

# The New "Tailor-Made" for Spring

by Mrs. Cholly Knickerbocker.

The Passing of Stripes. Plain Clothes and Indefinite Checks Will Take Their Place. Waistcoats, Frivolous, Coquettish and Picturesque, Are a Feature of the New Spring Jackets

Sleeves Cut in One With the Rest of the Coat With No Fullness at the Shoulder the Latest Mode Three-quarter Sleeves Here to Stay Through the Hot Weather The Smart New Little Jackets

FOR 12 months or more the world feminine has been indulging in stripes.

Suits of stripes, dresses of stripes, hats with crowns composed of stripes, striped parasols, striped shoes. Even the limousine motor car in which one shops or calls has been attacked by the stripe epidemic and wears a coat of green toned or maroon stripes.

This year the shops are full of spring materials in stripes, stripes, stripes! From heaviest cloth to sheerest chiffon it is impossible to escape them. So I suppose there is no doubt that we shall again don the convict garb. With the difference that the stripes run up and down, or corner ways, or on the bias, but never crosswise. For that would be fatal to the slimness of line which we all strive and struggle to obtain.

But in Paris, where the coming and the passing bells of fashion are perpetually rung, the knell of the stripe has been tolled. Stripes are dead—dead as the proverbial door nail. On the Riviera where the spring modes first show themselves, stripes are conspicuous by their absence. Plain cloth and cloths with indefinite overplaids and checks are the new choice.

Nor is this to be wondered at. There is no one more fickle than the woman devoted to fashion. What she has loved with greatest ardor she drops with the most nonchalance, and surely for one year she has faithfully exploited her passion for stripes. Now "le roi est mort—vive le roi!"

So in planning your spring suit, unless you have a tailor of such good taste that you can leave this important matter unreservedly in his hands, choose a plain cloth or one of indefinite check. Then will you be distinguished from "the ready-mades," and next spring's sunshine will show your suit not entirely out of fashion.

Although it is early yet to say positively "this will be worn," or "that will be the fashion this summer," our French



A—Coats of Silk Will Be Worn With Voile Skirts.

B—Suit of Pale Brown Cloth on Simple but Effective Lines.

C—Smart Walking Suit of Silver-Gray Cloth With Cape Effect Sleeves.

D—Blue Serge Is Again Fashionable. Still Another Arrangement of the Indispensable Scarf.

E—The Trimming Is Often Confined to the Jacket, the Skirt Being Long and Plain.

friends have rather definitely made up their minds on the matter of suits. It only remains to be seen how far American women will adopt their ideas.

In the first place the models sent here by the great foreign designers are long as to skirts. Even plainly tailored walking suits have skirts which lie on the ground and quite perceptibly trail behind. But the American woman—long may her good sense wave—will have none of them. She may approve of the rest of the model, admire the cut, grow enthusiastic over the sleeves and waistcoat, but the skirt must be re-produced to clear the ground.

Some dressmakers refuse to cut the short skirts, but with most of them if it is a question of losing a good order you will find they usually give in. Gored skirts with trimmed panel front, very full circular skirts, close-fitting around the hips, and plaited skirts are all to be worn, with possibly the circular skirt as first choice.

Coats seem to be almost any length to suit the individual taste, but they are all loose hanging or semi-fitting. That overworked phrase, "modeled to the figure," is obsolete. The waist line, which is in many coats only faintly indicated, is still high.

The cutaway which has been such an unhealthy freak of fashion this winter, will be more welcome in warm weather suits. The coats are fastened with one, two or three buttons, placed high on the chest, or not fastened at all, as it happens. But in every case there is opportunity given for a display of waistcoat.

And what a feature waistcoats will be in smart tailor makes this spring. No combination of materials, trimmings and buttons will be too fantastic, no color too brilliant or gorgeous, no cut too outre. You can let your originality run wild with perfect safety in these picturesque front pieces. Rest assured no suits will be complete without them.

Made of rich brocaded satins, of oriental embroideries, of cloths smothered in braiding and appliques, they will bring delight to the heart of the Easter girl. Old curiosity shops will be overhauled for appropriately antique buttons.

ready in many dainty work baskets are silks and satins in process of embroidery which will later be sent to the tailors' hands to be made up into waistcoats.

When you invest in your spring hat, have in mind the color of your spring waistcoat. For these two important articles of dress to be entirely correct, must be of the same color. Already for the severe type of walking suit, waistcoats and "spats" are being ordered made of the same material. For a pale gray walking suit, a small check of black and white and lavender was chosen for vest and gaiters. The waistcoat will fasten with buttons of that pinky-naive quartz, set in silver rim, and above her ruffled white lawn jabot the girl will wear a narrow tie of violet silk. In her simple gray hat a wing of violet will echo the note of color.

There are many new and effective arrangements of jabots which will appear with the early coats. These come as a natural accompaniment to the old-time brocade waistcoats and do much to add to the picturesque effect. Stocks of black satin, built up high under the ears, are replacing the useful, but alas, so common, white linen collar.

It really looks as though sleeves coming into the elbow or just below would obtain for another hot weather season at least. For which let us give praise! Sleeves extending to the knuckles add several degrees to the temperature. But only in models of the most severe tailor makes are these to be found.

The sleeve cut in one with the rest of the coat and moulded to the turn of the shoulder, without gather or fold, which has been turned out by French tailors this winter, is a decided feature of many of the spring models. By this I do not mean the so-called butterfly sleeve which has for some time been seen in ready-made garments. That sleeve was wide and clumsy looking, hanging out as it did from the waist line. But this sleeve, as may be seen in the sketch lettered "D," is fitted tightly over the shoulder, the fullness beginning just above the elbow, one end of black being pulled through the deep

braided cuff in an extremely original way.

This suit also has a clever touch in the use of the ever-present scarf in the form of a waistcoat. In this case it is made of gray liberty silk, which is folded across the front of the figure, carried to the back, crossed at the waist line there and brought around again to the front, where it is knotted at the left side, the fringed ends hanging.

Modistes seem to take a special interest in sleeves this year. Where the sleeve and rest of the garment are not cut in one, every care is taken to hide the joining. Some variations of their scheming may be seen in the sketches on this page.

Soutache braiding will be used more than ever, and in a greater variety of fascinating designs. Fancy buttons, with loops made of taffeta silk, will be a feature of garniture quite apart from any real use.

Coats of firm cloth will again be bound with black braid, although this is not new. This binding will be particularly used to outline the coats slashed high toward the hips and sloping sharply either back or front, as the designer's taste suggests.

Little jackets, cut with special care and elaborately trimmed, made of striped taffeta silk or flowered fancy silks will be fashionable for afternoon wear. They will be donned with skirts of thin material, silk voiles or chiffon cloth. One particularly good example is shown in the sketch lettered "A." It is tight fitting—high waisted and long—made of short skirts set on. Made of Pekin silk in white and mustard stripes of even width, it is trimmed with fine gold lace and gold buttons and edged all around with a narrow cord of gold. The little waistcoat is of rose-colored silk, richly embroidered. It fastens with two chrysanthemum-like rosettes of Natter blue ribbons high on the bust, above which appears a yoke and collar of lace. With this is worn a skirt of mustard colored silk voile made over white silk.

Soft, with every bit of stiffness eliminated, are the little French model coats this year. If canvas is used at all, it is

done with such art that its presence is not detected.

The gored and circular skirts call for cloths of broader texture than those we were familiar with in last spring's suitings, and broadcloths of chiffon weight

promise to have a spring vogue. Shaped pieces of material simulating overskirts are being tentatively tried on short skirts, but it cuts the length of line—so necessary in today's modes—and I don't foresee much success for this venture.

## COURAGE—MANY KINDS of BRAVERY

By London Carter

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STRANGE to say, that although the word courage involves so many different moral qualities, its almost universal usage is applied to physical bravery, whereas the greatest, truest and noblest justice is always tempered with gentleness, justice and mercy—and so far from these qualities being effeminate, rather may it be said that the bravery of manhood is incomplete without them.

A lack of physical fear does not constitute bravery, for a ruffian may possess that, but in the recognition and pursuance of one's higher duties toward one's fellow-men, oblivious of self-interest, then, indeed, the heart must dictate, and there was never a heart without gentleness. At times there is more courage in a cheerful smile than an angry frown; and in self-control than unrestrained passion. Many a so-called brave man has lightly—almost carelessly—faced the terrors of war, and yet, perhaps that same man may avoid giving a direct answer to a pertinent question or express his inward moral convictions for fear of opposition, and by such forms of cowardice have many principles needlessly wasted; whereas, through moral courage might have forever been unquestionably established.

Not long since Mr. Walker, in citing differences of bravery, wrote that during the revolution in France there were men, and many of them, who did not set themselves in opposition to the dictation of their class, though they might have saved France by a timely

exhibition of their beliefs, and yet later those same men marched from the prison to the guillotine with a light-heartedness and insouciance that showed physical courage of the highest type, and so confusing and paradoxical at times seem these contradictions that one almost wonders what the word courage really means. Another clever incident was exhibited in one of Life's cartoons, which shows a lion-tamer who has returned home at a late hour and fears to encounter his spouse, so he went to his lion's cage for his night's rest, and, being discovered later, the wife, looking through the bars of the cage, exclaimed: "Oh, you coward!"

It is precisely the proudest men who in moments of importance will shift their positions and contradict themselves suddenly, everything is easier to them than the moral courage to face the fact of failure and acknowledge themselves defeated.

Just as moral attainments are more desirable than physical ones, so also does it require proportionately higher courage to bravely accept misfortune, and perhaps false pride is the most bitterly powerful form of cowardice, for by it the happiness of numerous homes has been wrecked and the depths of which suffering would invariably be less keen and frequently could have been averted were there only sufficient moral courage to dictate honesty for principle's sake rather than policy's.

One distinction between moral and physical bravery emphasizes the greatest difference between the animal kingdom and the human race—civilization and barbarism—refinement and regu-

