finished with a plume caught with jet cabouchon.



The only tassel allowable on the ready-to-wear hat.

STUNNING FROCKS FOR THE DINER-OUT

Lace Gowns and Bodices Are Considered Good High-Necked Bodice Is Imperative.

NEVER was the power of dress felt more than now, and never was it more fully appreciated. At home or abroad the clever woman of the hour is she who makes obeisance to the Goddess Fashion, and they who turn their backs upon the lady may be likened to the virgins who allowed their lamps to go out. The old saying that beauty unadorned is adorned the most is now read only in the copy books. The world knows better, as, indeed, it has always known except in sentimental maxims.

Consider the costume of the women who dine nightly at the many smart restaurants about town, and see to what heights of elegance fashion doth aspire. The old sobrieties in color and material, the grave restraint in the matter of jewelry, which once marked the diner out, are conspicuous by their absence. At the more pretentious places, a riot of ball-room finery is seen, white lace frocks blooming on the snowlet nights, gems twinkling in lavish profusion from every bosom.

There seems to be only one restriction, and that is that the bare neck cannot be shown in public dining-rooms, though many compromises for the décolleté waist are made with lace yokes and gumpes, whose fragile meshes are anything but concealing. The stockless bodice, something cut out only a trifle below the collar line, may be admitted, though the wearing of a hat with them is one of the requirements of good taste. It is only the woman who has apartments in the hostelry who may go without a hat at the public table, even she is most frequently seen with head covered.

White and tinted cloth, with insets of rich lace and bands of fur, compose many of these beautiful gowns, whose models are often of a surprising simplicity. A lace bodice, with a black velvet, net or silk skirt, is also a frequent combination and one which affords endless possibilities for variety, as it is always easier to achieve a waist than an entire costume. Some of the lace bodices seen at the best restaurants are as modest in material as they are charming in effect, plain and figured nets of inexpensive sorts being combined to produce elegant results. The plain net is folded in narrow biases, which are fastened together to form stocks, cuffs and ornamental yoke bands. The rest of the bodice, which frequently closes at the back with tiny net-covered buttons, will be of the figured lace, and a bias of contrasting material, with a gem-set buckle, will girdle it at the waist.

One stunning odd bodice lately seen at a fashionable restaurant was of white gros-grain silk and Irish lace, this four inches wide and showing one smooth and one scalloped edge. It was put on with a yoke and jacket effect, with the tucked silk cut away underneath to show layers of chiffon.

All bodices and gowns with transparencies are built upon chiffon foundations, silk surfaces being considered too hard for proper relief.

With this fine waist, which may be copied with imitation Irish lace, was worn a sapphire blue velvet skirt and a hat remarkable for its oddity, one of the scooping shapes of the season and white shibboleth felt in material. Ermine faced the high, up-curving brim. At the back fell the only other trimming, a long, straight end of lace and a queer-looking black plume, whose thick quills pierced the furred brim. Sitting Bull never owned a more war-like headdress, yet the pretty girl who was lunching in it seemed eminently civilized.

At the same table was a costume garnished with deep fringes, which are now seen on the most elegant imported gowns. Made of pale brown satin-faced cloth, a network of pinstache green braid surmounted this brown and green bordering, which edged the bolero and a tunic in deep points. A vest of green velvet, embroidered with black, coral or green, showed at the front of the little jacket, which was completely covered with the braid netting. The belt was also of the velvet, and the open sleeves fell over puffs of plain cloth.

White ostrich feathers deck many of the large hats worn at these public luncheons and dinners, and breast knots of white or purple violets, fashioned by the milliner, are not uncommon. These are made of narrow satin ribbon, so cunningly bunched and knotted as to seem the real thing, with green leaves of the plant and the ribbon and coral types of the florist to aid the deception. The price charged for such a bouquet is \$10, one of which

will outwear 20 of the florist's; wherefore the reason of the ribbon violet is obvious. Conventional artificial violets are never worn in this way, and even ribbon ones must accompany costumes of the dressiest description.

"Oyster white" is one of Dame Fashion's new titles for a tint that is neither white nor gray. Entire dinner gowns, with fingers cut in the cloth, are seen in this off-shade, which is radiantly enhancing to pale dark women. One very fine costume in this material showed lace bands in the same tint and borderings of chinchilla fur. This was recently worn at a dinner, a gray white flower at the left side of a lace and chinchilla hat contrasting magnificently with the ink locks of the wearer.

Another smart frock showed the possibilities of cut-out cloth against velvet, and displayed one of the daintiest fads in trimming. This was a ruche of raw-edged black net, which in a single narrow line trimmed the bottom of the skirt and the edge of the eccentric little bolero. The other materials were ivory-white cloth and ivory checked velvet.

Gowns in ombre and lace—that new brownish cream—frequently show touches of the most delicate shade of violet, in painted or appliqued flowers, and with the heaviest laces thinner ones will be used, the two so nicely blended together as to seem but one sort.

An evening dress treated in this way combined a heavy cream lace with black

chantly, these shaping in the white silk skirt a tulle effect, whose deep points framed medallions of pink crepe roses. Folds of black and pink chiffon edged the bottom of the skirt below a border and scattered sprays of the appliqued flowers, others showing on the blouse, which was almost entirely of black and cream lace.

The hat worn with this superb dress seemed simple by comparison. The flat crown was of pale pink roses, and the brim of black tulle in loose folds. A fall of black chintilly gracefully finished the back.

Many beautiful and rare bits of Turkish embroidery are spotted on these smart dining-out frocks, whose skirts all train to some degree, and whose sleeves all fit tightly at the shoulders. The worked and sprangled and gemmed pieces show in vests, stocks, revers and cuffs, with all-wise sober hues for contrast.

Transparent stocks of lace, with touches of some rich embroidery, take the V-dip at the front now necessary for the modish neck line, the close cuff bands of the full sleeves following suit at the inside arm. Everything droops downward—shoulder lines, sleeves, skirt trimmings—and it is for this reason that the graceful fringes are again admired.

The length of skirts at the front has been much modified, happily for our comfort, but all still train at the sides and back. One eccentric model, which, however, is exceedingly effective on slight figures, is almost skin tight down to the

knees. This has either a plain habit back or else fastens with small buttons or hooks under trimmings of some sort.

The wraps worn by the fashionable diners out are the despair of the woman of small means, for, in effect at least, wraps are more than ever splendid. But a word to the wise—things are not always what they seem, though it is only the really prosperous who dare to be audacious. So keep your eyes well open and ask at a good shop for a pelerine in dyed musquash. If you want a tippet like the wonderful one your neighbor may wear. For dyed musquash it is six times out of 10, just as another woman's seemingly precious squirrels are only inferior dyed skins. However, second and third months of gray squirrel may be had reasonably and these are all good enough for evening, when the chief thing is simply to look fine.

A touch of ermine on a cloth coat also lends a look of luxury, and a fancy-made muff, with some cheap lace and velvet and ribbon violets, will do more.

White gardenias trimmed the fur and lace hat of one beautifully gowned dame, and her fluffy muff as well. Velvet dogwood bloomed upon the trappings of another woman, seeing which a sentimental diner at a neighboring table was moved to rhyme:

Spring went by the meadow,
As dy the hill's bright rim,
And left behind the eglantine
And dogwood pale and prim.
Pale and prim are fashion's choicest

Winter flowers for white, and the stiffest blooms are everywhere preferred, from the queen of flowers, the camellia, down to the homely dogwood.

Just as the smartest women dare to wear imitation furs at these dinners about town, so, also, they sometimes mingle paste stones with their real gems. There are, every season, a hundred and one trifles in jewelry which it is not worth while to purchase in precious stones. These gimmicks—Bismarck's lozenges, green, white, and even long-eared rabbits, this season—in pin brooch shapes the lace bodice or vest at any desired point. Larger neck brooches in genuine diamonds and other sapphires, keep them in countenance, and with other gewgaws of equal richness a chain in paste coral may be worn. One dollar is the price of these rosy harnesses, which charmingly set off a lace bodice, and which, somehow, give every woman a look of juvenility.

When all of the fair ones are settled at their various tables you notice two things—how smoothly all the heads are dressed and how sweetly everybody smells. The pompadour style of coiffure, with many sorts of plain shell and fancy pins holding up the back hairs, is the one most favored; and plainly you discover—if you have a good nose—that stephanotis is the swaggiest perfume. A woman in the holy ring of Fashiondom tells how the secret is applied:

"Never on the handkerchief, mind you, but on the bare skin, under the ears, and on the palms and wrists. The skin absorbs the drug quality of all perfumes, and when applied in this way, only the sweetness is left.

But a word on the neglected handkerchief. The neat ones for dressy purposes are in tinted muslin as fine as cobweb. These are very small and only trimmed with hand embroideries, a delicate line or the narrow hem of a wreath, enclosing a monogram in its corner. MARY DEAN.

TEACHING SCHOOL CHILDREN TO SEW

WHILE there is much said in favor of the overworked housemother buying things ready-made whenever possible, every woman, rich or poor, should know how to sew. There are many garments that are much better made at home.

"We venture to predict," says Mrs. A. L. Jessup, superintendent of domestic art in the public schools of Manhattan, "that our efforts in industrial training are going to bring around a new order of things in the rising generation. The mother of the future will know how to plan and make garments for herself and children. She will recognize the fact that for the same money now spent in cheap, tawdry, ready-made clothing she can purchase material of good quality and design and, having been taught how to repair and keep clothing in order, there will be economy in expenditure.

"The ready-made garments bought by the poor are in themselves injurious to self-respect and industry. Made of the poorest possible fabrics, they are so badly sewed and put together that a slight acquaintance with the wash tub reduces them to hopeless rags. The lime-filled muslin of poorly dyed prints are not encouraging material on which to place a neatly made dress or patch for her work, or a dolly or mat for use in her home. This is in the first half year's course.

In the next half year the children, after drafting to a scale their patterns, make miniature undershirts and skirts, shoulder aprons, kimonos, shirt waists and dress skirts. They are instructed in textiles, learning the names of the different fabrics and the fibers from which they are made. Repairing and mending form an important part of the course.



DINNER GOWNS SHOWING BODICE WITH BITS OF TURKISH EMBROIDERY.



The flat squirrel stole, finished with tails—Flat muff of squirrel with cuff effect.