

CHIC SPRING GOWNS

Materials Pretty, Color Schemes Daring.

VOGUE OF STRIPES IN PARIS

Frocks of the Honespun Linens Extremely Smart.

Poetical Note of Dress Expressed in the Names of the Season's Materials—The Printed Designs Especially Beautiful—Audacious Color Combinations That Sometimes Turn Out Well—Many Black Street Costumes to Be Seen—The Tailored Models—The Russian Blouse of Chiffon—Embroidery Ideas.

The names of the new dress materials, like the names of the new colors, are full of suggestion, even of poetry, and it seems a pity that only the manufacturers and an occasional buyer or dressmaker ever use them. The ordinary salesman or customer lumps a class of goods under one general head and makes one name spread its charitable mantle over a wide area, but reach-



BROWN CREPE AND LACE.

ing a list of names of imported materials fills your mind with vague dreams and visions.

When a salesman talks of "flowered gauze" you can listen to him without a thrill, even though he brings forth the most enchanting of flowered stuffs to illustrate his theme; but when you read in a description of a Callot frock that it was made of "gaze mille-fleurs" straightway the poet in you awakes. Gauze of a thousand flowers! That's quite a different thing from flowered gauze.



EMBROIDERED BLUE CHIFFON.

The uninitiated might call that delectable material "printed gauze." As matter of fact it is a gauze printed in small conventional designs, but it is a peculiar kind of gauze, a very lovely kind of gauze. "Fleur de printemps" (flower of springtime) is a name none too good for it.

Isn't a moire Ethiopienne a more attractive thing than a moire poplin? Doesn't a ninon Pekin conjure up a more pleasant vision than a blue and white silk voile?

Yes, it's really a pity that the new season's materials cannot tell their real



BROWN AND WHITE FOULARD.

names. It would lend a zest to shopping, give a lyric touch to the buying of frock material.

Last week we saw a wonderful collection of samples, a collection to promote envy and despair in any feminine heart; for to obtain goods like any one of a majority of the samples was quite out of the question. These pieces of material, arranged neatly in large books, had been made up from the exclusive materials of the greatest Parisian dressmaking houses. A New York importer, a man who knew intimately



A GOWN OF FLOWERED CHIFFON OVER A SILVER LACE PETTICOAT AND BODICE, AND A FROCK OF EMBROIDERED PINK CHIFFON OVER A WHITE CHIFFON PETTICOAT.

the older generation of dress artists and has watched the present stars rise above the horizon, had the books made up for his own delectation and information as a source of color inspiration, an authoritative verdict as to things ultra modish, a guide to be followed more or less closely, according to the possibilities.

Some of the materials the man had imported along with models for which similar material had been used, but most of the samples were unknown land and



FOULARD AND CHIFFON.

you looked them over with a sigh that was a tribute to the designers and manufacturers.

Such lovely things of all weights, all classes! Page after page of gauze and chiffon and etamine. Scores of silks all varying in weight and weave but likely by the undiscriminating to be classed as foulards. The various phases of these supple, shimmering, printed silks were immensely attractive and some of them were a far cry from the ordinarily accepted foulard.

There were beautiful printed twills too which American salesmen would include among the foulards. Printed silk diagonals, printed crepe, printed crepon and printed crepe antique (a crepe with very crimply surface)—all are fashionable, all are beautiful. That word "imprimee" (printed) appears after a very large percentage of the names. Never has there been such a season of lovely printed designs in all materials, but there are plenty of brocés and ramage designs too, plain stuffs galore, embroid-

ered designs and chameleon effects without number.

Mention was made earlier in the season of the possibilities for striped materials and the vogue of the stripes seems to be slowly but surely growing in Paris, though it has as yet found but a slight echo here. An exquisite Paquin frock in gray and white striped gauze with relieving touches of bleu lavande is one of the latest and most attractive importations in one well known house, and in another shop is a charming model of wide striped periwinkle blue and white, with creamy lace and notes of black in the trimming.

Color combinations are often unusual and daring, but some of the more audacious colorings when successfully handled turn out extraordinarily well and have a refinement despite their unusualness or their striking tones. There are, for



FOULARD.

instance, models in the vivid Toscano shades, the glowing orange hues which border on what were once called tangerine colorings. These colorings are not for every one, and the same is true of the ripe yellow pinks or pink yellows which are ranked under the head of eglantine; but both these colors are in themselves very beautiful and there are exquisite models of these shadings which while brilliant are not loud or violent.

One Callot model sketched for the large cut was of chiffon in a wonderful ripe tone which probably came on the eglantine list. The chiffon was embroidered in self-color and softened by being made up over creamy white chiffon, the

yellow and in a Printemps green, but with these colorings a one tone scheme is maintained, the black being eliminated and the chiffon being made up over self-color or over white entirely veiled.

Women have not put aside black with the coming of spring days and springtime colorings and a surprising number of black street costumes are to be noted wherever fashionable folk congregate. Many of these costumes are in soft satiny black silk and chiffon, silk and etamine, silk and cashmere or serge, or all silk, and they usually take the form of trotting frock and coat, the coat being entirely of the silk, while the frock is largely of the other material trimmed with the silk. Often the frock skirt is of silk up to where it meets the coat.

Some exceedingly good looking tailored models are in a black raw silk, which probably bears the name of some kind of pongee, and oddly enough several of the smartest models of this type seen recently have been trimmed in a black silk of high lustre or satin. One model from Francis which was particularly trig and knowing looking was of the black raw silk with pipings of black satin and had a curious Eton or bolero jacket arrangement with a collar of Japanese blue embroidery.

Of the vogue of black and white we have spoken before and there are chic little trotting frocks of black and white printed foulard, chiffon, etc., trimmed in black silk and with coats of the black silk.

Foulard frocks whose skirts are entirely of the silk, as is the lower part of the bodice, may have the upper part of the bodice and the sleeves of a different material, more sheer than the foulard.

One good looking little morning frock in brown and white foulard had the upper part of the bodice in a brown broche etamine over white chiffon, and a clever Tavernier model in foulard has an under bodice of chiffon and an over bodice of the silk which runs up in a scarf fashion over the shoulders and is tied like a scarf in front of each shoulder. This new version of the jumper is shown in one of the small pictures.

The Russian blouse of chiffon over a skirt or under robe of silk finds expression in many grades and in many materials, ranging from very cheap and commonplace models to others which, though on approximately the same lines, have pronounced distinction. It all depends upon whether or not the idea has filtered through an artist's brain. We were impressed by this fact the other day, when after seeing a host of cheap and unattractive Russian blouse frocks during a tour of the shops we wandered into a work room and came upon a model just out of its packing case and being enthusiastically admired by a corps of appreciative work women.

It too was a Russian model, upon simple lines, but a Russian model with a difference. The skirt was of king's blue

BLACK PONGEE.

sat in a deep shade. Over this was a long full belted coat of chiffon matching the satin, but finely outouched all over in a shade of blue just a trifle lighter.

Guimpe, collar and long sleeves were of plain blue chiffon in the lighter shade. There was a narrow band of dull gold satin on the collar and on each sleeve and the belt was of dull gold. The very slight contrast of the two tones, the beauty of the soutache embroidery and the perfection of line made this a most individual and admirable model, though in point of general line it had much in common with a host of undrestables.

Less soutache embroidery is seen than last season, yet it appears effectively on many of the most successful models. Tavernier has a frock which has been copied frequently and with various modifications. In one version it is of white crepe, a simple bodice and skirt, the latter trimmed in a deep source of Valenciennes lace inset with Venetian motifs. This source is weighted down by a wide border of "antique" printed cotton—it might be described as a cretonne of quaint design and gay coloring—which almost loses its identity by having its design outlined by fine white soutache.

The soutache not only outlines the design but is massed in scroll design here and there over the surface. At first glance it is almost impossible to tell just how the effect is produced. You incline toward believing that gay embroidery is mingled with exquisite embroidery, but a closer scrutiny reveals the composition. Bevers of the soutached cotton are on the bodice, which is largely of the lace, and bands of the trimming finish the short, wide peasant sleeves of crepe.

Rank among the first Parisian makers was predicted for Tavernier when she first loomed upon the fashionable horizon and her models were practically unknown here. She has unquestionably arrived, but still comparatively few of her clever and original creations are seen among the imported models. The importer of the crepe and cretonne model was asked to explain this state of affairs. He shrugged his shoulders.

"She does not want us," he said. "Her ambition is a tremendously chic private trade and she has won it. She told me frankly this spring that she would make me a frock or two for friendship's sake but that she did not care for shop trade."

The Bulgarian embroidery, of which the soutache embroidered cretonne offered a suggestion, is used effectively on frocks of the soft, heavy homespun or hand woven lines which are so extremely smart, so expensive and so hard to obtain. These lines come in several effects copying the weaves of the English wools—stripes, chevron, basket and mixed weaves—and some of the French dressmaking houses have exclusive weaves in these lines, so that you can obtain material to duplicate their lines models only through them.

Several attractive imported linen models of this class seen in the shop had trimming of very heavy open mesh linen lace, and about the neck, on the cuffs and in a mere touch on the belt was heavy Bulgarian embroidery in bold design and bright colors. For instance, a soft, dull, light blue linen was embroidered in bright yellow, black, white and darker blue. An oyster white linen had embroidery of bright red, bright blue, black and green.

Apocryphal things homespun it may be noted that there are some imported tailor suits of wonderful Scotch homespun woven on hand looms, soft, loose stuff which will wear unendingly and is of delightful texture and coloring. The material sells as high as \$5 and \$7 a yard.

Black and white wools, particularly of the always popular check designs, bid fair to rival dark blue serge as a summer uniform. They are at their best when made up on severe tailored lines.

Smarter from a Parisian point of view are the suits of striped black and white, and these often have a touch of color in the collar, say a collar of heavy red or dull blue linen embroidered in white and bordered by a black satin fold. Blue and white stripes are being made up after the same fashion by the French tailors, and the stylish striped grays in two or three tones are also well liked.

Collars of black satin are used upon a majority of the severely tailored suits, with black moire sometimes taking the place of the satin, and other trimming of black satin is often added. One good tailored costume of dark blue serge has black satin on collar, cuffs and waistcoat, and the straight, close skirt opens all the way up one side to show a plain underskirt of black satin. Very wide black silk braid is used upon some of the good looking dark blue serge trotting suits turned out by the fashionable tailors.

A heavy, soft, corded silk of the Ottoman variety is made up with a corbeau blue cloth in one new and successful model, the silk forming a plain deep band on the bottom of the skirt, this band ascending above the knees. The short coat, crossing to fasten with a single big button bar at one side and at the waist line, is entirely of the Ottoman and is untrimmed, but has

an enormously wide collar whose points fall below the waists. The bodice is chiefly of chiffon, with enough cloth to mark it as belonging to the costume, and all the materials are in one tone, chiffon, silk and cloth.

In black silk of satin finish and black tulle dotted in black is another chic street suit. The silk forms the bottom of the skirt and runs up to the girdle on the sides. The rest of the skirt and the bodice are of the tulle. The coat of taffeta crosses in surplice fashion and cuts away again below a girdle. The wide open V front shows the full bodice front of tulle and the guimpe of gold and white.

A BEST GIRL TOO.

London New Frontier's Companion for the Best Man at a Wedding.

The best girl as counterpart to the best man at weddings has arrived in London. No longer are the bridegroom and his best man to be left in a position of embarrassed loneliness at the altar rail awaiting the arrival of the bride. The best girl will stand on the left side opposite the best man, and will hold the bride's bouquet and gloves and wait on her generally.

Some brides will no doubt retain the decorative carriage of a bevy of bridesmaids and pages, but Miss Pickersall Cumliffe, the inventor of the best girl, intends to dispense with all other companions.

"I never could see the use of a crowd of girls trooping up the aisle behind a bride," she explains, "for when the bridal procession reaches the chancel entrance only the few honored guests in the first two or three rows can see anything of the actual ceremony, for all those behind have their view obscured by the bridesmaids and their hats."

"Moreover, why should not I be attended on my wedding day by my best girl friend, in the same way as Mr. Randolph will have his best man friend as his best man?"

Bridegrooms of an economical turn of mind will welcome the innovation. It will mean one present instead of an indefinite number.

Motor Amusement.

From the Queen.

The new motor car luncheon table is finding many appreciative purchasers and all credit is due to the one who thought of making a box of a size to fit on the step of the car with legs to hold up underneath.

It is fitted with the usual thermos flask, plated top for chignon and so on, and underneath is a drawer for cutlery, while when opened out the top will be found to be a card table, as in the case of the travelling washstand.

Another capital luncheon case is the one in the form of a footstool with a corrugated rubber covered top bound with brass. This is of course absolutely waterproof. For a party of four it is better to have two of these cases fitted for two each than a larger one for the four.

Another accessory is a nice large pocket with a board in it for winding reels on and a couple of books with properly spaced and ruled pages for a record of the trips and expenses.



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