

SHIRTWAIST SUITS AGAIN IN VOGUE

THREAT THAT THEY WOULD NOT BE REVIVED THIS YEAR FAILS



PONGEE PIPED WITH CARDINAL.



PONGEE WITH JAPANESE EMBROIDERY.



BLACK AND WHITE CHECKED SILK.

CRACKLED BLUE AND WHITE FOULARD.

DESPITE the efforts of modistes to throttle it and the wailing of faddists that it lacks elegance of line, the shirtwaist suit returns to the fashion field for the Summer season. Since it is decreed that the independent skirt and the shirtwaist are not good form, the shirtwaist suit is a distinct compromise. It shows the same material for both skirt and waist, yet has all the advantages of the individual waist. Certain it is that the shirtwaist has spoiled the average American woman, and for comfort, freedom and jauntness it holds a permanent place in her affections and her wardrobe.

The shirtwaist suit is no respecter of persons. It appeals to all classes of dressers. The woman whose wardrobe is limited only by her desires finds use for it, and the woman whose means are limited finds it invaluable for what she calls "second best" wear.

Last Summer the shirtwaist suit was considered quite smart for the early morning drive at Newport and other fashionable resorts where cottagers gather. In fact, the truly fashionable plainly decorated fancy apparel for morning wear, even at the casino morning concerts trimly made shirtwaist suits were seen. They were pronounced just the thing for wear when making one's morning round of the shops, while at the ocean resorts where board walks exist, they were most popular for the morning constitutional.

In the city they are exceedingly good for shopping wear, as the Spring merges into Summer, and the girls who aim at simplicity in dress for church-going wear them to vesper services, particularly in the suburbs.

The success of a shirtwaist suit depends upon its simplicity, its lines and its fit. The ready-made suits have an admirable finish, but they must be selected with care and adjusted perfectly to the figure. Too much fullness at the waist line; the pucker, however slight, of a side seam; the variation of so much as a quarter of an inch around the bottom of the skirt, will kill the trim, tailored effect which is the chief beauty of the suit. The very absence of trimming makes the set of the gown all important. There is absolutely nothing to distract the attention from the lines.

Because of their simplicity, the shirtwaist suits appeal to the home dress-maker, but if she is wise, she will attack the work with the utmost care, giving particular attention to the hang of the skirt and the finishing touches on waist and skirt, such as piping, straps, buttons, etc.

The skirt should flare slightly, but never train. Skirt and waist should be carefully attached by a generous use of hooks and eyes, and the belt matching the suit should be narrow and shapely pointed in the front. She who would wear a belt of contrasting color and finish should bear in mind that this sharp contrast will tend to shorten her figure and detract from the general effect in the back, where a gown should sweep from the nape of the neck to the hem of the skirt in one long graceful line.

For the Spring of 1903, pongee leads all materials for shirtwaist suits and comes in myriad weights, qualities and prices. The Oriental shops carry a line that is

fibrous and tough and that will wear practically forever. It is rougher in finish than the domestic pongees, but more striking, more characteristic and more individual.

The Oriental finish lends itself to the

odd embroidery which is so popular this year. A striking gown recently finished for a brunette shows a skirt with a pronounced flare, the front embroidered in roses in Japanese colorings. Only in the

Japanese mind do blue roses exist, but these are embroidered in heavy, lustrous silks, cunningly combined with olive-greens. The yoke of the blouse is embroidered in the same way. The effect on the dull, natural colored pongee is decidedly Oriental, and not in any way to be confounded with the American beauty or old-fashioned cabbage roses which remind one of pincushions and screens.

Another waist shows a plait embroidered in Chinese letters.

The smooth-finished pongees and Indian silks in natural colors are piped quite generally with a contrasting color, particularly in a rich, regal cardinal.

A pretty pattern showed a shaped flounce joined to the skirt by a piped

band finished with rings of cardinal silk. The waist was of simple shirtwaist design, with two box plaits down the front, each piped with cardinal. The sleeve had a puff piped with red, and a narrow cuff finished after the same fashion. Collar, shoulder straps and belt were also piped, and small cardinal buttons were used on the plaits and the collar. The shoulder straps were finished with cardinal rings.

Foulard comes next to pongee in desirability. It is fully as dressy, if less faddish for this year. Dark blue with a white figure, cream ground with a royal blue figure, and black and white in hundreds of combinations are the favored designs for shirtwaist suits. The lighter colors lend themselves to more elaborate costume designs. The faded for green, which had so heavy a run last year, seems on the wane. Many beautiful combinations of red and cream are shown. These are excellent for Spring wear, but look too warm for hot weather.

None of the best shops show lace on the foulard shirtwaist suits. Straps and buttons with piping form the trimming, which is rather severe. A most satisfactory foulard, in blue and white of a peculiar wavy pattern, is made with a plain skirt, except for horizontal straps. The first is about five inches from the waist line, and the second an inch or more below. The points of these straps rest on the seams, and give the effect of a skirt yoke.

The blouse is laid in two-inch tucks running across the front, and the opening is hidden by a stole-shaped collar. The piping is in white, and the buttons are of blue silk, finished with fine white silk braid.

With this was a turn-over collar, which deserves particular mention. It was of white nainsook in an open pattern, the front a single medallion, which completely covered the silk collar beneath, and showed an embroidered Cupid waving love-knots of ribbon. These long, narrow, single medallions are much used to finish off the new turn-over collars, which gain daily in size and elaboration.

Black and white checked silks come third on the list. They were exceedingly smart last Summer, which fact will militate somewhat against their popularity this year. They are being turned out in large numbers by the manufacturers of ready-to-wear garments, and it is therefore necessary to save them from commonness by a distinction in cut, hang and trimming.

A checked suit, unless made with infinite care, will be poorly matched and show defective lines; hence, its fate hangs on the care exercised in the first cutting and fitting. For piping, black is most stylish and brilliant plaid the most faddish. In fact, plaid pipings have an elegance which color cannot give. Red is also used for piping the checked suits.

The drop skirt is most important to the hang of a shirtwaist suit, and for Summer wear lawn is being used, with a deep accordion-plaited ruffle. No lace is employed in trimming this drop skirt, which is as severe as the one worn above it.

Modified sailor hats are worn with the shirtwaist suit, and the combination of natural colored straw with black ribbon and straw ornaments seems especially suited for pongee and checked silk.

COIFFURES WONDERFULLY MADE

THEY BORROW THEIR INSPIRATIONS FROM THE ANCIENTS - EXPERTS NEEDED

THE coiffure of the modish maid of the hour presents a picture almost as complicated and wonderful as those shown by the wigs of the long ago. In this matter, indeed, fashion has gone to ancient styles for inspiration. In modified forms one sees the pompadour of the Antoinette, the curl of Reynolds, and many arrangements which plainly spring from the queue of the old-time gallant whose famous "rats" are once more employed.

The style which shows the front hair in a loose puff and the back gathered close to the head and encircled by an almost round comb is the coiffure most in favor with street attire. Coiffures for evening display are miracles in construction, and it is no surprise to hear that the hairdresser is often called in to build them.

The quantity of hair one must have to attain these hairdressing feats need not necessarily be lavish. The woman of sufficient thatch may be as splendid as the most luxuriantly blessed, for the maker of artificial hair supplies all deficiencies—the curl which will lie so softly against the throat, narrow wisps attached to side combs to be slipped in anywhere, and even the braided coil for the nape of the neck. These fragments, which are cleaned and brushed like the natural hair, are put together with masterly touches, and always with an eye to the formation of the face.

Here, after all, is the gist of the whole thing. "The lines of the face, the slope of the neck, and the proportion of the figure should all be taken into consideration before it is decided how the top-knot shall be molded. For what style is the most magnificent coiffure if it is on the wrong woman? The Gainsborough curl may suit soft types, but severer ones must take to something more stately. In short, Phyllis of the milk-pail needs one thing, and the Venus of Milo another.

In the coiffure arrangements designed for debutantes many sorts of ornaments are used—flowers, beaded bandeaux, be-gemmed combs and bows. These may be of white ribbon, or of gold or silver tissue, but the bow and the flower ornament are rarely combined. The flowers are exquisitely small and generally in paraded forms, a half wreath outlining the back hair in some way.

Crimping tongs are needed for the waving pompadour—unless heaven has blessed the girl with a crimp of her own—and the pompadour itself, mounting highest at the middle of the forehead, must roll with a feathery looseness. To keep it in shape, the "rat" is almost an invariable necessity, and these convenient pads are not infrequently made of the wearer's own combings.

For the rest, to know where all the parings are made to produce the correct effect, one needs to see the master of the comb himself at work to learn them.

But remember that daily care of the hair is an absolute essential for a pleasing coiffure. Locks which have a faded or "moth-eaten look" (a well-known coiffure is quoted) can never hope to shine, these being the days of excessive daintiness. A weekly shampoo is required for the hair exposed to the dusts of city life, and when it is partially dried, a good tonic should be applied and a half hour spent in brushing. It is astonishing how

quickly ill-kempt heads will respond to this simple treatment.

The negligees in which fair woman sits for the work of the coiffeur are not the least part of the hairdressing hour. Something loose and washable is generally worn, though under the enveloping towels of the hairdressers the most elegant garments are sometimes discovered.

A negligee seen in the boudoir of a member of the "smart set" was shaped something like a man's smoking jacket. Made of Chinese silk of a rich color, gold embroideries on a purple background supplied a gorgeous trimming. This splendid handwork, for the human hand had accomplished it, covered the rolling collar and turn-back cuffs, with the exception of

a border band of the yellow silk. The wide, double-breasted fronts were held together by looping frogs of purple silk cord.

More and more picturesque grows the negligees for dressier purposes until it looks as if every country in the world were ransacked for ideas.

A late affair from Paris is a house gown which is a cross between a wrapper and a frock. The outer tunic is of pale bronze panne with a border trimming of maize chiffon, in a close ruche. This, with the sides of the bodice portion open and a rolling cape collar finishing the neck, slips, Greek-robe fashion, over a complete gown of maize chiffon. A yoke band of dead white lace outlines the square cut of the

baby bodice, and the long sleeves, which fit the arm like a glove, are of the same material, unlined. The tunic is detached slightly looped up at the sides. A large emerald and gold button, placed at the waist line, secures this effect, and the big oval buckle, fastening the wide panne belt of the underdress, also shows emeralds and gold.

It looks as if the coming season will bring lace and embroideries more than ever to the fore, for never were these luxuries seen in greater quantities. Some of the laces, too, are of an indescribable coarseness, the meshes of the antique sort being as open as curtain borders.

Wide bands in these laces, introducing

the heaviest patterns, with cobweb-like threads, are already appearing upon basistie frocks, and a favorite disposition is to put the band straight down the front of the frock. Running from stock to skirt border, such a piece, if it comes anywhere near the required width, is often the sole trimming of an elegant costume.

Whole bodices are made by whipping together the narrow antique laces. These are mounted upon silk without the chiffon interlinings which accompany more delicate waives.

And now that we have reached the subject of bodices, I beg of you to take your last \$10 and buy one of the new pongee bodices with Astec embroideries. Pongees always seemed games not worth the candle when self-trimmed, as their neutral tones were anything but glorifying. But now the richly-tinted needlework used on them supplies just the touch needed, and nothing could be more effective than the present designs. The colors are magnificent, all the hues of Astec and Egyptian pottery being reproduced. The needlework also takes the shapes of these clumsy designs of the ancients.

However, not too much of the needlework is used upon these pongee waists. Generally there is merely a band of it at the front of the bodice, with the repetition of color on the cuffs and neckband. If the collar, the embroidery is on this alone, and frequently there is only a single eccentric figure at the front.

Color is rampant with the new materials, and band borders in brilliant tints are to appear even upon black gowns. These are rarely over three inches wide, and one accompanying a box dress of black velvet was less than a half inch in width. The painted models which go with these gown patterns show how the bands are to be used.

New challies and muslins are self-bordered, which seems a dainty solving of a knotty problem, as these flowered and spotted textures were always difficult to trim. The borders imitate, with their detached bouquets and garlands of small flowers, the designs of the Louis ribbons, and some are so nearly like them in silky finish as to deceive the eye. Since flounces are fashionable and with such edges to border them a muslin frock is no longer a problem.

Spring hats in many instances reveal an increase of flatness, some of the shapes topping the head without a sign of crown.

A novel material employed by milliners for made hats combines a straw web with lace. One bewitching chapeau was of white lace with the straw portion in the cool greenish-grays of lichen. Green and white berries filled out the huge turban at the sides, and the whole look of the structure was cool and sylvan.

Many large Summer hats are seen with transparent lace or tulle brims and crowns of closely massed flowers or leaves, for the ornaments of the wood nymph are still much employed. A garden party or carriage hat of simple loveliness was of heart-white tulle, gathered meagerly over a large wire frame. White velvet grapes, with green satin leaves, composed the trimmings, the fruit and foliage lying all over the shape with a fetching carelessness.

MARY DEAN.

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EVENING COIFFURES FOR THE DEBUTANTE.