IN THE DOMAIN OF WOMAN.

GOWNS FOR GIRL GRADUATES.

More Picturesque and Enchanting Than Ever Before.

NEW YORK, May 16.—Whatever may be the shortcomings of the oratory of the sweet girl graduate, her gown is invariably sure to prove a thing of beauty and her general appearance a joy forever. Every year she grows a trifle more picturesque and expansive in her ideas of what the gown for this great occasion should be, and a few dressmakers, who are empowered to reveal some of the secrets of their workrooms, have confessed that the tendency among the graduating classes this spring is to get together and dress alike. This idea has been borrowed from the well known principle that obtains at weddings and according to which the best effects are secured by gowning all the bridesmaids with uniformity of cut and material.

If there is a very big class, of twenty or more, the girls break it up, for sartorial reasons, into groups of six, and a committee of four in each set of six is formed to sit in solemn conclave over samples and fashion books until a harmonious and generally becoming costume is selected. The contract for the six sweet frocks is then confided to one dressmaker, and the result, so the girls say, is bound to prove more pleasing and economical than when each graduate goes it alone on her gown and strives in secret to outdress her associates.

Model Frocks for the Platform.

Some of these dress clubs, for so these groups are called, have voted hats off; some regard hats as the very crowning triumph of their model frock; some are going in for stately trains and gorgeous parasols and some are going to reflect the fashions of the Empire, or 1830, or Louis Quinz, or Marie Antoinette in their frocks and frills. The majority have pronounced in favor of white and some captivating suits are being made of old ivory-white nun's veiling, trimmed with stitched straps of white peau de cygne. These veiling gowns do not, however, preponderate. The graduates would be less than feminine if they did not lean toward and yearn after the nets, and esprits, the pure white batistes, silk mulls, Irish handkerchief lawns, mercerized muslins and white Swiss muslins.

With these transparent fabrics lace prevails for decorative purposes, though some of the most charming models seen so far have been treated with entredeux and flounce edging of esprit footing or plain footing. Again, a most novel and happy idea has been materialized in hanging deep silk muslin flounces on a skirt of white Chinese or Louisine silk. This design is agreeably illustrated by a view of a little gown, the body of which is made of creamy Louisine decorated with dotted white satin lines. Below the close-fitting skirt top drop two deep flounces of cream silk mull edged with Valenciennes rosette lace. Silk mull and lace form the front, collar and sleeve puffs of the waist, while the remainder is wrought of material to match the skirt. About the waist goes a narrow strap of the rosiest pink Louisine ribbon and at the rear fall looped sash ends of the same. A pink chiffon hat with an array of white chiffon roses above and below the brim is the final touch to this model gown for a group of six.

Graduating Hats.

All the graduating hats, when they are part of the class costume, are made either of cream-white hair cloth or of white Malines net or chiffon. Roses, lilies of the valley, sprays of dogwood blossom and clusters of white wisteria are the chosen flowers and at the rear of every chapeau falls a looped scarf of lace, or chiffon, or Liberty silk.

While the hat is only occasionally the associate of the committee-chosen graduating gown, the parasol and the sashes are as important and universal adjuncts as the undersleeve or the full flounce. A rightly constituted maiden could no more graduate without her sashes than a bride could go to the altar without her wax orange blossoms. If the class gown is drawn out on distinctly simple and economical lines the glory and expansive fluffiness of its sash is not pinched for an inch. Some of the most adorable sashes are made of crepe de chine gauze, exquisitely embroidered and carrying a fringe eighteen inches deep. Other sashes are made of net and hung with chiffon flowers; the majority, however, are of wide, glittering satin taffeta ribbon drawn in a roll about the waist and falling in long loops and deeply fringed ends in the rear.

Sashes and Parasols.

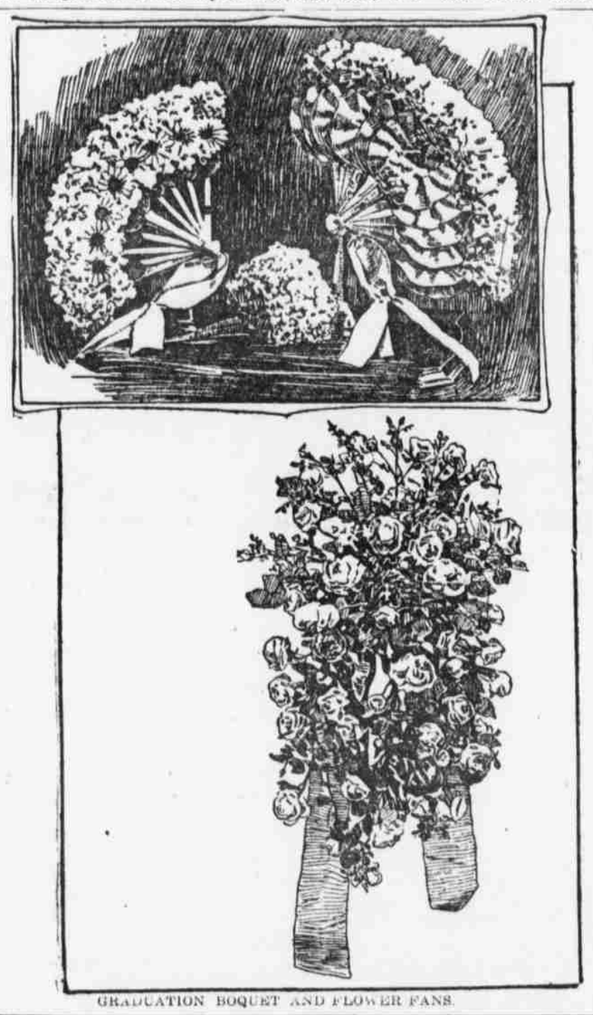
It is a whim at once pretty and popular to match the sashes and parasols. Both are all white, or white with lace and colored flowers and ribbons, or with a satin taffeta sash a satin taffeta parasol of exactly the same color is carried. The gown, however, with which the decorated sunshade seems to enjoy the closest sisterhood, is one cut quite flat or in a pointed opening at the neck. The girl graduate is sure to possess a throat well worth showing and when a wide collar all of lace or of lace muslin is folded back from her round, white neck her otherwise simple lawn gown develops at once into a toilet of charm and moment. No less pretentious or more successful impression of this could be offered than in the white class gown made for a group of graduates whose brains outweigh their pockets. The material is nothing more expensive than white mercerized muslin. The skirt and waist are perpendicularly tucked in clusters and the borders are carried out in a deep cream imitation Valenciennes of small expense. The wide and open collar is finished by a scarf of blue chiffon and two long sash ends of blue chiffon, elaborated with many bouillones of the same, that fall in the rear. A white Louisine parasol striped in blue, with a blue enameled handle, is the final touch of sweet and simple elegance that should become any girl under the sun.

The Delightful Details.

Fans and boquets are the final matters of moment to the girl who is considering her graduation toilet. All of the valedictorians and salutatorians and winners of honors will carry floral trophies in their white gloved or white silk mitten covered hands. Big, showery boquets are the dominant ideas this spring, and while splendid white roses, loosely grouped with all their foliage and tied with broad white ribbon, are the acme of conventional perfection, the girls of each class have signified their intention to adopt a flower and carry their boquets accordingly. It is the thing this year for classmates to give their particular chums boquets, and as the compliment and gift is always reciprocated, the boquets are provided by the class and harmonize. A half dozen sprays of white spirea is one of the popular ideas for boquets under discussion, as also are loops and garlands, of the Dankala rose, and loose masses of the white rambler rose. Stiff, hard boquets, such as are made up in lilies of the valley, etc., are rather frowned upon. The big boquets are tied with flowing masses of transparent grenadine ribbon or the very thinnest Liberty ribbon.

Flower Fans.

Gauze fans with flower tops seem the natural associates of the big boquets and they are one of the highly-to-be-commended trifles that have made their initial appearance this spring and add an infinite coquettish charm to any afternoon or evening toilet. The prettiest and most expensive of their type are of thin silk, mounted on wooden sticks that have been delicately and appropriately treated with the pyrographic needle and then with a discriminating paint brush. The silk is painted most artistically with figures, the faces of which are made of tiny disks of painted ivory stuck upon the shining, satiny surface. Across the top of the fan a full wreath of silken hyacinth bells, violets, forget-me-nots, or any small blossom, is fastened, to form a bouquet when the fan is closed and to spread into one-half the circle of a wreath when it is open. Less expensive examples are made of highly glazed paper painted with boquets of flowers and the garniture at the top is done with muslin posies or with little chiffon flowers.



GRADUATION BOQUET AND FLOWER FANS.

The broad-buckled, high-flapped, narrow-heeled colonial slipper in white suede, white patent leather, black satin and black kid has no rivals in the affections of the graduate and with her artistic shoes she wears a right gaily clocked stocking. Sometimes her clocks are of silk embroidered in the conventional way and sometimes it is a special novelty applied in velvet ribbon to both sides of her slim ankle. These velvet clocked hose are the smartest among the novelties in footgear, but they won't wash, and a cleaner puts them in order after they have been worn a few times. More practical and quite as pretty is the hose of fine lisle with fancy, open-worked clocks. On some hose, that are sure to make a strong appeal to youthful fancy, there runs a line of openworked beading up the outside of each ankle and through this beading a colored baby ribbon is run, to tie in a rosette knot half way up the leg. The ribbons are, of course, taken out when the stocking goes into the laundry.

Mitten-Covered Hands.

Silk mittens, lace mittens and suede gloves are struggling for popular supremacy. There are no aspersions to be cast on the mitten, save that it does not become some hands, but it is cool, it is enormously becoming to most hands and it is a warmly admired and advocated fashion in never-mistaken Paris. Many women there are having their muslin afternoon gowns finished with a mere puff or frill falling a few inches below the armhole of the body, in order that over the bare arms a pair of beautiful black chantilly or white Alencon mittens may be drawn smoothly up to meet the puff. A fine white elastic in the top of the mitten holds it firm at the top of the arm and then the fingers on both hands are loaded with rings. Some of the newest white mittens, made of silk net or woven glove silk, fit the hand and wrist snugly and then their length widens into a delicate openworked, bag-like sleeve that fastens on the shoulder.

No one has yet been found brave enough to deny that these substitutes for gloves are cool and eminently decorative, but the mitten, except by the girl graduates and the dressy debutantes, has not yet received the recognition on this side that it deserves. Older women cling to the very lightweight suede, and yet, with a fluffy parasol, a colonial shoe and a big net boa, the mittens seem the only hand coverings in keeping with weather and popular modes of fashionable dress.

MARY DEAN.

EXCITING SOCIAL FUNCTION.

Tremendous Struggle to Secure the Coveted Invitation.

NEW YORK, May 16.—Opening day, when her imported models and her own designs are first put on view before important customers, means everything to a fashionable dressmaker. Little dressmakers, who don't import and don't run over to Paris and Vienna and London twice a year don't have openings, but the big ones do, and, until last year, an opening day was regarded by them as a necessary but a perfectly informal sort of an affair. Announcement cards were sent around to patrons, French model gowns were put on wax-headed mannikins, and madam, the head of the establishment, was within call in case special patrons came or big orders were to be received.

Last spring this peaceful state of affairs was sadly altered by a Parisian dressmaker, who came over with several boxes of models, and in one afternoon this shrewd stranger took orders enough to keep her tearing busy all season. She did it with her opening. She made a delightful function of that occasion, she diverted and entertained and fed her possible customers; she soothed them with music, she tickled their nostrils with the odor of roses, and this spring the native talent have all copied her lead.

The Invitation.

This spring the well dressed and rich and fashionable women who buy and wear good hats and gowns have derived no end of diversion from the openings. First, they received cards of invitation; engraved affairs, on cream-laid paper, stamped with the dressmaker's device. That device is sometimes three roses on a silver shield, gilt bees hovering about a clover blossom, a rising sun and opening lily, or whatever seems to gracefully suggest taste and industry and beauty combined, while a Latin French or German motto indicates the dressmaker's high business or artistic principles.

The engraving on the sheet of fine paper does not boldly announce an opening, but it begs the honor of Mrs. So-and-So's presence at an exhibition, to be held on such-and-such a date, between certain hours, and in one corner is music and in the other the pleasantly suggestive sentence "tea at 5" or "luncheon at 2 o'clock." It isn't every and any woman in the city or even in society who gets these cards. You must enjoy the reputation of one who is always smartly costumed and you must be known as one who has money to spend and a fondness for spending it on dress.

The Reception.

Enjoying these qualifications you drive to Madam Sidonie's or to Alix, and, if it is an early afternoon luncheon opening, all the world of your acquaintance will be there, taking in the latest Parisian furbelows and a light mixed meal at the same time. A whole suite of rooms is given up to the dress show and at one of the very brilliant displays, made before Easter of this year, the rooms were elaborately decorated with flowers and the most coquettish, high-heeled, lace-aproned, ribbon-capped French maids were in attendance, to open plate glass doors, tenderly remove wraps and serve the most savory little buffet lunch of salad, coffee, pastry surprises and ices molded in the form of Easter bonnets, spring parasols, etc. In one of the show rooms, furnished as an elegant salon, a half a dozen pretty models moved gracefully about in exquisite costumes, complete even to the bows on their colonial walking slippers. In the room next to this all natural light was excluded, electricity shed a rosy glow through pink-shaded globes and a gorgeous display of evening gowns was made, by the exceedingly handsome girls especially hired for the occasion from the chorus in a popular vaudeville show.

HER LACE WREATHED FROCK.

Tableaux and Tea.

The women who came to see this exhibition were thoroughly appreciative and enthusiastic and though it cost madam a pretty penny her entertainment repaid her in the orders she got. She was not, however, the only one who profitably offered the hospitality of her establishment to her valuable patrons. Some weeks ago a far-sighted woman, who deals in tea gowns, silk petticoats, $40 negligees, breakfast jackets and such confections of the rich woman's wardrobe, gave a 5 o'clock tea. Her rooms were packed with the flower of fashionable society; a famous stringed band discoursed sweet music; agile maids served faultless tea and every ten minutes the green velvet portieres, dividing her first drawing room from the second, were drawn aside and disclosed the most artistic tableaux vivant, of pretty girls in chiffon and Irish lace posing at a tea table; of a belle in hand embroidered lawn and real lace, having her hair combed before a dressing table, or a charming invalid swathed in Liberty tissue and Venetian lace receiving her family arrayed in fascinating and gorgeous lounging robes. There were twelve tableaux in all and on some of them the curtain had to be raised six and eight times before the audience could be satisfied.

A Lecture on Dress.

There was still another dressmaker, who came up-to-date with tea and music and a lecture. It was a talk on dress, given by madam herself in a flowing and agreeable style. She appeared before her audience in a wonderful panne gown and told them, with an accompaniment of humor and anecdote, of the real facts in the fashions. When she would arrive at a good point on lace, a pretty model would appear in a gown that emphasized her remarks, and when the use of lace had been illustrated in would walk a sweet creature in a spring calling gown and all the invaluable information on undersleeves, stocks, gores, length of train, etc., would become as luminous as possible. It was this contouriere who temporarily got ahead of her rivals this spring by first sending home completed wedding gowns in sumptuous boxes of light wood, enameled white outside and with the owner's initials in raised silver letters on the lid. Inside the wedding gown box is tufted in white satin and it is fastened with two silvered locks and straps of white leather.

The idea is that every woman of sentiment desires to keep her wedding gown intact and that this box is the proper luxurious receptacle for its preservation. The wedding gown box sprang into instant favor and has been supplemented by the photographed likeness of the gown itself. When the price of any costume reaches into the hundreds of dollars the purchaser finds, on receiving the complete toilet, a big envelope containing an excellent photograph of her purchase. The fine robe is draped with artful care on a wax-faced lay figure, or upon a pretty model, and the result is that many rich women have begun to collect albums of their dresses, carriage cloaks, hats, etc., to hand down to interested posterity.

WHY SHE WAS EMBARRASSED.

Had Taken a Gentleman's Umbrella Instead of Her Own.

One of the most remarkable as well as embarrassing personal experiences in which a woman could find herself was related a few evenings ago at a card party by a popular and attractive society woman who lives on the west side of New York. She was going in a trolley car to attend a charity function in the Waldorf-Astoria. It was raining and she had brought along her husband's silk umbrella. When she got out a handsome man who sat next to her got out also. She put up the umbrella and the gentleman paused by her side.

"Would you be so good as to let me walk with you under that umbrella?" he asked.

She hesitated, but it was raining hard. The man was evidently a gentleman. His silk hat was being ruined. She consented. Not a word was spoken. He accompanied her to the hotel and followed her in. It was an embarrassing moment. The gentleman did not leave her. She gave him a surprised look and bowed his dismissal, but he came a step nearer. "Excuse me," he said, lifting his hat, "but you have my umbrella."

She looked at the handle and for the first time observed that the umbrella she carried was not her husband's. She must have left that in the car and taken the other by mistake. Explanations followed, but she never learned who her escort was. She telephoned to her husband to call for her with an umbrella on his way home from business.

Frills of Fashion.

Buckles of gun metal adorn the colonial ties of black suede or dull finished leather that are so popular.

Airy curls and zephyr weight puffs are indispensable in arranging the new evening coiffure a la Recamier.

Novelty hat ornaments have cameo centers, encircled by brilliants and pearls. They come in round and oval form.

Filet net in black or cream color makes a dainty turnover collar, with the edges embroidered in silks of delicate shades.

Turnover collars may be made of printed pique in small floral patterns. They only need a buttonhole stitch to finish the edge.

A pretty pale blue hat has around the edge a chain of flowers, blue forget-me-nots with tiny pink roses set at intervals in the chain.

A pretty design in buttons is of French gray, having a fleur de lis in the center, from which hangs by a fine silver chain a baroque pearl.

Perfume bottles of tinted glass are adorned with narrow, vertical bands of silver placed somewhat close together. In the center is a small silver plate for the monogram.

Coats of black silk set off with deep collars of lace, are much favored for little girls, and are generally becoming. Lace cuffs to match the collar lend an extra touch of embellishment.

Ties of pongee, figured in color, are smart and new. The coloring is introduced by dots and the diamonds in black, various shades of blue, scarlet, orange and purple. Stocks to match are worn with these ties.

Here is something quite startling in chiffon veiling. It is white and besprinkled with shaded yellow polka dots. A border of pansies repeats the same coloring. Both dots and flowers are of silk embroidery. Another veiling of the same pattern has heliotrope for its coloring.

Nothing can be more ugly than some of the smart veils. They are of a heavy crepy consistency, with a scroll pattern running through them, and are hemmed with a wide hem at both edges. Through them a woman's complexion looks many shades darker than it is, and at a little distance it cannot be seen that she has any at all.

What with her flowered veiling, flower hat and flower boa milady has become something of a perambulating garden. A pretty boa of pink roses has between each flower clusters of short loops of pale pink chine ribbon. A white chiffon neck ruche is tipped with rows of violets and a boa of light blue gauze ribbon rosettes is interspersed with bunches of small white daisies.

For and About Women..

Mrs. Carrie Chapman Catt, president of the National Suffrage association, has gone to Montana, in the hope of receiving benefit for lung trouble.

Mrs. Joseph H. Choate, wife of the United States ambassador at the court of St. James, is an excellent photographer and water color artist, and is also proficient in music and languages.

For many years Susan B. Anthony has been collecting material for and planning an exhaustive history of the woman suffrage movement in this country. She is now at her home in Rochester, N. Y., writing the history. She has not appeared on the public platform for a year and seldom goes out, wishing to reserve all her strength for the conclusion of this work, expecting to make it a monument to the cause in which she has made such a long and valiant fight.

Miss Roosevelt is said by a writer in Munsey's to have the distaste for old-fashioned domesticity which is more or less characteristic of the modern girl. Mrs. Roosevelt is an exquisite needlewoman. Her daughter's utmost efforts in that line are confined to the making of little gifts for her friends. Mrs. Roosevelt is a notable housekeeper, as well as a brilliant hostess. Miss Roosevelt, although she cheerfully enough answered any call for house duties at the family's Oyster Bay home, has always preferred a free, outdoor life. She is, however, scrupulous in social matters, keeping her calling lists posted with the exactness of a bank book and answering all invitations with her own hand. She is, moreover, an athletic young woman with an inherent fondness for walking.

SHOWING HER ROUND WHITE THROAT.

Mme. Modjeska does not believe a stage career satisfactory to any girl. She said so to a gathering of society girls who assembled on the stage of the Stone opera house, Binghampton, N. Y., at the conclusion of a performance of "The Merchant of Venice." The young women represented the leading families in that section, and had expressed a desire to meet the actress, which she readily gratified. She gathered them about her on the stage after the introduction and gave them a long talk on stage life and her stage experience, during which she impressed upon them the fact that stage life was an unreality filled with glittering hopes that never materialized, hard work that seemed unproductive, unappreciated efforts that had caused many a broken heart, and, in the end, at best the winning of a few hours, days or years of fame that when won is as tasteless as the apples of Sodom. She said that she would not advise any young woman to take the stage for a career.

Setting Her Right.

Chicago News: "Oh, George," exclaimed the fair maid with the lemon-tinted bangs, as she accepted the boquet, "what lovely flowers! And they look as if they had just been gathered, too. See, there is a little dew on them."

"Now, wouldn't that jar the filling out of one's back molars?" exclaimed George. "My dear girl, I paid 30 cents in good hard coin for those budlets, and I beg to assure you there isn't a cent due on them."

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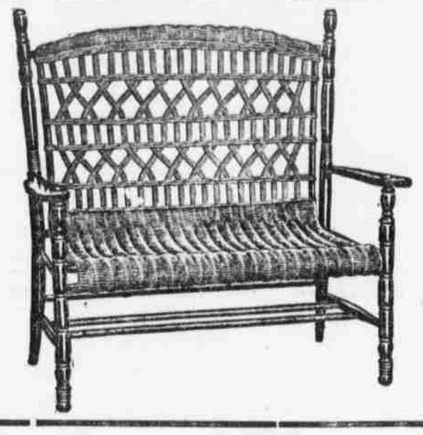

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