

SPANISH VOGUE GROWS, BUT ALL WOMEN CAN'T BE QUAIN

By ELEANOR HOYT BRAINERD.

It looks as though we would have to be "quaint" next summer. The Russian ballet may do something in the line of interfering with what is usually called "the trend of fashion"; but if the advance models in summer frocks are to be considered as swallows that may forecast if they cannot undo a summer, we are not to be Russian, save by way of exception. If the designers have their way, Spain will press still closer to fashion's footlights. What has been for a year past known as "the Spanish movement" has gained ground since its debut. One laughed at the first hip-wired skirt, as one laughed at Poiret's first lampshade tunic. One said, "amusing, but impossible."

Models with hoops at the hip line persistently appeared. Then came an ultra chic fashion fete in which several of the famous French dressmakers showed that they had been coquetting with the Spanish idea, and Lanvin came out boldly for it. Since then the designers have found courage to launch many picturesque and charming evening frocks on the Spanish order and women have found courage to wear them.

How far the fashion will go remains to be seen. Not very much further, one is inclined to believe. The hip hoop and swaying skirt does not adapt itself to many types of costume, and after all femininity in bulk still has its conservatism, a conservatism built along queer lines but none the less a deterrent.

Only a few probably will go clad à la Goya, but there will be the few, and for them the designers are building up not only evening frocks but some very charming summer frocks, such as the blue and white muslin of our large group. A soft medium blue and white stripe the material is, sheer and crisp and fresh. The full tucked skirt opens in front to show a narrow petticoat of white muslin, and at a point just below the widest natural hip line a reed or crinoline is run through the sheer material, distending the skirt just a little, while below the hoop the folds fall full and straight.

The bodice has its Spanish note too in the very deep tab collar of finely embroidered white muslin which falls from the top of a high close collar band. There is a knot of dark blue taffeta at the throat, and there is a narrow girdle of dark blue taffeta at the waist. The frock is simplicity itself, but daring for all that.

The Spanish note, however, one would call picturesque rather than quaint. Just what the quality of quaintness is one would find it difficult to tell. The feminine vocabulary makes it cover some distressing things, and at its best it is a quality that demands much of the wearer.

A woman need not be pretzy to be successfully quaint, and she may be beautiful, chic, dashing, yet look like a frump when she essays the quaint mode. There is a certain old-fashioned demureness, a lavender and rose leaf reminiscence of grandmother's youth, a non-militant femininity about the frock that calls forth the comment, "How quaint." And of all the difficult things that the average woman attempts to do in the name of fashion, looking quaint is one of those that may prove to be the most disastrous.

Still we will all try to be at least quaintish if fashion insists. Fortunately she promises to offer ample alternatives, and the demure, little-founced and flounced and caped and crinoline and ribboned summer frocks are for those who like them—or for those who feel themselves moved to wear them. Almost any woman likes them.

The new models for Southern wear have many frocks of this sort scattered among them—simple little frocks of dotted and sprigged and cross-barred muslin, frocks of sheer white ribbon trimmed, frocks of net and

Probably Only a Few Will Go Clad à la Goya, but for These the Designers Are Building an Assortment of Fascinating Summer Things



Of blue and white chiffon and of organdy and lace.

voile. Materials for the coming summer offer ample choice to the designers, and though there are quantities of large figured, striped and plaid stuffs, the neat little stuffs have a charm all their own.

For instance there was a frock of sprigged voile, the faintest, most bewitching of sprigged voiles in gray colors, which had been made up into a full skirt on which were laid three deep horizontal folds. From under the edge of each of the two upper folds fell loops of narrow ribbon, loops two inches long perhaps and set at two inch intervals. Under the edge of the bottom fold, which fell to the hem, ran a band of the narrow ribbon.

The bodice had a double cape of the voile, each section edged with narrow ribbon. There was the tiniest, tucked line of net finishing the low cut neck, there was a prim little bow of narrow ribbon with long ends, where the collar met in front, and there were elbow sleeves with ribbon bound cuffs.

A wearable summer frock in spite of its quaintness, if only one can stand the round neck line that is not actually low.

There is likely to be a good deal of daytime semi-decollete, if indications conveyed by advance summer models are to be trusted. More than that, some of the prettiest of these models have short puffed sleeves or sleeves that if not puffed are still very short. Of course our grandmothers did so with bare arms and low cut neck in daylight's glare, and presumably all arms were not white and round, all elbows were not dimpled and all necks were not plump and shapely in those days, but one cannot quite see all the women of one's acquaintance in these short sleeved, low necked muslins.

And then we have the fichu, which is always with us and which is theoretically the most bewitching of fallals, but as a matter of fact is a trying bodice garniture. Not one woman in a hundred looks well in a fichu, but there is a good deal in the adjustment of one. A definite surplice or narrow V neck line, close to the throat at the sides and without height in the back, is one of the most unbecoming things that the other ninety-nine out of the hundred women can wear, but push the fichu away from the neck at the sides, broaden the top of the V, let the curve of the shoulder and more of the chest show, and your fichu or cape collar is more wearable.

The French designers seem to appreciate this fact and one finds this wider V line not only in fichu, but in many of the soft low collars, which, through rolling a little bit high at the back, often roll negligently away from the base of the throat at the sides, showing the whole throat instead of just a slender V in front. This arrangement is noticeable on a good many of the prettiest new thin blouses, and while it easily degenerates into mussiness, it is undoubtedly becoming and attracting while the collar is fresh and new.

The fichu, like the cape collar, gives the desired dropped shoulder line and this effect is obtained also by dropped armholes, shoulder yokes, running down over the sleeve tops and kimono cutting. Yes, the kimono sleeve once more does the phoenix act. For that matter it has never really subsided into ashes. It has undergone all sorts of modifications, but its smooth, revealing shoulder lines are too becoming and graceful to be discarded, and among both the new frocks and the new coats one finds many a kimono sleeve top or sleeve, almost always, however, with the under armhole seam running well up to the arm and preventing any undue bagginess.

The very long close sleeve has practically passed. The long sleeve with full top and close deep cuff, whether with greatest width at top or at elbow, has had its vogue and is still worn, as is the full long sleeve drooping over some form of narrow cuff or wristband, but the sleeve of the future shows signs of being abbreviated and taking into itself little undersleeves of muslin or chiffon or other sheer stuff, when it is not frankly short or of elbow length. The short sleeve is always shockingly abused and makes distressing disclosures, but it is comfortable, particularly as a warm weather mode, and most women will welcome it if it ousts the long sleeve for most purposes.

Returning to that fichu detail again for a moment, fichus of cream net or fine soft white muslin or organdy are used on some very quaint little sprigged and dotted muslins which have the white trimmings introduced elsewhere too, and the trimming of the material into which a touch of color enters with white is often very effective. A frock sketched for one of our small cuts illustrates this idea, a fichu, skirt flounces and short sleeves of fine cream net with scalloped and embroidered edges being used upon a voile whose cream ground is sprinkled with tiny sprigs in yellow and rose and cornflower blue.

Still more attractive are the narrow fluted frills of white organdy or very sheer white muslin that are applied to figured muslin in many of the newest imported models. A thin fine muslin, on whose white ground hair lines of lavender are so closely placed that the material at a distance looks like a pale lavender, has inch wide fluted frills of white muslin running around the full skirt between groups of tucks, and its wide rolling collar, bodice front and short sleeves are finished with similar frills.

Dark color, on the other hand, is frequently used for trimming white, dark blue and white being particularly liked.



A frock of striped linen lawn and one of flowered voile.

Dark blue muslin borders or bands white muslin, dark blue chiffon trims white chiffon and perhaps dark blue taffeta adds its reinforcement. Considerable effect is obtained in this way without great expense.

One good model offered for a modest price was of white Georgia crepe, and its plain, full skirt was simply trimmed by a bordering band of dark blue chiffon. The white bodice was draped over a wide girdle to suggest a little bolero and had a deep, flat collar of white. The wide girdle was of dark blue taffeta buttoning at each side of the front.

This model showed but little waist curve, and although there are many closely fitted bodices with curving under arm seams and skirts with flaring hipfulness it is not necessary to accept this silhouette even if one is choosing among the newest models. Straight little one-piece frocks but closely belted or girdled are sent over from Paris in serge—dark blue and white—in tussor, in serge tricot, in many materials.

One such model in white satin with big pockets, cuffs and collar embroidered in black and a mere glimpse of black undershirt is hardly held in at all at the waist line by its soft satin girdle. Another chic model in dark blue serge is equally straight and has for trimming only flat bands of castor suede laid under the largely scalloped edge of blue all the way down the front, around the bottom, on the sleeve bottoms and around the collarless neck finish, above which a separate guimpe collar of white linen rises high and tight and expands into pointed rings under the ears.

Some of these straight, practical frocks are called coat frocks, the tiny glimpse of undershirt—not more than an inch or two often and but little wider than the full outer robe—being pretext for the name.

Very wide cutters or girdles, but little fitted at the waist line, have also survived the vogue of the nipped-in waist and appear among the new thin frocks, the curass being usually of heavy lace above a flounced skirt of organdy or voile or lawn.

Taftetas will renew their popularity in both dark and light colors, and in delightful striped, flowered and plaid arrangements. There is much combining of taffeta and chiffon in the same one and of taffeta and serge or wool voile, and the flowered, striped and plaid taftetas in light colors are attractively combined with white organdy, white chiffon, &c.

Satin finished silks have, however, regained much of their popularity this winter, and though never so sumptuous as taffetas will doubtless be used. The new silk tussor effects are promising well, particularly in connection with sports clothes, a very rough finish handsome tussor in putty or biscuit tone striped at wide intervals with bright color being a favorite material for sports skirts or coats in connection with plain basinet or putty silk of the same class. A skirt of natural tone tussor striped in clear green, a full, loosely belted coat of

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Of checked taffeta and of printed voile.

WITH ONE EGG OR WITHOUT

ONE egg cake recipes are worth testing by the home cake maker when eggs are at their annual top notch price. There are also many delicious little cookies and nut wafers which can be made without the use of even a single egg.

The hostess who wants to make the best showing for the least money should try baking a simple one egg cake in three thin layers, putting them together with a brushing of tart jelly and covering the top with an eggless icing. The cake is then ready to be cut into diamonds or stamped out in small circles, in good imitation of the petit fours of the French caterer.

Another attractive way to bake a one egg cake is in a shallow tin so that the finished cake is less than an inch in thickness. Frost with chocolate, white or maple icing, mark off in inch and a half squares and place a half nut meat in the centre of each. A mocha cake, made according to a one egg recipe and put together with an eggless marshmallow filling, is a combination which defies recognition as a cheap affair.

One Egg Mocha Cake—Cream one cup of sugar with one rounding tablespoonful of butter, add the yolk of one egg well beaten, three-fourths of a cup of milk and one-half teaspoonful of vanilla. Have ready one rounding cupful of flour sifted with one and a half teaspoonfuls of baking powder and add to the mixture, with two squares of chocolate melted and the stiffly beaten white of the egg. Bake in two layers and put together with a filling made by creaming one large tablespoonful of butter with one cup of confectioner's sugar, a little vanilla, two teaspoonfuls of powdered cocoa, and two tablespoonfuls of strong cold coffee.

One Egg Chocolate Loaf Cake—Cream one cup of sugar and a piece

of butter of the size of an egg. Cook in a small saucepan over hot water half a cupful of chocolate cut in bits and one-quarter of a cup of milk and the yolk of one egg. When of the consistency of custard add to the creamed butter and sugar, adding the stiffly beaten white of the egg. Beat well before adding three-fourths cup of milk in which are dissolved one teaspoonful of soda and a large cup of sifted flour. Bake in a loaf and frost with an eggless icing made by mixing confectioner's sugar to a paste with milk or cream and flavoring with vanilla.

One Egg Chocolate Layer Cake—Cream one cup of sugar with a rounding tablespoonful of butter, add the beaten yolk of one egg and one teaspoonful of vanilla and alternately add one cup of milk and two cups of flour sifted with two teaspoonfuls of baking powder. At the last minute fold in the stiffly beaten white of two eggs. Bake in two layers and put together with eggless chocolate icing made by melting one and one-half squares of chocolate and stirring in a paste made of one cup of confectioner's sugar, three tablespoonfuls of milk and half a teaspoonful of vanilla. Cook until there is a smooth, rich paste of consistency to spread. Chopped nuts are often added to this delicious chocolate mixture.

Eggless Chewy Cookies—Cream one cup of butter and half mixture with two cups of sugar. Add one cup of milk and sufficient flour to make a stiff dough, sitting with a three tablespoonful of baking powder. Stir in three tablespoonfuls of curaway seed while adding the flour. Cut in thin rounds and bake in a quick oven.

Eggless Soft Molasses Cookies—Take two cups of molasses and one cup of butter and half mixed. Dissolve two teaspoonfuls of soda in one-half cup of boiling water and add alternately with flour sifted with two teaspoonfuls of sugar. Mix soft, using only flour enough to roll.

few drops at a time into the milk, stirring all the time and three-quarters of a cup of milk and one teaspoonful of vanilla. Turn a baking tin and spread the water mixture being a broad, shallow cake with finely chopped nuts and score in three places in a slow oven. When brown, cut the cake in sections as soon as removed from the roll while warm.

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