

OUR FASHION LETTER.

Some New Ideas For Spring and Summer Gowns.

THE BLOUSES AND SHIRT WAISTS

The Separate Waist Continues to Hold Its Own—What the Newest Hats Are Like—Latest Fads in Hairdressing—Stylish.

Some of the new galleons and embroidered blouses, besides being obtainable in the straight bands, now so fashionable, have yankies and lozenge shaped motifs which can be disconnected and employed in many useful ways. Entire gowns of panne decorated with lace are among the spring models, and for morning and country wear there are bolero costumes of serge and cheviot ornamented with braid or Russian galloon.

Skirts with a hip yoke are much favored, and these certainly lengthen the figure. Many evening skirts have the yoke of lace or entirely covered with tucks, and a tulle skirt nearly covered with puffs and frills is very smart made this way.

The deep bertha or frill of lace is very popular on evening bodices, and

of the fashionable shades of lawn and silk.

The Wash Waist.
In spite of many adverse rumors, the separate waist still continues to hold its own.

For street wear with the new and skirt costumes it is most necessary. The shirt waist of the summer of 1903 will be more substantial than last year. Sad experience taught the majority of women that the dainty lingerie waist of tucks and valenciennes insertion was far too perishable to look well after the third washing. The shirt waists of this season are substantial enough not to show the effects of the hard hand of the laundress.

Shirred bodices and skirts are without doubt the novelty of the spring.



CASHMERE BLOUSE

and nothing can be prettier than a gown of velvet made in this manner, the deep shirring around the shoulders of the waist being outlined with silk fringe.

Hats, particularly the dressy ones, are flatter than ever, the sole beauty consisting in the outline and in the tuckings and shirrings which cover the frame.

Sleeves continue to grow fuller at the cuffs, with no perceptible change at the tops.

The favorite material is doubtless white linen either made up plain or embellished by heavy linen embroidery. The sleeves, slightly full at the top, graduate into puffs at the wrist.

The collars worn are of stitched linen or of pique in the popular stock and four in hand effect.

The illustration shows a cashmere blouse which is useful for cold days during the spring and summer.

New Hat Shapes.

Many of the new hats are of the picture order, but have flat crowns, and are trimmed tolerably low with an osprey or egret in front.

The new shapes are shown in silk or satin lined with ivory motifs or ecru lace and bound with velvet. Two large choux of satin or two feather pompons are usually placed in front, but feathers drop on the sides of some and large velvet lilies or orchids are worn on others.

There are some figures to whom the new capes or peleries are becoming.

The illustration shows a blouse of point d'esprit and silk.

The Smart Colors.

Fawn and pearl gray tones are even more popular than ever this spring.

The goods for dressy wear are of smooth surface, while those employed for the little walking costumes are of rough cheviot or Scotch materials.

The flat stoles of feathers which are seen in the shops at present will not retain their popularity, for they are

utterly unsatisfactory as wraps and too flat and hard to be either graceful or becoming. This summer we shall see elaborate editions of the cape ruffs in velvet or lace and chiffon and in white silk with tiny borders of feathers or chenille.

For those who dress their hair high and adopt the present mode of flat shoulders something fussier round the neck is absolutely necessary. The new hats with spreading brims in front also make the broad ruffe indispensable.

The cut shows a smart street costume.



GOWN OF WHITE LACE

but for the average woman they are in no wise desirable, as they add to the width and detract from the height. Lace will be much used on spring gowns, and the newest motifs and applique designs show a combination of guipure passementerie and embroidery, or chine or pompadour medallions sometimes take the place of the embroidery.

Very smart arrangements of jet intermingled with black chiffon characterize the black lace gowns. Pretty fichus of black chiffon are trimmed with narrow black velvet bows, and these have tiny paste buckles in the center of each bow.

Nun's veiling is a material very much in fashion just now, especially in the paler shades. The cut shows a gown of this material in white. JUDIC CHOLLET.

Handmade Philosophy.

Ingenuitiness in a pretty girl is inquisitiveness to a homely one.

Some people show a friendly interest in our affairs, while others are trying to attend to our business.

Some people seem to delight in learning how we are getting along and others want to know too much.

Yet they all ask the same question.—Chicago Tribune.

The Eccentric Man.

An eccentric man is one who praises his neighbors, but he is never considered so by the neighbors.—Chicago News.

NEW YORK FASHIONS

NEWEST HATS AND COATS AND GOWNS.

The Gentle Sex Have Beautiful Things to Make Them Charming This Spring—News Interesting to Women.

With mild spring days at hand, fur coats will be flung aside and jaunty little spring wraps will make their bow to the admiring public. There are so many styles from which to choose it is rather bewildering. Even the hardest to please will be suited. A smart little box coat of fine black tulle barely comes to the waist line. Its white silk lining shows through many rows of fagotting. Round the low-cut neck and down the front is a fitted band of white taffeta. This is handsomely embroidered in black white and pale blue, and is further ornamented with four jet spangles.

The sleeves are bell shaped and are fagotted both vertically and horizontally. Rather more dressy and eminently suited for visiting or theatre wear is a little coat of white broad-cloth and antique lace.

It also is box shaped and rather short. The lace is fitted and runs round the neck and down the front with a stole effect. A deep lace collar falls from the flat neck piece and joins the stole on either side. The bishop sleeves have a cuff of the lace. A dainty little coat of black tulle suggests the old-fashioned dolman. It is so full that it almost escapes being a coat. It reaches only to the waist line and consists of numerous bias folds of silk laid on a silken foundation.

Round the neck and down the front run bands of white silk embroidery. A little shoulder cape is trimmed with black and white chenille fringe and circles of jetted embroidery. The full sleeve is laid in folds similar to the body of the coat.

A beautiful three-quarter length coat of white canvas has three deep tucks footing it. It has a very handsome cape of profuse, trimmed with knotted silk fringe, antique lace and Oriental embroidery. A band of the lace and embroidery is set on the bell sleeve.

Charmingly simple and dainty is a little evening coat of white taffeta like most of this season's coats. It is box shaped and inclined to be short. The collar and front are trimmed with softest Alencon. The collar and deep flaring cuffs are embroidered in arum, lilies and forget-me-nots.

The fluffiest and lightest little wrap imaginable is made of accordion pleated crepe de chine inset with bands of black chenille embroidery on white silk. The collar, which is an affair of many curves and much adornment, is embroidered in black and white and applique with white guipure.

A coat that has the honor of being quite unique and original is made of black tulle. It is short in the back and almost three-quarter length in front, ending in sharp points. The whole thing is laid in wide pleats. A collar of ivory white batiste, applique in medallions of cluny lace is held together in front by knots of ribbon velvet and long streamers. The sleeves are pleated and trimmed with medallions of cluny lace.

Dotted, striped novelty effects are shown in mohair.

Long chains of turquoise blue beads are to be had for the small sum of a quarter each.

The newest organdies shown for summer wear have white grounds covered with delicate flower designs.

Coats in Spring tailor suits are decidedly severe and mannish in cut. Hosiery is wonderfully and fearfully decorated and dainty open-worked or lace inset stockings come in all the colors, as well as black and white.

A flat hat is of rough straw faced with brown tulle and trimmed with rosettes of the tulle and small yellow roses.

The popularity of the Oriental girdle is on the increase, and the shops are showing beautiful ones that range in price from \$2 up to \$5 each.

A smart braid is like a series of tiny peacock feathers held together by a white cord running through the center. The colors are softer, not quite so brilliant as the real peacock plumage.

Colonial Styles.

The rage for Colonial styles has produced a number of charming articles of apparel this season. Their simplicity seems to make them more popular. The Colonial walking hat is a neat looking affair, turned up sharply on both sides, and coming out in something of a point over the face. The Colonial shoe, with its big buckle and faring tongue, comes in all the shades used for evening wear, and is very popular for dancing. Among the small Colonial fads there is the Colonial handkerchief, with a dainty bead border in a festoon design, with here and there a rose, holding the festoon as it were.

Far and near have the makers of fanciful headgear sought for models for dainty coverings for fair women for the coming early spring days. To the extreme ends of both hemispheres have they gone for novelties, and

maid and matron will wear hats copied from the autocrat of Persia and from those of their sisters in the far East.

Among the many new shapes that will be worn by fair women as a head-dress the coming season is a very large scoop hat. This is worn well on to the back of the head, so that all the pretty fluffy forelocks may be seen. This hat is particularly French in design, and is named "The Marquise."

The Shah is a stiff turban, ornamented simply with a severely rigid cigarette. This hat bids to be a mighty popular one for street wear. The Flatiron deriving its name from this useful household article that it resembles in form, is another hat that will be worn on youthful heads.

Quaint as the maids of the Flowery empire is a hat of Chinese shape. It is called the Princess Lou Lou, and is made of a delicate straw, and when trimmed with posies of pastel tints it indeed has the flavor of that far Eastern land. The Tricorne, which was introduced nearly a year ago, and has been becoming to many a pretty face, will continue to be worn for the promenade, shopping, church and recitals. The mode of those to be worn the coming season is changed in a slight degree, the new ones being rolled up straight at the back and graduated to a peak in the front.



Peroxiline is a new material for hats that is likely to have a great vogue. This is a silk treated to a gum dressing until it resembles spun glass. Peroxiline braids are very much newer and smarter than those of horsehair, besides being more attractive in the delicate mingling of their colors. Other braids that are likely to be fashionable are of the knotted fibre and the chrysanthemums. The latter is so dainty and narrow that it is scarcely more than a cord.

Dressy Spring Wraps.

Frey is a popular color for coats of coarse canvas.

Handsome lace collars are much worn.

Pongee is used to make collars and cuffs.

Cords, tassels and danglers are much used in the trimming of spring coats.

The linings are as pretty and dainty as the coats themselves.

Occasionally one sees a coat belted in at the waist on the Russian blouse order, or cut after the Louis models.

The favorite among spring coats as a rule is loose, with a straight box back and straight front. It comes a little below the hips or is three-quarters length. The sleeves are elaborate and baggy.

Hints from Shopland.

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"Are girls worth anything?" is a recent high-class conundrum. That depends. Some girls are worth two hundred and fifty thousand dollars in their own right, and some girls aren't worth a cent of money, and yet their value cannot be estimated.

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NEW YORK CENTRAL

& HUDSON RIVER R. R.

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Trains leave from and arrive at Central Avenue Station, Rochester as follows:

EAST BY MAIN LINE.

A. M.—1:00, 3:28, 5:44, 6:43,

8:05, 9:05, 9:38, 10:05, 10:45, 11:00,

P. M.—12:20, 2:24, 2:35, 3:15, 5:00, 6:40,

7:10, 8:00, 8:45, 9:50, 10:30, 11:15.

Trains arrive from the East.

A. M.—1:05, 2:05, 4:00, 5:45, 6:47,

8:10, 9:10, 9:25, 9:45, 10:45, 11:10,

P. M.—12:55, 2:55, 3:35, 5:00, 6:40,

7:10, 8:20, 9:10, 9:20, 9:40, 10:13,

11:10.

EAST BY AUBURN ROAD.

A. M.—8:17, 9:00, 9:40, 10:30, P. M.

10:10, 11:15, 12:10, 1:10, 2:10, 3:10,

4:10, 5:10, 6:10, 7:10, 8:10, 9:10, 10:10,

11:10.

Trains arrive from Auburn Road.

A. M.—8:17, 9:00, 9:40, 10:30, P. M.

10:10, 11:10, 12:10, 1:10, 2:10, 3:10,

4:10, 5:10, 6:10, 7:10, 8:10, 9:10, 10:10,

11:10.

Trains arrive from the West.

A. M.—12:30, 1:30, 2:30, 3:30, 4:30,

5:30, 6:30, 7:30, 8:30, 9:30, 10:30,

11:30, 12:30, 1:30, 2:30, 3:30, 4:30,

5:30, 6:30, 7:30, 8:30, 9:30, 10:30,

11:30, 12:30.

Trains arrive from the West.

A. M.—12:30, 1:30, 2:30, 3:30, 4:30,

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Trains arrive from the West.