

# THE FIAT OF FASHION



Imported Coat—Lipman, Wolfe & Co.

Lipman, Wolfe & Co. show an imported coat of tan, with heavy silk Gulpure lace, 30 inches long, over soft finished tan taffeta silk. The yoke is made with three ruffles of silk, forming cape effect. The trimmings are velvet, ornaments and silk cord. The coat has large novelty sleeves, and cuffs finished with velvet, lace and buttons, and lined with white satin duchesse.

The Bebe Hat promises to be the popular style for summer, either for street dress or evening wear. The picture on this page illustrates one of Olds' Wortman & King's imported French creations, which so many Portland ladies admired during the opening. This hat is made of tulle and shirred tulle and has a double row of platted champagne color, real Valenciennes lace all around the edge. The principal trimming is a wreath of small pink rosebuds, which is gracefully brought over and around the crown. A bunch of the same flowers are placed underneath on the bandeau. The costume is of black chiffon, black velvet and jet clusters over white taffeta.

Severely plain in comparison with the waist of past seasons is the model of 1904. Robinson & Co. show the style in the illustration shown on this page, as well as many other fetching designs.

White is usually more becoming than anything else to a woman's face, and it figures prominently in stocks. The stock shown on this page, from Hewett & Bradley's, is of gray, with white turnover and black and white tabs and tassels, one of the many chic creations for 1904.

Lipman, Wolfe & Co. show an imported costume of duchesse lace over white taffeta silk and chiffon. The bodice is made bloused in front of chiffon, with a shirred collar and yoke of the same material, and edged with small rosettes. There are full draped sleeves, caught at the wrist with knots of chiffon and finished at the waist with a wide girde of crushed taffeta silk. The skirt is made full at the hips and falls loose over a white taffeta drop silk skirt, made with three ruffles, accordion plaited.

As to the cut of the sack suits, the illustration on this page gives all the changes in detail, which, if not many, are of much importance. The suit shown here is from Ben Selling's clothing house.



Spring Topcoat—Ben Selling.

For a frock coat the waistcoat should be double-breasted, while white is still the choice of those who go in for stiff formality; there is now wide latitude, though bizarre effects are impossible. The new shades of brown are undeniably smart and made up with a wide, notched collar, set off a man's attire in perfection. Gunmetal is even smarter while you will be absolutely correct if your waistcoat is smoke, Havana, steel, silver, stone, iron gray or snuff color. A single-breasted waistcoat would ruin the finest suit for formal dress, though it is perfectly correct for a sack suit. The waistcoat illustrated on this page is from the shop of M. Sichel.

The new English walking suit is one of the acceptable reliefs that fashion offers this year, the only radical change for two seasons, and is hailed with appreciation by smart dressers. The suit shown on this page is from the clothing house of A. B. Steinbach & Co.

Robinson & Co. show the new silk hat. In shape it is extremely conservative. It is less belled than last year, with a gracefully rolling brim. Flat brims belong only to the man who wants you to know he has been to Paris. The spring derby, shown by Rosenblatt & Co. partakes of the same graceful and well rounded crown. Very smart men incline to the brown derby this year, particularly for traveling or business wear.

M. Sichel shows a wealth of richness in the patterns and colors of the new spring socks, many shades and as many patterns being permissible. The smartest summer sock to be worn with low-cut shoes, will be a sock of the self-same hue.

Very useful and convenient is the full dress shirt, with a new bosom of ovaloque pattern, shown by Hewett & Bradley. It does away with that noticeable gap that will appear at either side of a dress vest with the ordinary dress shirt. It is surprising that so simple yet so useful a design had not been made long ago.

Ben Selling shows a very smart top coat for spring, which promises to be more popular than ever. The cut is on slightly different lines from former designs, as the illustration on this page shows.



Imported Costume—Lipman, Wolfe & Co.



Silk Hat—Robinson & Co.



Model, 1904—Robinson & Co.

Men's dress for formal day functions is little changed from the fall attire. The following descriptive of the illustration of Rosenblatt & Co. may be followed as a criterion:

- Shirt—White linen with square or round cornered cuffs attached.
- Collar—Poke or straight stander, of comfortable height.
- Cravat—White, light tone, or black, square or four-in-hand.
- Jewelry—Gold shirt studs and links, cravat pin and ring.
- Coat—Frock or fine Vicuna or lamb's wool.
- Waistcoat—Double-breasted, same material as coat or different material.
- Trousers—Fancy stripe worsted of a rather dark tone.
- Shoes—Kid top button, patent leather.
- Overcoat—Skirted or Chesterfield.
- Hat—High silk, with felt or ribbon band.
- Gloves—Gray suede.



The Fashion in Stocks—Hewett & Bradley.



Full-Dress Shirt—Hewett & Bradley.



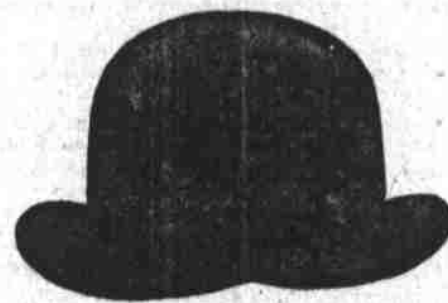
Bebe Hat—Olds, Wortman & King.



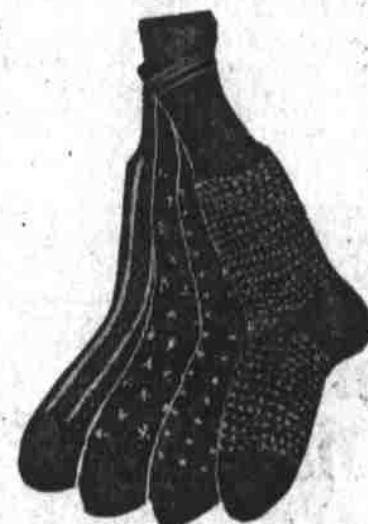
English Walking Suit—A. B. Steinbach & Co.



Dress for Day Functions—Rosenblatt & Co.



Spring Derby—Rosenblatt & Co.



Sox—M. Sichel.



Waistcoat—M. Sichel.



Sack Suit—Ben Selling.