

Some Coaching Costumes

18

THE coaching party that went to Ardley a few days ago as the guests of Robert L. Gerry on the road coach Pioneer had a somewhat chilly and a decidedly windy day, but they arrived at the Holland House at the hour of 6 as trig in appearance as when they started out, owing to judgment in dressing. Long, heavy coats, simply trimmed hats, well secured to the collars and carefully adjusted veils, were the simple means that resulted in the well-groomed appearance of Mr. Gerry's guests after their long and windy drive.

Mrs. Thomas Hastings, who had the box seat, had on a long black accordion-plaited skirt and a very light tan coat that came below her knees and was three-quarters fitting, with close sleeves. Her small black toque and reddish golden hair were enveloped in a fine black net veil drawn closely about her head.

Miss Eleanor Jay wore a long dark blue coaching coat, cut on the box order, being straight in front and back, but not bagging, and finished with big shining brass buttons and a touch of white in the pipings of the deep cuffs on the large coat sleeves. Under this was worn a cadet blue costume. The accordion-plaited skirt cleared the ground by three inches, showing the high-heeled, steel-buckled, small black Colonial ties. The top part of the gown, as seen through the open coat, bloused quite a bit and was very simple, with bands of satin of the same shade edging the opening of the bodice. A long tunic or overskirt hung from the straight girdle to within a foot of the plaited underskirt. This tunic was slashed from hem to waist line, a few inches to one side of the centre front, and an inch-wide band of satin or cloth, matching in hue the material of the gown, formed a finish. The cadet blue straw hat that topped the costume was well suited to Miss Jay's piquant face. It was a rough braid. The hat was not large, and both crown and brim were rounded at the back, but projected out in slight points over each ear and also directly in front. On the front top of the crown the back and wings of a white dove were flattened, while directly at the back, under the brim, a wide bow of cadet blue velvet ribbon was fastened, the knot of the coiffure coming between the ends just below the centre. There was an underbrim of white straw. The hat was of medium size and the upper edge of the crown projected beyond the lower.

Accordion-plaited skirts were in the majority on the coach, for Miss Natica Rives also wore one. Hers was gray.

Her rather small gray hat of rough gray straw—one of those in which the crown and brim are one—had a touch of grayish blue at the right side. Her costume was brightened by the deep red cloth box coat that partially concealed it. The round turned down collar had red velvet set in it, and the six-inch tabs that crossed the front and closed it were fastened with big red velvet buttons. The velvet was also used in the cuffs.

Miss Mabel Gerry wore a tight-fitting costume, coat, and skirt, and a small



This toque is of white and black silk chenille, the black tracing a coral pattern. Two white ostrich plumes are laid lengthwise of the crown.

round toque, set a bit back from her face, as is her custom, completed it.

Miss Evelyn Parsons wore a trailing robe of very dark blue with white lace applique showing about the bottom, and a long straight coat of heavy mixed gray cheviot with long and straight sleeves. A bunch of violets was fastened on one lapel. Her hat was decidedly large and was made of coarse white straw and projected far over her face, slanting up sharply behind. The trimming consisted of a stiff feather or two at the left side.

Miss Natalie Knowlton was in dark blue, a simple short skirt, and a boxlike coat of the darkest possible gray. Her dark blue round hat had a number of shaded blue wings standing up at the front, and her veil was the thickest and most enveloping of the lot.

The wedding gown of Miss Marian Hopkinson Smith, the daughter of the engineer, novel writer, and artist, F. Hopkinson Smith, was extremely pretty. Evidently Mrs. Goodhart—for she married Heron Charles Goodhart—expects to be presented at Court, for the gown had a Court train sprung from the back of the princess robe of white satin on a line crossing the back midway between the upper and lower portions of the armholes. This train was new in cut. It was narrow at the top and widening comparatively little below, was laid in two double box plaits and extended fully three yards, being not over two feet wide at the bottom. The gown was absolutely plain, save for the bodice yoke, the panel that extended from the yoke to the floor in front, and the sleeves, all of point lace. The veil, also of point lace, hung in unusually full plaits some eighteen inches below the waist line.

Miss Marie de Neufville is wearing a short street costume in a rough heliotrope hue cloth. The skirt clears the pavement by a good two inches, and the coat, which is a three-quarter fit, ends a little above the knees. Miss de Neufville wore with this on the extremely stormy day of the Lee-Hatch wedding a round flat hat of heliotrope straw, without a crown, but having massed on its top centre many beautiful mauve and heliotrope roses. From under these roses at the left two wide folds of ribbon—one an extremely pale shade of mauve and the other a deep heliotrope—were carried under the brim and fastened to the low bandeau. Another very handsome hat seen at this wedding had an immense scarlet poinsetta bloom flattened on the centre top for its crown and only trimming.

Mrs. William Goadby Loew is wearing a new frock of white silk sparingly and artistically embroidered in white. The

bodice is fitted closely at the back by a few slanted tucks, and the skirt is quite close about the hips. It is cut to flare at the bottom, and, coming up from the lower edge at each side to a height of about three-quarters of a yard are vines done in white silk. This embroidery ornaments the bodice, outlining a yoke, and a plastron down the front of the slightly pouching bodice. The sleeves are small, without being tight, are embroidered at the top, and have elbow frills of white lace.

Miss Georgette Collier attended the Goodhart-Smith wedding in a new frock that more than suggested the fashions of the thirties as they come down to us in the quaint illustrations of that day. The material was a white silk divided off by hair lines of black into tiny squares a quarter of an inch across—a revival of an old pattern. The bodice had a deep and slightly shaped round cape that came not only over the shoulders, but half way to the elbows, and the full flowing sleeves of silk ended a little below the elbow over five full, narrow lace-edged ruffles of thin, white, washable stuff that formed the bouffant lower sleeves. There were also little white undersleeves gathered into wristbands. The skirt was close over the hips, but flared out into a width of six yards or more at the bottom. It was formed of overlapping circular sections of the silk, the lower edge of each of the three sections being piped with black. Black piping also showed at the edges of the cape and other places where it could be used. With this picturesque costume Miss Collier wore a large flat dark blue hat trimmed with bluets.

The vogue of pale gray and vivid scarlet has arrived and is uncommonly pretty on such chilly days as we have had off and on for several weeks. Mrs. George Crocker is wearing a beautiful gray volle, the corsage trimmed with delicate embroideries of the same shade, and with it she wears a small, flat oval toque of tulle nearly covered with small red and pink roses and buds. These roses are set close together around the brim, the palest ones next the hair; then a deeper hue row, while the deepest of all is put in the third row back from the face. The top has the delicately tinted buds and blossoms. With this she carried on a recent afternoon a parasol of brilliant rose-red silk exactly matching the deeper-toned blooms on the toque.

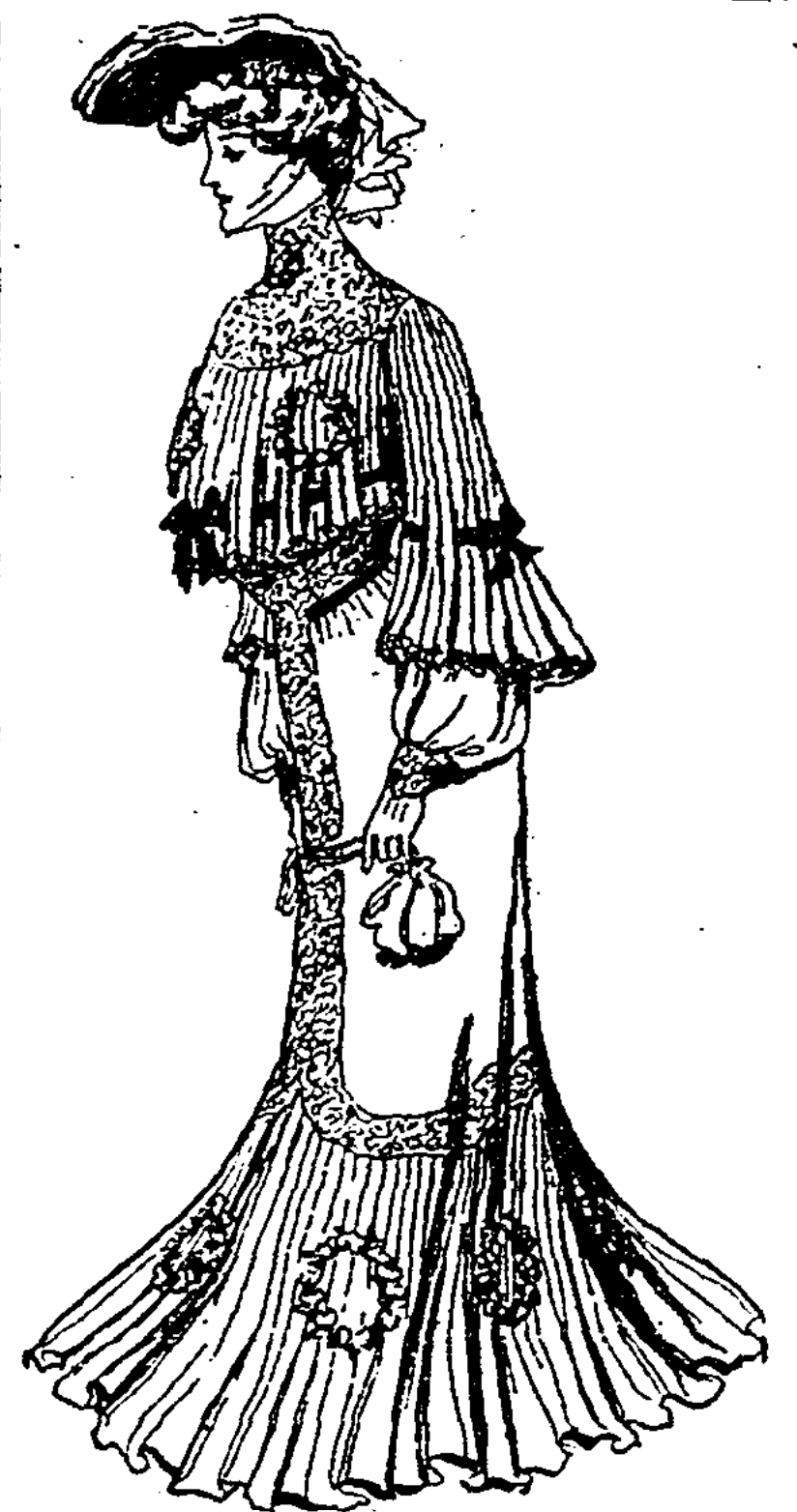
At the fencing contests of Tuesday afternoon the dressing was mixed, for many women came in short street costumes and others in reception gowns. The fencers themselves were frocked in various ways. Most of them wore black, with chamois waistcoats or sleeveless white linen jackets buttoned over their bodices. Miss Louise Jackson wore an easy-fitting garment like the old-time polonaise, of purple velvet that closed on the left shoulder and side with huge beehive-shaped gilt buttons. The skirt of this garment came a little more than halfway from her knees to the floor, and her silk hose matched the hue of the velvet. Patent leather ties completed the costume. Some contestants wore wide leather belts outside of their tight little white linen basques. The accordion plaited skirts were the most graceful. Both openwork and plain black hose were worn, and the ties were in every case almost or quite without heels.

Mrs. Henry Bischoff, whose daughter, Miss Betty Collamore, was one of the contestants, wore a black taffeta frock, with both the skirt and jacket bodice laid in innumerable fine tucks running in various directions. Mrs. Harold S. Andrew, who helped receive, wore a white foulard figured in tan and having on its white yoke floral designs traced in pink, green, and other light colored spangles. Her toque of white tulle was faced with black and trimmed with black velvet and a row of shaded pink roses set back from the edge trimmed the top.

By all odds the prettiest frock seen at the contest was a veritable symphony in black and white, so blended as to produce the soft effect of gray rather than the glare of unrelieved black with dazzling white. The wearer had the most beautiful hair, a mass of mixed black and white, a white complexion and black eyes. Her hat was large, round, and

flat, with a low crown made entirely of small white roses, a wide brim that drooped a trifle at the edge, its whiteness being veiled by a scant fall of jetted black lace that extended from the rose crown and drooped over the edge of the brim all around. The frock was a white foulard with the tiniest of black stars scattered all over it and a coral pattern in black. The square black lace yoke had three rows of this silk outlining the centre of the yoke, each an inch from the other. Black lace was used from the elbows down on the sleeves.

An exquisite kimono, a genuine Japanese affair purchased by a recent bride, shows wistaria blossoms in soft shades of light lavender and deep violet on a background of a soft white silk woven in a cross between stripe and cord, a sort of bengaline in effect. It is lined with lavender Japanese silk. The blossoms begin near the bottom of the garment and climb up toward the waist, and have foliage in different shades of soft green, with now and then a touch of brown.



A natural colored pongee gown with insertions of heavy ecru lace and painted garlands of dull pink roses and light green leaves. Dark green velvet ribbon is run through the plaits, and the white straw hat is faced with dark green straw. Pink roses are used at the side.

The blossoms are also embroidered on the bottoms of the large sleeves, while near the shoulder line and on the body of the garment several pale yellow and purple butterflies are done in silk. The obi accompanying this garment is of fringed white silk matching the material used in the kimono.

Another kimono seen at one of the shops is in palest pink, the weave of the silk background being done in sharp points, so that a shaded effect is produced. It is lined with deep pink silk, decorated with grasses in greens and dull gold bullion growing from the lower edge half way to the waist and shaded pink wild roses. The obi is pink, matching the garment, and has long knotted pink fringe.

Mrs. James Speyer is wearing a dark blue gown embroidered in coral pink silk cord. A deep yoke is outlined by this pink cord used in a geometrical design and almost solid. The sleeves, which are flat at the shoulders, slope out in a decided fullness at the elbows and from there down become puffs heavily embroidered in the pink cord. The cord also half covers the deep, tight cuffs of blue material relieved with white lace. The skirt has the pink cord in the girdle, and it also outlines the seams of the many gored skirt to the top of the deep circular section that forms the lower fourth of the jupe. This shaped flounce is also elaborately embroidered at both top and bottom with the pink cord. With this Mrs. Speyer wore at a recent luncheon an Amazon hat of black straw with several long black ostrich plumes laid flat on the brim.

MARIE WELDON.



This frock is of pale blue linen, with insertions of Mexican drawn work and a round yoke of tucked white batiste. The white hat is faced with pale blue, and a white plume crosses the top.