

SOME OF THE GOWNS WHICH WILL BE

AN exquisite Spring gown, dainty in color and rich in material, will be worn this Easter morning by Miss Louisa Morgan, daughter of the well-known banker, J. Pierpont Morgan.

The material is a fine etamine cloth of mignonette green, with a lining of changeable green taffeta silk.

The skirt is walking length, which means that it is at least an inch from the ground all the way round. It is over five yards in width, cut narrow at the hips, with the fashionable flare at the hem. The foot trimming is a series of five narrow frills of black moire; the frills are so narrow and so full that the effect is of a large round ruche. Passementerie of green and black braid trim the skirt from the waist to the knees.

A close-fitting waist is entirely covered with black and green passementerie. It is made basque fashion to overlap the skirt. A narrow belt is of green braid, round in the back and pointed in the front. A green velvet stock is surmounted with a narrow, flaring collar of white satin, made to roll over the stock, just as a white linen one would be used with a tailor-made suit.

Tight sleeves are closely braided with green and black passementerie, finished at the shoulder with a large bow of six-inch black moire ribbon, the loops of which fall over the sleeves.

Coming from each shoulder and forming bretelles are two long ends of moire ribbon, which meet at the waist, where they form a rosette of tiny loops, the ends extending, like the front of an old-fashioned mantilla, to the hem of the skirt.

A hat of fine black straw is in equestrian shape, the crown circled with bands of green and blue velvet, held in place by a square rhinestone buckle. Heading the velvet all around the crown is a frill of shirred chiffon, put on very full. A huge bunch of green, blue and black coque's plumes is put on very full at the left side, and the brim is faced with velvet.

Miss Morgan will wear white glace kid gloves, ribbed with black, pointed California walking boots, and will carry a mignonette green silk parasol.

VIOLETS are unquestionably the fashionable flower this Easter. Old-fashioned? Perhaps. But the girl who trips down Fifth avenue this morning without a huge bunch of them tucked in her brand new Spring bodice will suffer the pangs of not being up to date in Fashion's latest whim.

As these dainty blossoms become cheaper, the fashionable bunch grows larger and larger, until the Easter bunch will be about eight times the size of the cluster in vogue in Winter.

One ultra fashionable belle has ordered a thousand violets for her Easter corsage bouquet.

Although these \$10 and \$15 bunches of Easter sweetness are usually sent from the florist knotted with long loops of pale lavender ribbons, the fashion for wearing the streamers has gone out, and this Spring they are only regarded as florist finish, along with the violet and silver paper wrappers.

Flowers this year are worn invariably tucked in the bodice or jacket half way between neck and waist line. No matter how heavy the bunch, it is never worn on the shoulder or at the belt.

An occasional bunch of white and violet orchids will be worn on the promenade by the girl who prefers novelty to conventional fashion, and a few orders have been received at the florists for huge knots of purple and pink sweet peas.

A novelty in connection with these huge corsage bouquets is the cut-glass bouquet holder; a tiny flask with a bulging mouth, into which the stems are thrust and which is pinned under the lap or lapel of jacket. The expense is trifling.

TO make an Easter wrap, advises a well-known modiste, "you must procure enough figured silk, on the bias, to go around the shoulders and reach to the elbows. Cut it in scallops and edge it with a little puffing of some colored chiffon, preferably a delicate shade of purple to match the Easter millinery. Now set a deep ruffle of embroidered chiffon below it, falling at least six inches, and underneath place a ruffle of purple taffeta.

"Make a double ruching of the same purple taffeta for the neck. For a neck fastening use a heavy ruche of purple chiffon, with embroidered ends that come together like a boa, and fall to the waist. You will now have an Easter wrap that is fashioned after the very latest models from Paris. If you find anything lacking get a garland of violets and fasten it around the neck like a tiny outside boa, giving the face that soft setting which is the peculiarity of the Paris wraps of the season."

THE home dressmaker who is availing herself of these early Spring days to make up her Summer gowns, and by that term I mean muslins, percales, gingham or any of the pretty wash stuffs which are so cheap and so serviceable, will delight in making them as dainty as possible, and what can add more to their beauty than a smart sleeve? A pretty sleeve for a muslin gown has the stuff set on in draped fashion, with a graduated frill all along the outside of the arm, tapering into nothing at the wrist.

Another pretty sleeve has a full puff at the shoulder, with a tight lower

arm opened at the top, laced together with narrow bebe ribbon. Up to the present writing there are few women brave enough to step forth in perfectly tight, untrimmed sleeves, minus cap, puff, frill, or any of the other hideous monstrosities heaped at the shoulder by those who fear the plainness of the snug sleeve. To be sure, there are gowns where a little pucker at the shoulder is most desirable, but not in all cases.

A pretty sleeve, belonging to a frock of black chiffon made over black taffeta, has a full length of the chiffon gracefully draped over the tight silk sleeves, while a jabotied frill of double chiffon outlines the outer seam, narrowing into a tiny frill at the hand.

All sleeves are built long over the hands, either in pointed or blocked effects, finished by pleatings of silk, or softened with lace frills.

Another novel design is the tight lower arm cut open to admit the puff at the shoulder, then laced across with gold cord, around flat gold buttons.

FASHION has changed more than usual as regards gloves the last year, owing to the change that has been made in sleeves. It is quite impossible, now that the sleeves come so far down over the hands and fit so tight about the wrist, to wear long gloves, and the mousquetaires which have been in favor so long are uncomfortable and bulky with almost all the new gowns and jackets that have the new sleeves. One button glove cannot be said to have met with universal approval, but are occasionally worn. The length, however, is equal to that of a two-button glove. Two buttons have this season quite superseded the three and four, but they are also longer than two-button gloves were made formerly. Heavy kid and dog skin are generally used for them, as they are, as a rule, street gloves. For Summer wear there is one style of white suede made on the same lines, and a heavy white glace kid with heavy stitching is also worn with wash gowns.

White glace, two, three, and even four-button heavily stitched gloves are yet in favor for smart occasions—calling, receptions, etc. These gloves can only be worn once without looking soiled, particularly if worn with dark gowns or wraps—even the utmost circumspection when wearing them does not seem to be of much avail. In consequence many women prefer the black Suede, which certainly are more economical, and yet are not so effective.

THE new parasols follow the hat vogue in being very fully trimmed with flowers. One, for example, is caught with great bunches of daisies, with their clusters of silvered leaves. This parasol cannot be entirely closed. Another, not a flowered one, has puffs of chiffon running around it, the puffs being separated by tiny bands of black velvet ribbon. A big chiffon ruffle falls over the edge.

A very new way of using flowers is to make floral handles. A bunch of violets made of some paste material, and carefully covered, formed the handle of a gold and white parasol, and there are many carved wood sticks, painted like flowers. Some of these are small and fine; others have a big red rose or an Easter lily. Gold and white satin parasols may be brought out and treated to a dress of gold at small expense. Dresden ribbons are much used. An immense bow to match the heart of the daisies was placed upon a parasol trimmed with bunches of these flowers.

DAY by day the trimmed and draped skirt continues to assert itself more and more obtrusively, and before very long our eyes will have become so far accustomed to all these frills and flounces that we shall begin to wonder how we could have been so long content with the plain

skirts. Already one begins to realize that a trimmed skirt may have many advantages, and that there are infinite possibilities of arriving at something very desirable indeed, when you are allowed to drape flounces of lace in graceful lines on your evening skirts, or to have your seams outlined with floral designs in jewelled embroidery.

PERHAPS the most impressive point about Spring hats is the lofty knot, mushroom-like, which perches upon so many new chapeaux. You see it in ribbon and lace and sequined net, and it interests you to wonder in what fabric next it will greet you.

These nodding decorations possess the charm of plumes and long-stemmed roses; they yield with every inclination of the head. Some of them are only rosettes; others, ambitious loopings. In any case, they are serious phases of Spring millinery.

WITHOUT doubt, says London Figaro, this is going to be a ribbon year. Moire with faint waterings is among the newest specimens, and there are all kinds of fancy edges. Striped effects, too, are dominant, and are rendered immensely effective by broad bands of vivid color down the centre, flanked by lines of black and white of varying width. Again, brocades are thrown on many of the new ribbons in the form of ovals, pin points and most natural sprays of flowers, and add a good deal to their beauty. Some are silk on one side and alpaca on the other, while others have an interwoven grenadine surface over silk.



What Miss Louisa Morgan Will Wear to Church To-day.