



THE PRESENT NEWEST FASHION

In a walking suit is here illustrated. The foundation is a deep, rich brown, light weight cloth, trimmed in a military mode, with wide, flat braid. The tiny vest of white cloth is immensely smart, ornamented with a unique design in brown and gilt novelty braid. The same idea is carried out on the collar. The shoulder follows the fashionable 1830 mode, and is remarkably becoming. Sheer lingerie cuffs finish the sleeves. The close fitting skirt is braided and sensibly bound around the bottom with velvet binding; thus the skirt as well as the shoe is protected. The graceful hat is an ingenious combination of champagne and rich brown. The brim is bound with brown velvet, while the quill and huge cabachons are in the same warm tone.

simulated button fastening that it will prove a good model for development in many and various materials.

The 1830 modes—so called—ave very prominent in the new spring gowns, and when cleverly manipulated can be made to make the wearer look charmingly quaint and at the same time in the very first flight of the newest mode. The girl with the clever fingers, she who delights to fashion many of her own clothes, will have reason to bless that fickle lady who rules the destinies of fashion, for these very bouffant and flowing designs are so very much easier of accomplishment for the amateur dressmaker than were the severely plain tailored styles, which have prevailed for so long, and which really needed the tailor's goose, and the tailor's strength back of it, to make a frock look anywhere at all near the modes of that moment.

Developed either by the dressmaker or the tailor—and these latter gentry have taken more than kindly to the fashions which ruled in the days when Queen Victoria was young—these 1830 fashions are equally charming for all styles of wearer. The tall girl looks well in them, and her short sister simply revels in the long, straight lines which seem to fall almost from the shoulders to the shoes, with hardly a break between.

Looking as though she had just stepped from the frame of her grandmother's picture is a recent bride who purchased her trousseau from among the most famous ateliers of the mode in Paris. Her homecoming gown is of champagne sicilienne, with a smooth, silky surface. Over a lingerie blouse of exquisite sheerness and trimmed with real Bruges lace, the little coat,

which blouses back and front, is caught into a deep Alsatian belt of silk of exactly the same tint as the sicilienne. A yoke design is hinted in the arrangement of the cords—these being simply the sicilienne shirred over and around the shoulders. Upon the plastron front there is knotted a cravat of Liberty ribbon in a spring shade of green, and two hands of ecru guipure, separated by a deep tuck, pass around the body below the armholes. The deep silk girdle is snugly feather-boned to the figure, and shows a very high, sharp point in the back, and a marked dip in front. And here is an indication which the clever dresser will not be slow to avail herself of, and that is that all the belts and waists and coats must show this dip in front, the curve of the waistline being quite marked and showing a decided slope from the back to the front.

The skirt of this simple little frock represents the really and truly 1830 mode in that it is deeply plaited to the waistband, the width being but very little gored, and the plaits about evenly distributed all around, falling in straight, full folds to the feet. Just below the knee, bands of the ecru guipure are alternated with deep nun's folds of the sicilienne, and the skirt is finished with a simple stitched hem. Almost needless to say, the lace and the nun's folds are applied by hand—machine stitching would entirely rob the little gown of its cachet.

One point which the clever dresser will connote in the new style, with its extremely long shoulder line, is the added necessity for a good dress shield, and this must be very carefully sewn in, for with the smaller armhole, which accompanies the long shoulder, the



INDISPENSABLE PEDESTRIAN SUIT.

This suit is developed in metal gray tones, relieved by dashes of white. The charming Eton jacket is trimmed with mohair braid and finished about the collar with tiny gold buttons. The sloping shoulder effect is gained by the shoulder capes which extend merely over the sleeves, thus the graceful lines of the jacket are not hidden. The skirt displays a double box plait front and back stitched down close to within a short distance from the bottom where it flares. It is the fashionable instep length, and bound with metal colored velveteen, which protects it against wear and unpleasant sagging in around the ankles.

The turban is made entirely of soft silk rosettes and trimmed with choux of silk and dull green berries.

shield is much more liable to slip, and must be firmly and correctly secured.

Another point which the thrifty French make—for as a nation thrift is one of their distinguishing characteristics—is the use of bindings of one kind or another on the hem of the skirt; this as much for the protection of the very glossy black shoes now the mode as well as for that of the gown.

In the millinery in which the Spring Girl will appear radiant the one thing

most apparent is the omnipresent plume. Be it in ostrich, in coq or marabout, be it fashioned from chenille, or ribbons or straw, there it is and cannot be overlooked. But the smart girl will take heed of the fact that the ostrich plumes are no longer curled stiffly and tightly. Quite the contrary; the long flues are left uncurled for almost their entire length, just enough of the tip end of each flue being curled under to escape the reproach of looking damp or spoiled or

ratty. And the shadings—for the one-tone feather has taken a back seat at the concourse of fashionable millinery—in which these new plumes appear would seem to be practically endless. Some of them show one-half the full length in one tint, while the flues on the other side of the quill will show a totally different color.

But no matter what her fads and what her fancies, the Spring Girl of 1904 will be more than welcome in her quaint frocks, her old-fashioned neckwear, and her richly simple but extremely becoming new hats.



A MODISH IDEA FOR SPRING.

Is this large hat of hellebore colored straw. The crown is the large style which is approved by Fashion at present. The wide brim is slightly raised at the left side by a bandeau. Soft wide hellebore ribbon is the only trimming. It is fashioned into a long bow and decorates both the front and sides, the fringed ends being a novel feature. A glitter of gold thread on the underbrim adds to the elegance of the hat; together with black hair it forms a conventional pattern on white malle, which is laid flat against the brim.