

# NEW FASHIONS and FASHION



**She Couldn't Stay Away.**  
There was sadness and gloom up in heaven,  
For the gates had been left ajar,  
And a beautiful angel had stolen out  
And sailed away on a star.

So old St. Peter was angry,  
And a frown was on his face,  
And he wondered who would come next day  
To fill the vacant place.

But that night, when all was silent,  
And the lights were burning low,  
A little tap was heard at the side,  
"And a voice said, soft and slow:

"Oh, good St. Peter, let me in;  
I am sorry I went away,  
For earth they were having a bargain sale,  
And I just couldn't stay away."

—The Scragg, in Town Topics.

## HINTS FOR EASTER-TIDE

**Modistes Busily Engaged on Evening Toilettes and Dancing Gowns**  
—Fashion's Minor Vagaries.

NEW YORK, March 25.—Fancy having a ball gown made at this season of the year, yet I am reliably informed that the foremost modistes are busily engaged in making the most exquisite evening toilettes; perhaps the word dancing gown is hardly a suitable expression, for in these beautiful frocks women, excepting the younger ones, who are already inclined to frolic, contemplate posing and appearing to the best advantage rather than indulging in actual exercise. For girls the frocks are made of a comfortable length, smooth about the upper part and fringed, with flounce about the foot.

Grand dames give more attention to the silhouette, rendered graceful by a long, slender train, and where plait and fullness are indulged in they choose material of some soft kind that clings sweetly enough to suggest the contour of the form beneath. Dignity is more in vogue than gaiety, and the coquettish woman of the world fears to disorder her coiffure and thinks too much of the details of her toilet to risk having them disarranged. She makes herself amiable and agreeable, in a thousand graceful ways, but always remembers that she is playing the part of the aristocrat.

One has ample occasion to take a full survey leisurely of the poems of freshness, of distinction and elegance—the artworks of the modistes—at the dances of today. Some of the combinations of tulle, wide-meshed lace and panne velvet, scattered with tiny sparkles and sprinkled with jets of crystals, matching the two entirely new styles are seen and modes of decoration that are novel to a degree.

**Worth Description.**  
One costume, in particular, that has not yet been worn, but that is being made for an after Easter function, is worthy of a description. The foundation is of white satin, made in princess form. It is cut off just below the arms all the way around. Starting at this line, beneath a double band of jetted black entre-deux, is a scant empire of cream lace falling the full length of the gown. The lace is striped perpendicularly with bands of black lace entre-deux, matching the two that encircle the bust at the top of the gown. The up-and-down stripes are placed at regular intervals, separated by their own width; the most unique feature of the arrangement is that the entre-deux is applique to the lace, from the top to about the knees; from here down it is left loose, and each strip is terminated with a fine jet fringe. The whole thing gives a delightful undulation with the slightest movement of the wearer. The gown is made without shoulder straps, but fitted low against each shoulder is a diamond-shaped piece of jet net, with a fringe of jet at its lower edge.

A very girlish costume is shown in an illustration on this page. It is made of the Venice lace over a lining of pale violet satin. In the hollow of the left shoulder is an immense rosette of plaited violet mousseline de soie. The bottom of the skirt, which is arranged for a separate drop skirt, is covered with a cloud of the same mousseline. At the lower edge of the overskirt, at one side, is another rosette, matching the one at the bust;

both of these are centered on long and narrow gilt buckles.

"Despite the prophesy of wide plaits, the skirts predominate for evening gowns and are of white mousseline de soie. One charming creation in princess form is of rose-colored satin, entirely encrusted with cream guipure and re-embroidered in fine pearl beads. It is decollete in heart shape. The corsage crosses to the left side and fastens straight down under a decorated arrangement of mousseline de soie roses, with stems and leaves falling from the shoulder to the floor. A white chintilly butterfly is worn in the hair. The gown is piped with marten at the hem and at the neck slope.

**Brides' Street Gowns.**  
Judging from the number of engagements that have lately been announced, one might fancy that Cupid had built him a nest in the church eaves. Many fashionable weddings will take place at the close of Lenten time, and the trousseaus that are being made are unusually lovely. Several of the street gowns for brides are illustrated here. It will be noticed in these that there is a tendency toward Spanish effect in the trimmings. The costume to the left has a decidedly Spanish air, with its trimming of white soutache and ball fringe. The bodice is made of white silk crochet, and the trimming is applied regularly on the plaits of the skirt and irregularly on the spaces between the plaits. The costume is of pastel blue, satin-finished cloth. The bodice is slightly bloused and opens narrowly in front over a smooth guimpe and vest of silk cord lace, white to match the soutache, and lined with pastel blue taffeta. The toque frame of the hat is covered with pastel blue tulle and finished with two wide black Mercury feathers.

The cunning bolero which is, after all, an adaptation of a Spanish style, is



STREET GOWNS FOR BRIDES.

shown in the other figure. Pale wood-colored cloth is employed in the making. The skirt is long and rippling about the hips, drawn smoothly back over the bottom and finished with a double Watteau plait down the back. An overskirt is simulated by a strip of deep brown panne, cut in Greek open-work and applique over white silk. The bolero, which is very short and shaped up at the back, is trimmed with a band of panne and silk to match. It is worn over a slightly full bodice of soft oil-bolled white taffeta, covered with white mousseline de soie.

Around the waist is a snug girdle of panne fastened toward one side in front, with an upright slide; below this slide the girdle hangs in two fringed ends.

**Pearly-Colored Gowns.**  
Pearl color, although it is not, as last year, the only shade popularly recognized, still has a host of admirers. Some of the pearl-colored gowns of this year, especially those made up in panne, crepe du Chine, satin crepe, and shear wood muslin, are as pretty as any that have graced the wardrobe of brides for many years. One that is admired by all who have seen it is of gray wool muslin, built over white taffeta. The skirt is in box plaits, excepting the front panel, which is left plain. Encircling the skirt, but passing under the plaits so that it shows only between them, is a wide band of light mauve velvet ribbon. At each side of the front panel, the ribbon is twisted into a rosette, below which is a fall of mauve silk fringe. The bodice is made with a bolero, dotted with mauve chenille. Around the neck is a deep, marine color, continuing down the front in revers. The color is elaborately applied with shaped pieces of violet velvet between detached motifs of art lace. The tucked collar and chemise, showing in a narrow line between the revers, are of white mousseline de soie. The girdle of mauve velvet is a wrinkled affair, made over a tight foundation. It is deftly shaped with a sharp, upturned point at each side, with a rosette, and a single point turning down in front at the lower edge. The lining is hooked straight down the front, and the velvet draping over this fastening is caught to the left side, with a rosette, from which hangs a fringe of mauve silk. The hat is a jaunty tam shape, trimmed with round bunches of violets and loops of white tulle ribbon. A dainty lace muff, trimmed at the wrist with the same circular ruffles and decked with an immense bunch of violets, accompanies the gown.

**Convenient Toilettes.**  
A few of the latest toilettes are conveniently designed to serve for varying occasions. A late idea is to have evening gowns made of thin, smooth-faced cloth, in some neutral shade. The gowns are roundly decollete, very simply planned and supplied with separate, deep, round yokes of the same cloth, finely tailor-stitched, in upstanding tucks, so close together and so narrow that the fabric resembles corduroy or other corded material. One of these is in citron-colored ladies' cloth. Around the neck-slope is a circular flounce of the same cloth, lined with silk to match the skirt. It is made with a single plait at the back and piped with fur. The girdle, which covers half the bodice, is of coral-colored panne. At the center of the back is a huge but flat rosette of the same panne, made to a buckle that extends the full width of the girdle. A wrinkled collar of coral panne, finished with a rosette and buckle like that on the girdle, is shaped in upturned points at the sides of the upper edge and ends in a sharp point at the base in front. The detachable yoke is stitched with coral-colored silk.

ANITA DE CAMPI.

## FASHIONABLE LINGERIE.

**No Limit Apparently to the Cost of Modern Undergarments.**  
The evolution of undergarments, which has been and is still going on, is something to marvel at, for in no other departments of dress is the height of luxury more apparent than here. The simple traditions which have been handed down from our grandmothers, who taught us to consider the hidden details of the toilet first, and the outer garments afterward as an evidence of self-respect, never would be recognized if they could look down on the fashionable line of the day. These precepts have assumed higher standards of elegance and a growing tendency toward extravagance which seems to have no limit.

That the new undergarments are beautiful to look upon and an irresistible temptation goes without saying, for all women who are truly feminine by inclination find this department most fascinating at all times, and never more so than it is now. Fine laces, embroideries, dainty beadings, linen laws, wash silk and nainsook, as fine and sheer as a dainty handkerchief, illustrate the elegance in materials employed, which is only a beginning, when



VENICE LACE AND VIOLET SATIN GOWN.

there are two remedies—one to enlarge the mouth, the other to reduce the number of rings to that proportion which marks the woman of taste.

ceivable fashion that embroidery and lace can assume. Two lace trimmed flounces, five inches wide, falling one over the other, trim the lower edge of one skirt, and the deep flounce over these is also finished with a lace-trimmed ruffle and bow knots of lace insertion set in above.

## SUMMER PARASOLS.

**All Sorts of Pretty, Bizarre and Expensive Designs.**  
The new parasol is a thing of beauty and a joy forever, since enough, since it has shown itself so capable of variety in design and daintiness in effect, says the New York Sun. There are so many kinds that it is difficult to single out the specialties which are really new, but it is pretty safe to assert that the square parasol, covered with one of the irrepressible Persian-patterned handkerchiefs, is a conspicuous novelty. It is anything rather than pretty, but the woman who likes striking, bizarre effects in her summer outfit, will take to it very kindly, no doubt.

The latest handle is club shaped, but there are all sorts and kinds, of course.

maid has the symbolic list at her fingers' ends, and her own apartment is sure to display the result of her recent darnings into color lore.

## LOW-NECKED NIGHTGOWNS.

**They Will Be Much in Favor This Spring, and Expensive.**  
No negligee, no matter how costly, could rival in dainty beauty the recently imported nightgowns in the New York shops. They are said to look like the work of fairies, and to be picture robes as well. They are made of batiste, lawn or nainsook of cobweb texture, and are decorated with real laces, hand-wrought embroidery and groups of the finest tucks.

The low-necked nightgown is the model most in favor this Spring. Elbow sleeves are worn, and the night robe is often elaborately trimmed about the hem. Empire night dresses are quaintly picturesque, and the fashion. One new model is made of white nainsook, with the very short waist finely plaited. This little waist is fitted in to the figure, and held in place by white ribbons, which are run through beading



"I never yet have kissed a maid,"  
Said he, with voice that yearned;  
"Then you may go, and don't come back,"  
Cried she, "I'll give you learned."

A handle decoration of fruit and flowers, made of celluloid, tinted in the natural colors, is one of the extreme novelties. There are gold and silver-mounted wood handles, set with real and imitation jewels; handles of ivory, coral and lapis lazuli, and handles of light wood, which are very pretty. Red and a pretty shade of purple are the fashionable colors among the plain parasols of silk, some of which are finished with the ruche of white taffeta silk, falling a little below the edge. For driving or walking in the morning, the plain silk parasol is the correct thing, but there is a great variety of striped and flowered silks, as well as foulards.

A plain white satin parasol, decorated liberally with details of applique lace is a desirable purchase, and there is an endless number of variations carried out in the transparent materials. Chiffon is tucked, shirred and ruffled into shapes, and finished with ruffles. Black Chantilly lace and white chiffon are combined together, the chiffon being accented plaited between bands of insertion. The center of the parasol is sometimes of cream lace, and the beautiful effect of tucks, chiffon, edged with plaited ruffles finished with a narrow cream lace edge. Silk parasols scalloped around the edge and trimmed with white silk braid are a pretty novelty, and there are others to develop the beauty of white joined together with open hemstitching.

## SUMMER WRAPS.

**Great Variety of Shapes and Styles for Evening Gowns.**  
The new wraps for Summer show a great variety of capes in light cloth covered with attached bands arranged in some fancy design, and no end of net chiffon, lace and silk combinations for dress. Capes of cloth applique on cream lace net made over white silk and satin and finished with plaitings of chiffon matching the cloth are really good style and very pretty. Taffeta silk guipure over black forms another style of cape, and cream lace with black net and chiffon is another variation.

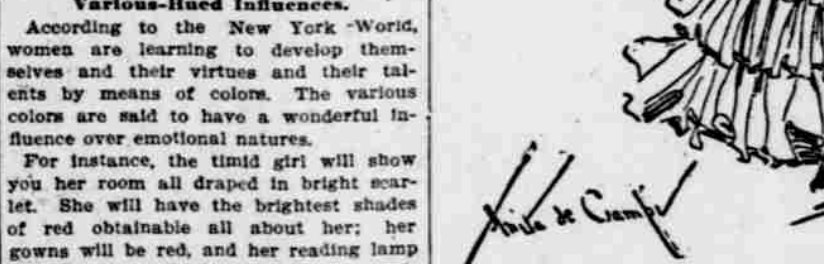
The capes fit the shoulders closely, fall moderately full below and are finished with medium high flaring collars. Something new in a carriage wrap is a long garment made entirely of black satin ribbon alternated with cream lace insertion. In shape it is a neat cape or dolman, and there is a bertha effect around the shoulders, made of the ribbon, and lace running around. This is fully a quarter of a yard deep, and is set on as if it were outlining ruffles. The lining is gathered white chiffon with five-inch plaiting all around the edge, but showing only the little ruche on the edge from the right side. Scarf ends of lace, net or chiffon are a feature of all the dressy wraps, which in black net or lace over white silk have white chiffon scarf ends to fasten them at the throat. These fall longer than the garment itself in many instances.

## SYMBOLIC COLORS.

**Women Surround Themselves With Various-Hued Influences.**  
According to the New York World, women are learning to develop themselves and their virtues and their talents by means of colors. The various colors are said to have a wonderful influence over emotional natures.

For instance, the timid girl will show you her room all draped in bright scarlet. She will have the brightest shades of red obtainable all about her; her gowns will be red, and her reading lamp even, shaded with it. When you ask her the reason for this, she will tell you that it is because red is the courage color. The hypersensitive creature, with great far-seeing eyes and a collection of books on spiritism and psychics, will always manage to surround herself with hues of violet and purple. This is the psychic color, and she determines to develop her psychic faculties by having a great deal of it about her. The literary maid has also her color. She will tell you that she cannot write with proper enthusiasm, without being surrounded by yellow, and plenty of it.

Green is the color for hope, blue for truth, white for purity. The up-to-date



VENICE LACE AND VIOLET SATIN GOWN.

lived in America, would perhaps have been a leader of the suffrage movement. She is said to believe that most, if not all, the great reforms which have taken place in the world have been brought about, if only indirectly, by women. Under her imperial patronage societies for the higher culture of women are not only growing daily more numerous in St. Petersburg, but they are rapidly spreading throughout Russia.

Since her Majesty has become so much interested in women's work and clubs, the Czar has ordered that full reports of all



**Her Deficiency.**  
She could talk about the classics in a very knowing way;  
She was fine in mathematics and in art made some display;  
She was cultured and accomplished both in poetry and song.  
But when she read a cook book—well, she somehow got it wrong.

—Washington Star.

## NEW YORK WOMAN'S STUDY.

**Clever Idea, Prettily Carried Out, Worth Adoption by Mistresses of Refined Households.**  
One of the smallest and least attractive rooms in almost any house may be made into an inviting apartment by the expenditure of a small amount of good taste and a smaller amount of money, says a New York exchange. Such a room, situated on the north side of the house and once used as a repository for trunks, was, it explains, recently converted into a charming study by the resourceful mistress. The walls and ceiling of this room, sloping and irregularly angled, were admirably adapted for a well-chosen display of pictures. They were first covered with a sage-green cartridge paper. The only relief afforded to the unbroken color was a narrow band of yellow tulips as a border, to break the line between the ceiling and side walls. The floor was covered with green figured matting; in a dainty woven design. On the side of the room where the ceiling sloped a trifle, was placed a green denim-covered couch, with plenty of pillows. The walls at the back and head of the couch were hung with light draperies, yellow tulips and green leaves on a cream ground. Portieres of the yellow material were hung in the doorways and curtains of the same at the windows. The effect of the bright yellow on the dull background of green was very pretty.

Sketches and engravings in white and black frames, framed and unframed photographs and unframed pictures were grouped artistically on the walls. Bookshelves were built into a niche in the wall and painted a cream white. They were hung with curtains of yellow silk. On the top shelf were placed a row of quaintly shaped Wedgewood jars. The furniture was of white wood, the one article being upholstered in green denim like the couch.

## PET ECONOMIES.

**Queer Savings of Some Women, Our Grandmothers Included.**  
Many of the small actions of a miserly nature which astonish their intimate friends. There is a woman, says the Philadelphia Inquirer, who never or seldom buys bread left over or pulled out. Another saves burned matches and strips of paper to light lamps with, and a third only buys about once in a lifetime, borrowing from her friends in between times.

Our grandmothers were famous saviors, as can be seen by a peep into old attics, where chests and bundles congregate. "Put anything away for seven years and it will be sure to come into style again," was a popular proverb. Some women are using old fringes, flowers, ribbons and muslins that have been lying in boxes three times seven years. But these antique things wear poorly, just as the clothes of dead people are said to soon fall into holes, because, doubtless, they are already frail and thin.

These small habits are survivals of early Puritan, pioneer or peasant days, when money was so scarce that some people never saw it at all, but exchanged farm produce and daily labor and livestock. There are still some persons so benighted that they never have light except in kitchen and library, but these often have to pay a surgeon's bill as a result of near-sighted mistakes.

## INTERESTED IN WOMAN'S WORK.

**Russia's Empress and Queen Margherita Both Favor It.**  
The young Empress of Russia, it also

such proceedings shall be prepared for the perusal of the Empress. One of the Czar's secretaries attends all women's meetings, in the capacity of reporter, and writes down every word in shorthand, so that, should the Czarina desire it, a full account can at once be produced for her inspection. Her Majesty is something of an anglophile; she has ordained that presentations shall be made in the English fashion, the coverlet offering her hand to be kissed and not shaken, as was the custom of the Dowager Empress.

Margherita, Queen of Italy, although not ostensibly in favor of equal suffrage, does all she can to encourage women's work. The gold medals recently presented to her ladies in waiting who have completed 20 years of service were designed by a woman.

## AWKWARD HANDS.

**How to Make Them Graceful and Also Beautiful.**  
A woman can never be beautiful so long as her hands are awkward and ungainly. The woman with beautiful hands has observed several rules in their care, says the New York World. She has her gloves made to order, if she can afford it. If she cannot do this, she takes care to buy gloves that are large rather than small for her. She is sure to visit her manicure two or three times a week, or she has learned how to manicure her own nails. If her hands have become misshapen through wearing too tight gloves, she visits a skillful masseuse and has the fault corrected. A few exercises will work wonders toward promoting grace to the finger-tips and wrist. Stand with the arms at right angles to the body, the hands with the palms down. Bend the wrists from the wrist first as far up as they will go, then down. Repeat until the wrists become a little tired, but never until they are strained. Now close the hand tightly, until it has become a formidable fist, then throw out the fingers, sharply, spreading them as far as they will stretch. These two simple exercises will produce great suppleness and ease of the finger joints, and tend to increase the circulation.

Tight sleeves are as injurious as tight gloves. When you see a woman who is wearing her sleeves so tight that they bind, look to her hands. They will be red and puffy, with the veins swelled and the texture of the skin coarse and dark. The hands respond readily to emollients. If they are chapped, or the skin is broken, rub in a little camphor cream with the tips of the fingers very gently. Rub in the cream at night, just before retiring and put on afterward a pair of white chamolis or ordinary kid gloves, from which the finger-tips have been cut. Never wash the hands in cold water; always dry them thoroughly and never use an inferior soap.

## FORTUNE-TELLING FAD.

**Ten-Cup Method of Our Grandmothers Improved Upon.**  
Any cups, given tea and tea leaves, or even coffee grounds, will serve for telling fortunes in the hands of an expert, but this particular tea cup, described by the Philadelphia Inquirer, makes seership possible to anybody.

The mouses—made of paper, packed with tissue paper daintily in a box, with an accompanying book of explanation, the saucer is worked with circles and the cup is divided by geometrical lines, dividing the mouses into four parts, at the bottom, and crossed by circles like a globe. In the spaces thus formed are stars and the sign of the zodiac. The sun is indicated by a pair of scales, inside, to the right, on the bank of tea leaves in whatsoever square they lie.

The book accompanying the cup and saucer is entertaining and amusing, if not very illuminating. It contains, at the start interpretations of our grandmothers, to whom everything was the "sign of a token." They had no such tea cups, but they "knew things," nevertheless. In the modern tea squares, the tea leaves sometimes assume certain forms, when they have special significance, for grandmothers held, so the book says, that "the human figure" indicates "good means."

"Squares—a journey."  
"A heart—good news from afar."  
"Hills—good news at home."  
"The bow—a mountain of trouble."  
"Pot-much fun and merriment at home."  
"Thus the cup that cheers but not inebriates has new pleasure in store for those who like to linger over it."  
**Use of Finger Bowl.**  
Finger-bowls are passed after every course which necessitates the use of one's fingers, such as asparagus, broiled lobster or fruit. After the plates of the course have been removed, the servant passes the finger-bowls, each of which is placed on a small plate covered with a fancy or plain hemstitched dolly. A slice of lemon, a geranium leaf or a few violets may float in the water, which half fills the bowl. This imparts to it a delicate fragrance, which is conveyed to the finger-tips and completely obliterates all traces of the food recently touched.

The servant places the finger-bowl and plate directly in front of the guest, all other dishes having been previously removed. In using the finger-bowl remember that it is proper to dip only the tips of the fingers into the water. Never try to immerse the whole hand. This is a most vulgar proceeding, and serves only to exploit the ignorance of one who attempts it. After dipping the fingers into the water, pass them over the lips as delicately and quietly as possible. Then dry both lips and fingers, using the napkin for this purpose.

## Woman Bank Director.

"There may be others," remarked the bank cashier between bites, to a New York Times man, "for I have no time to look up such things, but in a notice received at the bank, I happened to see in the list of directors elected at a bank meeting at Portland, Conn., the other day, the name of Mrs. Myra D. Pickering. She is the first woman that I ever happened to hear of who was a regularly elected director of a national bank."

"I have heard of women engaged in the banking business in various parts of the country, and if I am not mistaken, there is a state bank in Connecticut that has a female cashier. This is, however, the first woman that I know of who is a regular member of the board of directors of a banking establishment of this sort."

**Vellied Hints.**  
When money is scarce, there seems nothing that runs away with women's share of it so fast as vellies. The life of vellies is a very short-lived one, and often a misadventure ruins them as soon as a maul. Yet to buy cheap ones is worse than useless, as they never look well from the day they are bought. The true economy is to buy fine net by the yard, and cut to better advantage; you get four veils for the price of one, and it is of a far better quality and lasts longer than if you buy veiling pure and simple.