

LOUIS XV. INFLUENCES PERVADE THE FASHIONS

Panniers, Puffs, Flounces Add Smartness Even to Demure Frocks.

CURVES IN THE SUIT COAT

Taffeta Plain and in Combination—Changes in Linen Suits—Belts and Collars.

A month ago the question in the fashion world was, "What will be shown?" Now interest centres in the answer to the question, "What will be worn?" How far will femininity in general follow the lead of the French designers? To what degree will women accept the season's innovations and indorse experiments involving radical changes? Only time can answer these questions. Even where models distinctly revolutionary do not find enthusiastic acceptance they do often have their influence. The average woman may not be willing to leap boldly from one extreme to another, but eying the new extreme, she makes concessions to the ideas they exploit and follows their lead at a discreet distance.

She may not be ready for panniers and puff overskirts and full sleeves and skirts flounced to the waist, but she orders her frocks made with fuller skirts and conservative drapery movements, and she lengthens her waist line and is shaken in her allegiance to kimono sleeves, and from even the most extreme of the new models she can find the clever glean delightful hints for details that will give smartness even to the most demure of frocks.

There are, too, among the imported models frocks that while charming and distinctly of the new season are utterly devoid of the extreme, the overpicturesque, the sensational. Indeed there are more than the usual number of such models this spring.

Worth can always be relied upon for frocks of this class. Drecoll too has a liking for the smartly conservative and there are other dressmakers who while feeling for the chic and original shun the sensational. Two particularly attractive frocks, illustrated in the large cut, point this moral and would adorn any tale—or social occasion.

One for which Doucet is responsible shows, though not radically, the Louis XV. influence which pervades the season's modes. The color scheme itself suggests Louis XV. effects, the frock material being of taffeta in an exquisite shade of French rose, while the relieving color supplied by big soft bows of velvet posed on skirt and bodice is a beautiful tone of old blue.

There is a free petticoat showing but a little. There is the long and thin waist. There is the elbow sleeve with deep frill. Yes, the flavor is Louis XV., but the frock is 1912 and even the woman who does not go in for picturesqueness need not hesitate to wear the frock if she can afford to buy it.

A Worth model is of a different type, but eminently wearable and possessed of a quiet distinction which many of the



A GOWN OF GREEN TAFFETA OVER WHITE SATIN AND A GOWN OF BLACK CHIFFON AND WHITE LACE.

A frock in striped and plain chiffon with red, white and blue girdle and touches of red embroidery is fairly representative of this type of frock at its simplest, and, as will be seen from the sketch of the model, offers nothing that is new in line. Some of the quaintest and most interesting of his new models are in the Jouy silks, but even these materials fare better in callots bands.

Tailored costumes of a conservative

so sternly suppressed, and still others fall loose and comparatively straight, their belts being for ornament rather than service. On the whole there is more shapeliness, more concession to curves in this season's suit coat than in that of last year, and since frocks also show a tendency to lessen the waist size and admit the existence of a hip curve, it seems likely that a change in corseting is at hand. It will come gradually of course. Women have enjoyed the freedom of the large waist and the uncorseted figure and will be unwilling to give it up. Probably they will never again accept tight lacing in its very strenuous phases, but the modes of this spring both in bodice and skirt are surely biasing a trail to a changed silhouette and the autumn will doubtless see popularized the trim waist, the more definite curves and the skirt draperies which only the more courageous will adopt this spring.

Bedford cords, heavy cord diagonals, whipcords, serges, wool éponge, tweed and various mixtures in light tones are the materials most used for the wool tailored costumes, while for the silk two piece or three piece costume taffetas, the dull finished satins, a heavy cord surah or silk serge, several ribbed silks of bengaline or poplin character and tussor are all available.

Many combinations of serge and taffetas and of serge and satin are among the more practical of the three piece cos-

tures and these materials are combined as much as ever for the useful one piece trotting frock. The dark soft tartan taffetas are cleverly used with dark blue or black wool, and the one tone taffetas are gaining ground for tailored effects, though at first the changeable taffetas seemed to lead in that field. Some of the best grades of taffeta are priced as high as \$5 and \$6 a yard, but they are wonderful in quality, soft, lustrous and yet with enough body for wearing purposes.

Smart coats and frocks of black taffeta, the upper part of the frock being almost entirely of chiffon or marquisette, promise good summer service. A clever French idea is the braiding of the black silk in biscuit soutache and using for the bodice biscuit chiffon and lace partly veiled by black chiffon.

The biscuit, champagne and kindred shades running down to khaki tones are very successful in all materials from chiffon to tweed and the linen and cotton stuffs in buff and biscuit colorings are particularly attractive.

Linen are more than ever popular and the variations upon the one piece linen frock are legion. As a rule these frocks are simple and not greatly changed from the models of last season, though the skirts are slightly widened, often by inset but hardly noticeable plaits.

Linen, like most of the wool tailored suits, does not lend itself gracefully to drapery and fullness and the designers have very wisely left the models built up

in these materials to straight lines. Yet even here there are some changes in detail—a longer and more accentuated waist, a sleeve set into an armhole, or belted effects.

Heavy laces trim some of the best looking linens and it is worth noting that there are exceedingly effective imitations of Irish macramé, filet, cluny, &c., at prices surprisingly moderate.

Quite as chic as any of the lace trimmed



BLACK AND STRIPED CHIFFON.

more showy models with which it was grouped failed to attain. This frock gave an idea of fullness, yet in reality the black chiffon and cream lace skirt had little real fullness, being laid in deep stitched vertical tucks or plaits all around and so having the effect of folds without their actual fullness.

These plaits run the full length of the bodice as well as of the skirt. Fine cream lace formed soft frills on the bodice front, bordered a black chiffon collar falling low over the shoulders and in the back but ending just in front of the arms, ran plainly down the skirt front and was draped into a jabotting frill near the skirt bottom. Long plain sleeves of unlined black chiffon with lace cuffs flaring a little over the hand and a girdle of red velvet falling in two long ends at the left front were effective details.

The waist of this frock is long and snugly girdled, so that the curves of the under arm line are well defined; and this is true of a very large percentage of the best spring models. Occasionally in a period gown one sees a much elongated waist line in front and back, but as a rule the line is merely normal and the waist smaller than that of last season.

As a matter of fact but few short waisted frocks appear among the choicest models. Poiret alone is unflinchingly loyal to the very short waist and has changed the silhouette of his creations but little, relying upon his audacious color schemes and originality in matters of material and detail for the novelty of his effects. The straight, narrow outline, the high waist and the brilliant dashes of color make his models stand out more conspicuously than ever among this season's long waisted, full and draped frocks.



EMBROIDERED MARQUISETTE.

type do not show very decided changes of line. A woman may have almost any sort of coat that is most becoming to her and yet not be conspicuously out of style. Generally speaking, however, cutaway lines prevail. Coat fronts sharply cut away from the bust line and revealing chic little waistcoats are favorites with Parisian tailors, but can be successfully worn only by the exceptionally slender woman, and the cutaway models most successful here fasten down to the waist line or a little above and are sloped away gradually from there. In this model too there is often a waistcoat, but it appears above the button line, not below it.

Belted effects are popular in suit coats as in frocks, the belt sometimes encircling the waist, sometimes showing merely in back and front or in the back only. Some soft silk coats actually blouse over the belts. Others are drawn down smoothly, belted in snugly or even the waist and hip curves which recent modes



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GREY WOOL.

prices there are things so effective or so lovely that they seem likely to be the most striking details of the frocks with which they are associated.

The deep rounded or pointed collar man calls it éponge, Turkish cloth, cotton ratine, as the fancy prompts him. Whatever the name, towelling is the family and it is extensively used for whole frocks and suits and for trimmings. The imported linen and cotton éponge, which is finer and less rough than many other towelling weaves, comes in charming colors and threatens to rival linen as a material for one piece tub frocks and summer suits.

Stripes are in high favor and are shown in all the new silks, chiffons, cottons and woolsens, often with bordure design. Quaint and lovely striped taffetas in soft color and white are made up with plain one tone silk or chiffon, and there are beautiful radium foulards which show stripes in two tones with reversible surface in entirely different but harmonious coloring. Narrow stripes prevail, but there are wide ones too and one of the



loveliest evening models sent across seas to us is built up of very delicate pink and white satin in alternating three inch stripes.

The satins and crepes have not lost prestige with the coming of taffeta and there are numerous new crepe weaves, among them certain sheer light Japanese crepes in oddly exquisite block print designs which sell for very high prices and have great possibilities in artist hands.

Cotton crepes and the finest of cotton marquisettes and cotton voiles are selling rapidly and figure prominently among lingerie models. They allow for the fullness now found in all soft frock skirts, yet cling to the figure and weighted down by heavy lace or embroidery give a narrow silhouette despite their fullness.

Peplum devices of one kind and another appear upon many of the cotton and linen frocks as well as upon models of silk or wool, and separate blouses too, especially those of lace or heavy lace trimmed, are likely to show some kind of extension below the waist line. Often the peplum has a Russian blouse suggestion, but there are hosts of little sharply cut away laques and of tabs falling over the skirt in front and back or perhaps merely on the sides.

White serge suits and frocks are selling rapidly, partly because of their attractiveness, partly because of the feeling that white is to be particularly modish this season. A touch of black is very likely to enter into the scheme of the suit, though a majority of the frocks seem to be all in white.

One of the fads of the season is the towelling material in its many variations. The variations are fewer than the names bestowed upon the material. The salesman calls it éponge, Turkish cloth, cotton ratine, as the fancy prompts him. Whatever the name, towelling is the family and it is extensively used for whole frocks and suits and for trimmings. The imported linen and cotton éponge, which is finer and less rough than many other towelling weaves, comes in charming colors and threatens to rival linen as a material for one piece tub frocks and summer suits.

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Servant in One Family 47 Years.
Sundry correspondence Philadelphia
Miss Ellen Robbins, 74 years old, who died to-day, had a record of having been employed for forty-seven years as a domestic in one family. She went to work for the family of Northumberland at the close of the civil war.