

NEW NOTES IN DRESS

Subtle Changes Seen in the Spring Gowns.

PERIOD FROCKS IN PARIS

A Fancy of Women to Make Pictures of Themselves.

Fashion Leaders Copying the Modes of the Historical Period They Like Best - More Fulness in the Skirt Back - Foulard Indorsed to an Unusual Extent in Paris - Overskirt Effects of Many Kinds Displayed - Draperies That Recall Pannier Days - Yoke Skirts Among the Accepted Things - Sleeves for Spring and Summer of All Lengths - Varieties of the Gimpes.

In all the shops there are on view innumerable frocks departing but little from the familiar ways of the winter season, yet the models which the knowing importers have chosen for the basis of their spring



CHANGEABLE SILK.

and summer trade sound certain notes of change, subtle in many instances, but insistent.

After a careful study of these models from the most authoritative Parisian designers—models shown generally at the dressmakers' openings and more exclusive models reserved for the delectation of private customers—the modish woman



TWO KINDS OF LACE.

will be likely to go home and view her left over frocks with sad eyes. Those very tight skirts, severely plain in the back and narrow at bottom; and those radically short waists look a trifle out of fashion after familiarity with the new lines, and she feels a depressing conviction that she had better put on her best clothes and wear them recklessly while there is yet time, for to-morrow, figuratively speak-



BACK OF BLUE SATIN CLOTH GOWN.

ing, they die, and for the scant Directoire frock with its minimum of material there can be no resurrection.

Perhaps that last assumption is too pessimistic. Since the combination of two materials in one coloring is much favored there may be a possibility of utilizing the material even of the scantiest



A GOWN OF BLACK AND WHITE STRIPED MARQUETTE WITH DEEP POINTED ROSE COLORED BODICE, A PERIOD GOWN OF YELLOW CHIFFON AND SATIN WITH GOLD EMBROIDERED NET COAT.

Directoire frocks, but the remodelling will demand the exercise of cleverness approaching genius.

However, as we have said, the changes are slight in most of the new frocks, so slight that a really good frock on winter lines, a frock not too extreme, does not yet look out of style and will probably pass muster throughout the summer, though it will not bear the hall mark of the latest modes.

Of course radical innovations appear among the collections of imported models. The "robe de style" or period frock in various phases has appealed to Parisian fancy in this day of individualism and originality of dress, and the women who lead fashion, instead of following like sheep the path marked out for feminine treading, make pictures of themselves according to the modes of any period they may happen to fancy, but show just now a decided leaning toward Louis ideas.

The long sharp point of bodice front, the full skirt, the fichu, the elbow sleeves are all to be seen. If you do not believe it look at the two pictures of the central group, one from Jeanne Halle, the other a Morgaine Lacroix model. They are but two chosen at random from many, for every importer has brought over at least one or two of these revolutionary models among his more conservative collection, but they will give a general idea of the lines along which many of the robes de style are developing and of the tendencies to which we must, willingly or unwillingly, give attention.

The striped frock was in black and white with the deep pointed girdle of soft rose and touches of rose among the frills of the sleeves; and the more elaborate dinner frock was of an exquisite golden yellow, skirt of chiffon, satin trimmed, bodice of satin and coat of gold net embroidered. The full skirts are limp. No stiff petticoats or hoopskirts yet loom threateningly upon the horizon, but the fulness in greater or less degree is in evidence.

Only the exceptional model displays its new fulness frankly, simply, in soft falling folds all around the skirt, as indicated in the two models just described; but the fulness creeps in in one way or another in soft clinging drapery, in plaits or flounces set into clinging skirts, in yoke and flounce effects, or in narrow shirred backs combined with plain front and side lines.

This last arrangement is the compromise which is likely to be most generally accepted for spring and summer. It marks the frock as essentially of the new season's vintage, and yet it does not depart so radically from accustomed lines as to seem conspicuous or startling. Even the most conservative woman will accept it without hesitation and probably with enthusiasm, for the plain skirt back, even when not too tight, has been a thorn in conservative flesh.

A front and a back view of a frock illustrating this concession for the full skirt movement yet retaining much of the sil-

houette to which we have become accustomed are included among the small sketches and are fairly typical of this least radical type of the new model. The frock was of a soft dull blue satin cloth, the exquisite supple satin with wool back, which is a favorite among new materials, but the greater part of the bodice was of chiffon matching the satin cloth.

The skirt was plain and clinging across



BLACK DIAGONAL.

front and sides, but shirred full in the middle of the back for a space of about four inches, and at the head of this full breadth a beautiful embroidered buckle in metallic thread, blue and coral, was set at the normal waist line. The chiffon front of the bodice was handsomely embroidered in the same color scheme as the buckle, and

the plain blue chiffon sleeves had a wide band of this embroidery running around the arm, half way between elbow and shoulder and under the chiffon.

A host of models built up on these same general lines might be cited, and very often some line of trimming, an inconspicuous line, runs from shoulder to hem in the back, bordering each side of the narrow full back breadth or only one side of it.

A much admired foulard turned out by Francis was in the radium quality with large white dots set thickly on a rose ground. The skirt of the foulard, cut on the bias, was clinging around the front and hips, though widening toward the bottom, because of the cut.

In the back the central width was shirred closely with about six rows of shirring into a space not more than three inches wide. This skirt was slightly remounted, rising to a very moderate shortened waist line.

The bodice of satin, drawn in simple folds over the shoulders and down to the waist line, had front and back filled in with heavy net embroidered in dots of two rose shades. A wide soft black satin girdle ran around from the left front to a point a little to the left of the middle back, finishing at each point with two big buttons covered with the silk and surrounded by plaited frills of black satin. The left side of the frock had no girdle, bodice joining high skirt under a group of horizontal tucks.

A milliner's fold of the silk with tiny round buttons, covered with the silk set closely along it, ran from the girdle in front up over the shoulder and down the back quite to the hem on the left side of the full breadth, but only to the girdle on the right side, because cash ends fell from the girdle down that side. Sleeves were of the close mousquetaire order, and a wide band of Venetian lace crossed the net front and back just above the girdle.

This model at first glance seems much like some of the late winter frocks, but examination revealed its novelty in the back fulness of the skirt and the wider ripple of the skirt bottom.

Foulard, that superlatively useful summer material, has been indorsed to an

unusual extent by the great Parisian dressmakers, judging from the number of models in this material sent over. As a rule the foulard frocks have a certain chic simplicity and are intended for general wear rather than for formal occasions, though many are pretty enough for any afternooon purpose.

The closely clustered white dots on grounds of color seems to be preferred



FRONT OF BLUE GOWN.

by the French autocrate, and some charming models are shown in the bordered dotted foulards—white wafer dots of moderate size at considerable intervals on a ground of color and a border of much larger white dots on the same color.

All of the thin, sheer, silken materials and silk and wool mixtures are lavishly used, a very fine silk marquette and chiffon cloth having especial prestige. In another place we shall speak of the coats in these materials and the whole coat and frock costumes, but these sheer stuffs are combined with the heavier satins, crêpes, shantung, &c., often in considerable quantities.

One of Mme. Paquin's models is a very odd yet attractive arrangement of blue chiffon and satin—the Bosphorus blue. A very full skirt of the chiffon hanging in straight limp folds all around shows only from about the knee line down, below a clinging overskirt of the satin turned up in washerwoman fashion. The satin runs on up to the bust line and shoulders, being beautifully embroidered in self color on the bodice portion, and

the rest of the bodice and sleeves are of the chiffon.

Overskirt effects of many kinds are displayed, some of these overskirts draped in clinging folds, others falling plainly over a fuller skirt, as in the model of lace and chiffon pictured here. Dumay is responsible for this very charming and conservative French model in white and écarl lace over white chiffon, with its tiny gold cords and buttons and its little tucker of black tulle; and the design might be effectively carried out in other materials.

A few draperies recalling pannier days are on view, but such chastened and self-effacing panniers! They are quite devoid of crispness or bouffancy and are draped in long clinging curving lines from the waist line over the hips, the fulness joining the skirt back well below the hip curve, so that just across the hips themselves there is no fulness at all.

One or two of these pannier models have the pannier drapery as part of a princess overdress. The bodice front falling in the familiar straight line below the bust maintains this loose straight line to a point well below the natural waist line, but there divides into two parts, which are draped softly away into the clinging pannier effect already described. The pannier fulness may lose itself under the edges of a full back breadth or box plait, or it may form a drapery in the back.

An attractive version of the model with skirt fulness is offered by the Maison Beer—Beer himself, like the great Paquin, is missing from the ranks of the master artists this spring, but the names are left to conjure with. This Beer frock is of a shot or changeable silken stuff in green and violet, and the front is on straight long princess lines.

This front, as will be seen from the sketch of the model, is embroidered down to the hip line in green. The sides of the bodice are quite plain and at a waist line only a trifle shorter than normal they are joined by a skirt whose sides and back are plaited in fine closely set plaits confined for a short distance and then allowing the fulness to fall in straight soft folds. The sleeves are of the embroidered silk, with frills of lace and net at the cuff, and the straight front buttons over on the full side with three big buttons.

Irregular sides, by which we mean sides not made on the same lines, are much used; and this idea, which was exploited in bodices during the late winter, now appears in many full length effects.

Even the plain skirts having no fulness at the waist line manage to conform to the new idea by an ampler spread or ripple or flare, or whatever it may be called, toward the bottom, and some sort of plait or shirring arrangement in place of the flat habit back; and in materials too heavy for soft fulness, various plaited skirt models are seen. Some smart tailored trotting skirts even have plain killed skirts.

Yoke skirts of numerous kinds are among the accepted things, and straight princess fronts with full lower skirts introduced around sides and back below a straight line princess upper part are also among the new possibilities.

Laferrère sends a model whose plain skirt flaring, or, to be more accurate, widening toward the bottom—for the additional skirt width does not yet flare—is remarkable, and embroidered in long curving lines over the hips after a fashion suggesting a cutaway jacket. The front buttons up in a square tab on the bodice of embroidered chiffon.

As has been hinted before, chiffon has apparently elbowed net from first place for the sheer parts of the modish frock and for the semi-transparent sleeves which are so numerous.

The revelations concerning sleeves must be a relief to the woman who dreaded long sleeves for hot weather, but back in early winter days, when the long sleeve first forced itself into general acceptance, it was asserted stoutly in *Tiz Stry* that the famous Parisian designers would not allow an inflexible long sleeve rule to dominate spring modes; and the event has justified the prophecy.

So long as your skirt is up to date you may have any kind of sleeve you want save a very full one. Long, elbow and three-quarters are all used in exclusive French models, but the general lines of the frock must of course be considered in planning the sleeve, and a short sleeve cannot be associated recklessly with any and every silhouette.

On the whole the long sleeves prevail chiefly in semi-transparent form or in such sheer guise from the elbow down on the frocks, but the rule is by no means imperative. Even a display of fulness is made in some of the new French sleeves, but this fulness appears only in mid-arm and ordinarily takes the form of soft, full chiffon or other transparent stuff set in like a long puff between a close fitting upper sleeve and a close fitting cuff.

The gimpes displays many vagaries within limited lines. It is often of plainly stretched chiffon matching the frock

in color and with some metallic lace or embroidery design showing through its lower part. Or it may be of cream net or fine lace laid over colored chiffon so that the color note may run up to the throat without being quite so unbecoming as the solid color.

Metallic net and lace gimpes are used with some materials, and fine white or cream nets or lace run with gold or silver are liked, while there are still many white and cream gimpes for the sensible woman who demands what is becoming in addition to what is modish. These white gimpes are in fine laces rather than in the tucked net which became so distressingly common last season.

SYNTAX CHINA.

Its Interesting History—Extravagant Prices for It.

In almost every collection of "Old Blue" you will find at least one example of Syntax china, perhaps the most famous of all the different series made by China. The history of the pictures on this china is amusing, for the text was written around the pictures.

Thomas Rowlandson, a caricaturist, as the *Chicle* magazine, made a series of pictures representing an elderly clergyman and schoolmaster occupying his holidays by travelling in search of what he called "the picturesque."

A printer, R. Ackerman, saw the pictures and called on a man named William Comb to make the verses. This he did, and the pictures and verses made such a success when they first came out, about 1815, that many editions of the first book, called "Dr. Syntax in Search of the Picturesque," were published.

This William Comb who wrote the verses was for forty-three years confined to the King's Bench debtors' prison and it seems a strange place in which to evolve comical ideas. He was 80 years old when he wrote the "Second Tour" in 1820.

He not only wrote the verses for the first book but for a second volume called "Second Tour of Dr. Syntax in Search of Consolation." This was brought out in 1820, and in 1821 the third volume was published and named "Third Tour of Dr. Syntax in Search of a Wife." Thirty designs from the books were used by Clews on sets of china.

Although the work on this series of pictures is finished having the printing well done and clear, the values which are placed on the different pieces are all out of proportion to their merit. Some of the pictures bring three or four hundred dollars and the plates as high as thirty or forty.

Indeed, so much in demand are these pictures on china that forgers have gotten in the work and "Dr. Syntax Painting a Portrait," "Dr. Syntax and the Bee" and "Dr. Syntax Mistakes a Gentleman's House for an Inn" have all been produced, but the fraud is easily detected by the heaviness of the ware, poor printing and clumsy reproduction of the Clews mark on the back.

COLORED JET IN VOGUE.

Only Glass of Course, but Opaque, Like the Real Thing.

"Black jet is very much in evidence at present and white jet interests me very much," declares an enthusiastic English woman in the *Queen*. "I am very tired of all the cut and blown glass that masquerades as diamonds work, crystals, precious stones of various sorts, bugles and beads of all descriptions, infinitely preferring, for the moment at any rate, something quite opaque.

Black and white jet need not be the alpha and omega of the list. In dardiac colors it is most attractive—green of the laurel or crème de menthe shade, green or ruby for embroidering, red currant or wine shades of tulle, yellow like clouded amber—quite fascinating this last—turquoise, with all the real gem's lack of transparency; brown—think of a brown net frock worked in brown jet and aluminum, with a dash of gold over a slip of faint maize charmeuse!

"Gray jet combined with dull silver beads and platinum threads would form charming matt effect stitchery, biscuit colored jet, gray green jet, the color of gooseberry fool, royal blue jet, purple jet, and what finish up with mode colored jet with which one could do so many charming things that I hardly like to begin suggestions for fear I should never be able to stop. Any these ideas for a variety of colorings in this opaque glass—for of course it is only that and cleverly made too, so as not to be heavy—need not be confined to evening wear, but in several cases could form part of the new millinery—does so in fact—and worn judiciously makes an agreeable change."

Old Recovery of a Tape Measure.

From the *Pall Mall Gazette*. The explorers were sitting, one on each side of the president, when Dr. Stein produced from his waistcoat pocket a small spring tape measure in a tiny aluminum drum. "It is a very curious thing," said Dr. Stein, "but in 1908 when I was in eastern Tibet I picked up this measure at the foot of a mountain. I have carried it ever since and use it constantly."

Dr. Stein had taken the measure in his hand, and he said to the president, "I lost it in Tibet in 1901," and he named the spot where he believed he had dropped it with the number of miles it was distant from a certain great lake. This proved to be the spot where it was found.

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