

WHETHER or no we are to have the white season promised us, the new models for the Southern season certainly lead off with a lavish display of white. For that matter a good deal of white has been in evidence even since autumn, white cloth, white velvet and

Already the White Serges and Gabardines Are Well to the Fore Among the Outfits Ordered for Use at the Winter Resorts

comforting to realize that the things bought for that holiday are fairly sure to be useful items in the next summer's outfit. The scarcity of dyestuffs may put us all into white—and a worse thing might happen to a summer season—but, so far, colored stuffs are plentiful enough, and if the southward bound carry many white frocks with them less be taken up for sports wear. The regulation jersey, while attractive for sports clothes in some colors, is not so likable in white and the new tricot serge hardly looks so well as some of the more familiar serge weaves, but it has the advantage of being new. There is another imitation of jersey that contains silk as well as wool. White broadcloth has cut into the perennial popularity of white serge to some extent; and while not so practical for rough and ready wear, soiling and losing freshness much more readily than serge or gabardine, it is a handsomer fabric for dressy wear, and, in fine quality, has a suppleness of Georgette crepe, and gives its touch of fur, has been much in evidence at the dancings and other afternoon functions. White velvet is used in similar ways, and although perishable—or at least very easily soiled and very ugly when soiled—it does make up into some charming models. The all white frock under a long fur coat is a familiar sight when upon the street this winter, and many good models in white cloth have been trimmed in black velvet—perhaps, in a good many cases, it would be more accurate to say that the white cloth is combined with black velvet rather than trimmed with it. Some quaint effects are secured through such combination. One little frock with a Victorian air, for example, has the simplest of round bodices and full, flaring skirts in very supple white broadcloth, and its only bits of trimming are a very deep band of black velvet on the skirt bottom, a demure sloping shouldered pelerine cape of the velvet, and black velvet elbow length close fitting cuffs. Such a frock as the one illustrated is a case in point, and with its oddly cut fitted bodice, its high wing collar set in one with the bodice and its trimming note of narrow cloth straps run through eyelet slits in the bodice has considerable originality. Other models of a similar type show a mere coupon of dull gold or silver in fine braid or metallic thread embroidery, but these are pieces of white serge and white broadcloth frocks are hot things for house wear, and something that has a thinner material, at least about the throat and chest, or that rolls away from the throat is a much more comfortable and practical investment. White chiffon or Georgette crepe combined with white satin makes a delightful frock of a very simple sort, and one finds quantities of these among the Southern models. A full skirt of the chiffon cloth may perhaps be trimmed in graduated folds of the satin into the bodice, and the bodice and some edge folds of broadcloth are sometimes substituted for the satin, and even the wide white silk braid is applied to heavy white chiffon as a trimming. Such braid is a striking feature of one



of the full white chiffon coats that are among the new white things, very wide bands of the lustrous braid running down each side of the coat front from high collar to hem. Cuffs, belt and collar are all of the braid, but the body of the coat is of chiffon cloth, filled from shoulders and collar and held in loosely at the waist line by the braid girdle. A foundation of yellow shows vaguely through the cloudy whiteness of the chiffon. In white cottons there is so far nothing strikingly new, though there are new weaves of the popular cotton voile and some good new effects in cross-hatch and stripe cottons. Most of the new season cotton stuffs shown after the usual January fashion are in white and color, flowered stuffs, striped stuffs, checked stuffs. Some cotton velvets and cotton velvet designs on sheer voile are guaranteed washable and this cotton velvet in color is being used for some very good looking Southern sports suits severely tailored on the Norfolk lines and bound throughout with black leather—a fact that neutralizes their practical qualities so far as laundering is concerned but adds vastly to their smartness. A sheer yet substantial silk material that suggests a fine marquisette as much as anything is one of the promising new materials, and another silk that is beautiful but bears an unfortunate resemblance to the more plebeian mohair is another novelty.



Two white serge gowns. White chiffon having figured considerably in afternoon costume. Then too the Southern season every year brings out a great deal of white. White serge and other white woollens seem a safe investment at a time when summer modes are still in the air and, if one is a thrifty soul and is going south for only a short holiday, it is

HUNTING FOR \$200 NIGHTGOWNS IN THE LORRAINE WAR ZONE

SHE says American women wear the most beautiful lingerie in the world, and that the flimsy French nightgowns—which could be pulled through a wedding ring except for the embroidery—are perfectly suited even to winter wear. She is a wealthy American widow, young, elegant, she lives in Paris, and she has been in the Lorraine war zone hunting \$200 embroidered nightgowns of real linen fl de main, hand woven material at \$6 per yard wholesale. When soiled with real Valenciennes, and say engagement of Aionon point, such garments can run to \$60 and \$80 and \$100 each, even when the stuff is lawn, batiste or gabardine. And, mind you, embroidered to the sound of cannon in the great war they're historical pieces. "Those Lorraine peasant girls have to live," she says. "They are heroines, sticking to the old homestead under shell fire—and embroidering." Many afternoon costumes and frocks have been made up in white broadcloth, fur trimmed, and white broadcloth combined with white chiffon or Georgette crepe, and gives its touch of fur, has been much in evidence at the dancings and other afternoon functions. White velvet is used in similar ways, and although perishable—or at least very easily soiled and very ugly when soiled—it does make up into some charming models. The all white frock under a long fur coat is a familiar sight when upon the street this winter, and many good models in white cloth have been trimmed in black velvet—perhaps, in a good many cases, it would be more accurate to say that the white cloth is combined with black velvet rather than trimmed with it. Some quaint effects are secured through such combination. One little frock with a Victorian air, for example, has the simplest of round bodices and full, flaring skirts in very supple white broadcloth, and its only bits of trimming are a very deep band of black velvet on the skirt bottom, a demure sloping shouldered pelerine cape of the velvet, and black velvet elbow length close fitting cuffs. Such a frock as the one illustrated is a case in point, and with its oddly cut fitted bodice, its high wing collar set in one with the bodice and its trimming note of narrow cloth straps run through eyelet slits in the bodice has considerable originality. Other models of a similar type show a mere coupon of dull gold or silver in fine braid or metallic thread embroidery, but these are pieces of white serge and white broadcloth frocks are hot things for house wear, and something that has a thinner material, at least about the throat and chest, or that rolls away from the throat is a much more comfortable and practical investment. White chiffon or Georgette crepe combined with white satin makes a delightful frock of a very simple sort, and one finds quantities of these among the Southern models. A full skirt of the chiffon cloth may perhaps be trimmed in graduated folds of the satin into the bodice, and the bodice and some edge folds of broadcloth are sometimes substituted for the satin, and even the wide white silk braid is applied to heavy white chiffon as a trimming. Such braid is a striking feature of one



A coat of white chiffon and braid.

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WHAT WOMEN ARE DOING.
MISS GERTRUDE VON PETZOLD has just been made assistant pastor of the American Unitarian Church in Berlin. She began her ministry as pastor of the Unitarian church in Des Moines, Iowa. From there she went to England and for several years had charge of two Unitarian congregations, at Leicester and at Birmingham. Though the daughter of a German naval officer, she had lived so long in England that she regarded herself as an Englishwoman. At the outbreak of the war her Birmingham congregation sought to have her naturalized, but the Home Office refused to do this and she was finally sent back to Germany, though she had asked to be allowed to return to the United States. Miss von Petzold is said to have been the first woman minister to have charge of a Unitarian church in England as well as in Germany. She holds a degree from the Edinburgh University.
Miss Alice Henry, former editor of *Life and Labor*, declares that women now work in all but forty-four of the four hundred trades which she has just finished investigating.
The Turkish Ministry has announced that women are to be employed in the money order departments of the post offices. They must be not less than 17 and unmarried.
TODAY'S AID TO BEAUTY
An especially fine shampoo for the hair can be easily made at trifling expense by simply dissolving a teaspoonful of canthox in a cup of hot water. Pour slowly on scalp and massage briskly. This creates a soothing, cooling lather that dissolves and removes all dandruff, excess oil and dirt. Rinsing leaves the scalp spotlessly clean, soft and pliant, while the hair takes on a glossy richness of natural color, also a fluffiness which makes it seem very much heavier than it is. After a canthox shampoo arranging the hair is a pleasure.—*Adv.*

French Lorraine embroidered lingerie with incrustations of real lace.
occupied by Germans. They have carried off the hand and power looms, both to Germany. She heard that new looms had been set up at Tarrar, near Lyons, and she went there. Nobody was making nightgowns; but she stayed a month and made acquaintances. When she returned there was a serene light on her face. "I shall go to Nancy," she said. "I have friends there."
Now, to blunder into Nancy at this moment you require about eleven documents, besides your passport, with your photograph on each, and a clear statement why you want to go there. "Evidently, I could not say nightgowns," she said.
So she joined the Marquis de B—, whose town house at Nancy is used as Neufchateau and Paris, who for fifty years past have encouraged and patronized the needlewomen of the Vosges, evidently to their own mutual profit. I think that they began as manufacturers of nainsook, extremely fine and filmy. The spinning, weaving and bleaching of it, by mountain water power, employs thousands of the population, who have never emigrated, who are prosperous and happy in peace times.
To get their battiste or cambrie made up and embroidered with real hand elegance the manufacturers are bound to exploit village needlework. They began by distributing thousands of packages of garments over the mountain roads, here at a farm house, there at a hamlet, regularly leaving them
"I looked at the chewed up corset cover. It was of finest flower embroidery, done point by point with the needle on hand woven linen worth \$4 a yard—such work and such material entrusted to an eleven-year-old child!"
"This was the time the American woman met Paul Barjon."
"What accompanies me," said the

three months before gathering them up again, fully embroidered. The thing became specialized. First the power loom linen, then exquisite hand woven linen of the old sort were added, along with imitation lace and real lace in the same types of old fashioned home work.
"Here's the beauty of it," says the nightgown pilgrim. "It is the hand made, home made, lingerie of Marthe, Washington and Dolly Madison. It cannot be systematized in factories. The cutting is done by professionals, mostly in Nancy and Paris. The sewing is done in ouvroirs managed by charitable ladies or good sisters, in the larger towns like Neufchateau. But the embroidery is bound to be given out in farms and village households, as at the beginning."
Each village has its style. Certain kinds of embroidery made beautifully around Epinal are made less well in the vicinity of Plombieres, while Plombieres is famous for other kinds, not so well done at Rambervillers.
"Lorraine women have been embroidering since the days of Jeanne d'Arc," she says. "I've seen them work the loose linen without even a square of stiffening paper. I know a grandmother of 74 who sat doing beautiful raised plumelets while the Germans bombarded the Schicht and a shell blew up her beehives. Yet there was no sign in the nightgown that she had been disturbed."
"Once our automobile met a little girl of 11 sleeping on the highway."
"What's the matter," I asked.
"Tears rolled down her cheeks."
"The cow," she answered, "tried to eat my corset cover and it's ruined."
great man. "Is that the cow did not swallow such fine linen. It would not have made a mouthful. You have heard tales of garments pulled through a finger ring? I myself have tried it with a yard and a half of Tarrar linen—which is a yard wide. I remember. I could pull it through a plain gold wedding ring with ease. It would have disagreed with the cow, all the same, it is so indigestible, incredibly strong and tough."
"The far pilgrim spoke up.
"It looks cowishly," she said, "but I know an example of its strength from Nancy. In a chateau on beyond there in the first days of the war the Germans caught the Count de V— and held him prisoner in a little empty room at the top of the north tower, which his wife loved for the view. There was absolutely nothing in it but her flimsy linen window curtains, sweetly embroidered, hanging at one window—for the Germans had begun the 'mooing'.
"The Count de V— however, knew his linen. In the night he tore the flimsy tissue into strips, tied them into a rope and let himself down fifty-two feet to the ground and got away!"
"The American thought a moment, then said:
"Half a yard of such linen, worth \$4 worked into a corset cover selling for \$25, represents exquisite embroidery, even after deducting the cost of real lace. Aren't the Vosges village girls exploited? Do they know the price their work is sold at?"
Barjon replied gravely.
"None earns less than 40 cents per

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