

IN THE DOMAIN OF WOMAN.

PASSING OF THE TAILOR MADE.

Severe Cloth Costumes of the Past Decade Lost to Sight. NEW YORK, Feb. 15.—The tailor-made gown is a misnomer; except for the sporting habits there is no such thing as a tailor-made costume.

Let any reader who doubts this statement cast her critical eye over the four winsome little frocks that the capable artist has given in every detail, but the color, this week. There is no casting animadversions at this quartette, because the mill



THE WAY SPRING WAISTCOATS WILL BE WORN.

of fashion can grind out nothing more chaste in conception and detailed feature. Study No. 1 is absolutely straight from the studio of an artist who dresses the women whose clothes are almost like a famous confectioner's bon-bons, "fresh every hour."

The goods is lizard green French broadcloth, and the skirt, with edges of the bolero coat in silhouette, as the technical dressmakers say, with a flat light green satin finished braid that looks in truth like a heavy fold of satin.

Charles H. Understevens. Equally interesting, picturesque and conclusive as proofs of the truth of the argument put forth at the beginning of this article are the two gracious toilettes of the double-column sketch. The gown to the left illustrates the charm of the Charles H. Understevens. Indeed, the whole gown is significant of the restoration period, when caped redingotes were worn and flounces for the wrist were eight to ten inches deep, flowing from under a prodigious cuff.

The less expensive costume was in sailor blue summer cloth, trimmed with a high clear shade of green, cream lace and cream chiffon. The hat for the second study had a ruche brim of cream crepe and a crown of closely-massed pink roses, for it is amazing to see the impatience with which the milliners herald the spring. Velvet and felt shapes were cast aside the end of January, and lining, but tulle, chiffon, mohair and crepe is now seen on heads that are held high. A pure white mohair hat, stiffened with gold braid and bright with rosy garden queens, will fit about cheerily in a snowy landscape, its wearer as a thing being wrapped in furs to the tip of her pink nose.

A Harmony in Purple. The companion frock to the one just described is in every sense a spring toilet. Amethyst colored crepe cloth is the excellent goods of which it is built, and this is garnished with broad black silk moss braid finishing, either edge of wide ornamental bands of pierced and embroidered silk that shows through its floriated design a black taffeta lining. Below this ornamental band the skirt takes on a founce-like fullness, which is stiffened with attachments in heavy black silk twist. palest lilac crepe de chine forms the front of the waist, over which the short coat basque is fastened by violet velvet straps caught with tiny amethyst buckles. A hat of stitched cream-colored silk, crowned with a huge double-petaled pansy of purple panna, shows one of the eccentric shapes that the latest French chapeaux are assuming.

To the really expert dressmaker all things are possible. She will play the most amazing pranks with the designs of gowns, and yet hold true to the faith of her profession, which commands that grace and modesty shall move hand in hand. Now, could all precedent, as to the proper lines for the

female form divine, seemingly be more boldly cast aside than in the fourth gown of the series that illustrates this text? And yet there is no doubt that the result is a feather in the cap of the Parisian artist who designed it. He has used black peau de cygne, a silk as rich and thick as satin, but softer in tone and quality, for the princess slip upon which a beautiful cloudy gray broadcloth is hung. Gray silk heavily lined in black and silver threads decorates the hips, shoulders and forms the covers for cuffs and coat.

Violet for the Dead Queen. Because of Queen Victoria's death there has emanated from sympathetic Paris a fashion for wearing countrified variations of purple and violet in combination with black and white. Wondrous black and white foulards are slashed open laterally at knees and hips to admit broad-waved entree d'oeuf of black chantilly, to show beneath rich violet taffeta, under sheer violet and white foulards are braided in black and white and worn with smart black taffeta coats, white violet straws, wreathed only with blue, white and rich purple violets, minus their green foliage, will be the most popular combination of the season with the dark and white foulards and gray cheviot serges. Looking forward one can easily see how enthusiastically women will greet the charming flowered bareges with which the merchants are alluringly draping their show windows. Novelty lovers declare that the bareges are destined to take the place of the chailles, though so far we have only seen the newcomers in pale colors, delicately flowered over with clematis, lilac and small, bright blossoms, that suggest garden varieties and gauze ribbons rather than the all-around service for which foulards and chailles are dear to the feminine heart.

If the shopkeepers can read the signs and omens of dress aught we are going to be liberally festooned with ribbons later on. Striped and flowered and fringed and bullion-braided ribbons, velvet ribbons, batiste ribbons, satin-edged, silk mohair ribbons, lace taffeta ribbons, and charming gauzy ribbons, velvet-edged, are just a few of the varieties gathered under the head of spring stock, and the women are buying with avidity. MARY DEAN.

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A rival to this is the shirt of soft tulle d'oeuf, decorated with collar, cuffs, a tiny circle of yellow chun, cerise Irish or coarse gray Prussian lace, threaded with ribbons that match the stripes in one's shirtwaist and fastened up the front with bows of the same, is a thing of grace and a cool comfort. Hardly less attractive is a broad sailor of leaf green linen, rolling back from a round, white throat upon white pique-cloth shoulders and showing a soft liberty satin ribbon striped green and white knotted at the base of the collar.

One of the potent charms of these new collars is their adaptability to amateur imitation, and their evolution or variation by force of amateur ingenuity. No woman with eyes appreciative of color and fingers capable of threading a needle would think for a moment of buying her shirtwaist collar. First she buys her linen or lawn or gingham, sets its color and strikes its fiber in a bath of cold salt water, and the result is mere simple stitching and fitting. Doultes and tea cloths have been evolved from work baskets to make place for scraps of colored cotton, linen and silk that he wrought into neckties that have little ready-made lace butterfly wings set in their ends, or the edges are double hemstitched or peppered with flat French knots. One amateur has originated a highly popular species of the shirt in drawn with in-hand knots, one at the neck, the other on the bust, and the arrow-head ends are pieced and filled in with drawnwork designs done in coarse yellow linen thread.

Unforgettable Lesson Administered to Manufacturers. There is no genuine shirtwaist weather yet, but somnolence is evidently determined to be equipped for the pleasant season when it does come. Petticoated purchasers now stand three deep about the counters where the new cotton blouses are displayed. Shirt manufacturers have learned to cater to every taste by producing no less than a dozen varieties of this invaluable garment, ranging from the perfectly plain percale and duck to the most extravagantly embroidered organdie and fancifully trimmed silk madras garments. There is no tendency to re-immerse the use of the stiff white linen collar. Contrasting and fanciful neckties hang cheek by jowl with the shirts, and no woman can escape the hint. Sleeves, as is only natural, are inclined to the bishop shape, to wrist puffs or double cuff effects,

and yoke and broad front band of exceedingly coarse cream linen lace edged with a narrow cream linen braid, and a third noticeable popular model is made of gingham in dots, brown, red or green embroidered in dots of a contrasting color and made up with embroidered bands that echo the two colors in the material itself. The observant woman who visits the shirtwaist counter cannot fail to be impressed with the present predominance of small tucks over gathers as a means of throwing just the desired fullness into a shirt's bosom. One pretty body depicted here is completely tucked in groups of two on sleeves as well as bosom, and the cuffs and collar are stiffly stitched and further decorated with groups of brilliant opalescent pearl buttons.

Passing from the stout and serviceable colored cotton shirts with their linen lace garnishments, we come to the exquisite imported blouses of white lawn, as fine as fountain spray, frosted with the rarest needlework, and set on yokes of the palest sky blue, aqua-marine green and pastel rose organdie. Yoke and body are put together with heading, and then the needwork designs, petals and vines are picked in. Last season the handsomeness of the heavier white shirts were fine, pique or fine naval drill embroidered in dots and sprays; this spring a rich white but perfectly pliable linen with almost a damask glaze on its surface is the proper goods. It is heavily embroidered in a close and elaborate design, between holes of the rickety needlework the linen is cut out and this superb goods makes the proper shirt to wear with beautiful white pique, serge and duck skirts.

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circle of yellow chun, cerise Irish or coarse gray Prussian lace, threaded with ribbons that match the stripes in one's shirtwaist and fastened up the front with bows of the same, is a thing of grace and a cool comfort. Hardly less attractive is a broad sailor of leaf green linen, rolling back from a round, white throat upon white pique-cloth shoulders and showing a soft liberty satin ribbon striped green and white knotted at the base of the collar.

One of the potent charms of these new collars is their adaptability to amateur imitation, and their evolution or variation by force of amateur ingenuity. No woman with eyes appreciative of color and fingers capable of threading a needle would think for a moment of buying her shirtwaist collar. First she buys her linen or lawn or gingham, sets its color and strikes its fiber in a bath of cold salt water, and the result is mere simple stitching and fitting. Doultes and tea cloths have been evolved from work baskets to make place for scraps of colored cotton, linen and silk that he wrought into neckties that have little ready-made lace butterfly wings set in their ends, or the edges are double hemstitched or peppered with flat French knots. One amateur has originated a highly popular species of the shirt in drawn with in-hand knots, one at the neck, the other on the bust, and the arrow-head ends are pieced and filled in with drawnwork designs done in coarse yellow linen thread.

and beams still pouch a little and hang in soft fullness. Last autumn, when the new fashional waists were put on the counters, the women who rushed in to buy turned away in disgust, for the manufacturers had dauntlessly tried to force a tight fitting shirt. The sacrificial sales of tight flannel shirtwaists now forced at the retail shops have impressed the merchants with a sense of their own helplessness in choosing the mode, and among the percale and tulle d'oeuf, and brown batiste and colored French linen shirts no one basque-like model is seen. Pretty sailor blouses are evidently going to play a part this spring, for dozens of charming white and colored cotton, examples are being bought up eagerly. A sketch is given of a coarse steel blue linen blouse of this variety, opening over a vest of finely tucked white linen and decorated with big white soft pearl buttons.

A rival to this is the shirt of soft tulle d'oeuf, decorated with collar, cuffs, a tiny circle of yellow chun, cerise Irish or coarse gray Prussian lace, threaded with ribbons that match the stripes in one's shirtwaist and fastened up the front with bows of the same, is a thing of grace and a cool comfort. Hardly less attractive is a broad sailor of leaf green linen, rolling back from a round, white throat upon white pique-cloth shoulders and showing a soft liberty satin ribbon striped green and white knotted at the base of the collar.

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Unforgettable Lesson Administered to Manufacturers. There is no genuine shirtwaist weather yet, but somnolence is evidently determined to be equipped for the pleasant season when it does come. Petticoated purchasers now stand three deep about the counters where the new cotton blouses are displayed. Shirt manufacturers have learned to cater to every taste by producing no less than a dozen varieties of this invaluable garment, ranging from the perfectly plain percale and duck to the most extravagantly embroidered organdie and fancifully trimmed silk madras garments. There is no tendency to re-immerse the use of the stiff white linen collar. Contrasting and fanciful neckties hang cheek by jowl with the shirts, and no woman can escape the hint. Sleeves, as is only natural, are inclined to the bishop shape, to wrist puffs or double cuff effects,

Girls Learning Carpentry. Female students of the State Normal school at Baltimore who participate in the sloyd class at the school completely disprove the old saying that a woman cannot drive a nail straight. The young women of the class not only drive nails, but handle saws, planes and other carpenter tools with a dexterity that would shame the awkwardness of many men. The whole system of education by sloyd teaching means to combine intellect with the handtraining, and educators the world over are interested in it.

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