

What is Going on in Woman's World of Fashion



CORSET COVER MADE FROM A WIDE STRIP OF EMBROIDERY.

NEW YORK, May 8.—With the passing of the chill airs of spring wedding gowns are taking on some of the airy prettiness of summer. Altar frocks for June brides run the gamut of thin white materials, from the most expensive laces to the simplest organdies, the latter being self-trimmed in many cases.

Bridal attire for those emerging from mourning, or yet in half-mourning, is in all cases extremely modest as to material. For such gowns plain French organdy, mousseline de soie and plumetis—a fine embroidered Swiss—are suitable textiles. Fine tucking and shirring present easy and inexpensive ornamentation. Many light-weight silks are used in combination with more airy materials for some of these dainty altar frocks, Louiseine being the silk most in favor.

A gown of Louiseine and silk muslin for a June bride is fashioned to create a princess effect. The silk skirt, which is shirred at the hips, leaving the apron gore plain, hangs from a high fitted girdle, over whose corset-like top falls the blouse of the mousseline bodice. Mounted, of course, upon silk, the muslin waist is shirred to shape a yoke and sleeve caps. The stock, which ends with a stole drop at the front, is of fine maltese lace; the cuffs of the puffed bishop sleeves are several mousseline flounces bordered with the lace.

For such a costume a plain tulle veil, with or without orange blossoms, will be worn. Veils adjusted without flowers are bunched to form a low coronet effect, at the two sides of which bows or rosettes of satin ribbon may be placed.

The growing custom of having children among the bride's attendants calls for dainty things in little-girl finery. Frocks made for small maidens of honor, many of whom are no more than 4 years of age, display minute frills, edging in close ruches, and skirts so short as to seem like doll skirts. Silk muslins, in delicate blues, pinks and yellows, are used for these frocks, with the thinner weaves of the fashionable laces edging the skirt frills and ornamenting bodices.

She who has not seen the popular "robe" dress in its half-made shape had better go forth at once and make its acquaintance. Displaying in many ornamental ways all the laces, embroideries, and braids of the season, the completion of such a frock is a trifling matter as compared with the mental worry that stuffs by the yard necessitate.

Both the trimming and the model of the gown are decided for you; not a scrap of splendor is paid for that is not used and the ornamentation is of the sort which comes under the head of sophisticated. In other words, it suggests subtleties impossible to any but the most accomplished makers; and all this, if you can do the rest yourself, may be had for only \$25.

Superb, indeed, in effects are some of these gowns in oyster and pearl white canvas, over which a flat washbraided clambers to form, with round sorts, the most ornamental designs. Big braid and lace roses

set in the canvas and eked out with a variety of hand stitches also appear upon these frocks, with which ribbon sashes and satin belts will be worn.

Among the more fragile robe gowns are some dainty patterns in embroidered batiste. These, in various tints, ecru and black, white and ecru—the most swagger and expensive combination of the season—are much dearer than the more solid materials. For example, an ecru batiste, embroidered with great flowers in combined black and white, will be \$12 the yard, but for the whole gown pattern only \$70 will be asked.

With a robe gown of pale blue embroidered batiste went a colored fashion plate of uncommon merit, for the accompanying models are not always beautiful. Three deep tucks bordering the gore skirt were headed by two wide bands of finer ones, between which appeared a band of embroidery. The needle work also outlined a narrow skirt yoke and formed the stocks and cuffs of the blouse bodice, which the wide and narrow tucks almost entirely shaped.

Robe gowns in wool velvings are not so frequently met with as those in the so-called wash textures. They are seen inset with lace and encrusted with the hand embroideries which embellished the linen and canvas materials; but veiling is more commonly bought by the yard and some of the new methods of its manipulation include the old-fashioned shirring.

A gown of ivory white voile, with round insets of antique lace, has the skirt shirred to fit with sheath snugness almost to the knees.

The bodice yokes, cuffs and sleeve tops of other gowns will be formed by smaller shirrings, for those used to shape skirts are from two to four inches wide. Especially are they seen on costumes of crepe de chine—that is, the plain roll sort—but with crisper textiles the modish shirring is no more than a mass of bristling tucks. The threads which shape them are pulled tight, and the tucks themselves made narrow enough to stand up like the quills of the fretful porcupine.

The sun-pleated skirt, to judge from the numerous examples foisted upon the world, is to reign supreme as the smart accompaniment for the summer shirtwaist. Sun-pleated skirts in many soft checked wools are offered with others of brilliantine and fine serge for ordinary wear.

But the undulating charmer of spotted liberty silk, in black or blue, is considered the right caper for more elegant service. These creations begin with pointed yokes and end with a bias footband, put on to create solidity as well as flare. Round silk braids outline the hip yokes and bottom borders of their finely pleated silk skirts, and \$29.50 is the price charged for one.

Apropos of skirts, it seems that the shape of the petticoat which is worn with them is more than ever a serious matter.

For trained skirts of a clinging nature it has been found satisfactory to have the petticoat top of thin jersey wool. This, be-



LINEN LAWN, EMBROIDERY AND LACE MAKE DAINTY LINGERIE.

ing much more clinging than silk, adds nothing to the bulk of the figure. From the knees down deep kilted flounces with ruche borders give all the furbelow necessary at this point. The jersey top of the petticoat is cut in a number of very narrow gores, each of which is outlined by a bias band of the silk.

As to the price of such a petticoat it is much dearer than one entirely of silk, which may be had in dahlia tints and cool greens as low as \$5.95.

With a plain but well made black suit a change in petticoats and smaller details often constitutes a pleasing variety of toilet. Along with other notions all her own, the French woman cleverly makes with ribbons or flowers a sequence between her hat and petticoat—with a dahlia-purple petticoat wearing purple dahlia in the hat, with apple green a wreath of the fruit itself and so on.

So if you can afford only one gown this season look out for a good supply of petticoats, even if some of them are only of tinted chambray.

Changing the trimming will also do much toward effecting variety, but since untrimmed hats are more abundant and more reasonable than ever and the trimming can be accomplished at little cost, it seems scarcely worth while to go to this bother.

A clever girl who must be smart on a small income tells how she achieved three stunning hats which, milliner made, would have been much too dear for her.

"For shirtwaists," says she, "I just had to have a French sailor, one of those big, flat things which look so simple and cost so much ready made. Black I was tired of, so black and yellow straw I told myself I should have, and such a shape with the fashionable beef-eater crown was soon found for \$1.50. Black Louiseine ribbon, fifteen inches wide, and two long yellow straw buckles trimmed it nicely. The ribbon was slipped through one buckle straight across the front, then was drawn over the side brims and tied under the back in a long bow, held down by the other straw buckle.

"An all-around hat was made by a swagger ready-to-wear box turban of black novelty braid, which, I picked up for \$3. Taking off its silly straw ornaments, I substituted a \$3 aigrette of jet and square-cut oprey at the left front of the brim. Against the back I placed a fall of black Louiseine, pleated and crumpled together as the milliners manipulate such ribbons, and behold! for \$7 I had a headpiece such as the best shops would display and for less than half they would charge.

"My dress-up hat—the Sunday-go-to-meeting, theater, driving and visiting thing, you know—I expected it to cost more than the other two put together. But

here luck favored me. Deciding upon a foliage chapeau as suitable for variety of costumes, I first purchased a shape in white tulle—that is, the under brim only was of tulle, with the twisted pieces braided in a loose basket fashion. But with this rich and elegant facing it was easy enough to cover up the hard, flat horsehair outside with a bed of fern leaves put on flat and tied at the stems with soft white Louiseine, which lower down made the rear fall. This last hat cost all told only \$5, for, of course, I went to modest places for materials." MARY DEAN.

Frills of Fashion

For the toilet table are dainty articles of cut glass, with gold mountings and powder boxes of dull gold.

Glassware in all colors, and dark or light shades, is being attractively mounted in metals for vases, centerpieces, ash trays and similar articles.

Voile they call pretty white wash materials of silk and cotton. It is dainty and has the effect of silk. There are tiny raised silk figures of different styles all over the material.

A beautiful new cut glass vase has a rather small round base, something like a water bottle, and a broad flaring top. The shape is antique in design and the cuttings are varied and artistic.

One way of finishing the neck of children's coats which are made without a collar or with a deep shoulder collar is with a heavy silk cord which outlines the neck and ties with loops and long ends in front.

Strong, heavy mats of straw for the summer home are from the east. Damascus mats they are called. They are of the natural straw color with a simple conventional design in some dark tone in the center.

Many quaint, old-fashioned designs are being brought out in quartered oak furniture. A small round table with drop leaf is bordered with graceful carving. Squares of tapestry are inset in the backs of chairs of attractive design.

A chafing dish in golden copper, with trimmings of silver around the edge, is a handsome novelty. The handle is of stag horn. All the accessories are also of copper, tray, spoon, fork, skimmer and alcohol flagon—the handles being of stag horn.

Beautiful ribbons have the effect of lace applique on the edge. A wide sash ribbon of a delicate shade of pink or blue or pale green will have a pattern of small dots in the center of the ribbon, and on either edge a leaf design in cream, which looks like an application of lace.

If handsome, delicately tinted wall paper has been marred by a great spot it may be removed by scraping a piece of French chalk, mixing the powder thus obtained with clear, cold water and applying for at least twelve hours, after which dust lightly off with a soft, clean cloth.

A new design in screens particularly suited to a den, hall or country house has a heavy black walnut frame, with small upper panels done in bright colored hunting scenes or Remington pictures. The lower part is of gray or tan leather, the natural stripe of the hide being laced together with leather cords.