

NOW COME THE SPRING FABRICS TO LURE FEMININITY

Woman Must Be a Spartan Indeed to Resist the Call of the Dainty Cottons and Linens Displayed

By ELEANOR HOYT BRAINER.

THE shops are taking on new interest, now that spring materials are so freely displayed, and at least a few new models are on view, and the woman who can resist buying, even if she has no intention of having spring and summer frocks made until March or later, is a Spartan.

To be sure, we have had little winter that deserved the name, but we are tired of our winter clothes. The velvets over which we went mad in the autumn are a bit worn and shabby and not so modish as they were, and the fur trimming that looked well enough at first, even if not of fine quality, is drabbed and ratty and the gloveskin and velours de laine suits have had their soft bloom rubbed off, and the chiffons are dirty and the tulle is crushed and torn.

Or, if none of these things has happened, still we are tired of our winter clothes. Women are made like that. If they should suddenly change, an enormous percentage of the population would be thrown out of work; so perhaps, after all, feminine vanity and its attendant love of novelty are not unmitigated evils. That thought may be reassuring to the woman who yields to the lure of the new cottons and linens and silks and woollens in these late winter days.

Perhaps the cottons and linens have the most persuasive charm. They so very definitely promise summer and they do not involve any extraordinary expenditure and one need not take them to an expensive dressmaker, though many of them will deserve artists' handling.

Of the cotton voiles we have spoken before. They seem lovelier with each passing week and the small designs, striped, crossbarred, sprigged, etc., are being made up into simple and delightful little summer frocks with narrow fluted frills of sheer white handkerchief linen for trimming. The prim, immaculate crispness of the linen adds to the air of quaintness in the voile designs and gives character to the frock.

Sometimes organdie is substituted for the linen, but the linen if fine enough is particularly successful. Full skirts trimmed in deep horizontal tucks may have a white frill not more than an inch or two in width set on the edge of each tuck, or the little frills may be set on the full skirt between clusters of narrow tucks, or groups of the frills may border flounces of the voile.

Other models have long overskirts bordered by groups of the little white frills and short enough to show just a glimpse of a white frilled underskirt slightly narrowed.

One of our small pictures illustrates this last treatment and with the skirt goes the quaintest of little bodices, cut with the new wide neck line and surprise front. The short puffed sleeves that in the old days went with the wide or round but shallow daytime décolletage appears in this model below a very large shoulder yoke.

Neck, fronts and sleeves are bordered by the narrow white fluted frills and there is a frill to finish the corded waist line. A little touch of narrow black velvet at the waist and bands of it on the sleeves accentuate still further the old time air and the frock is very likable, though, alas, it would make the average figure look sadly bulky.

This objection, of course, applies to a large proportion of the short full frocks, but not all sleeves and bodice arrangements shorten and thicken the figure above the waist line as would the design of this model. Pichus and capes are shortening to the bodice, too; yet we are likely to see many of both, and the fichu when cleverly arranged and becoming is a desirable accompaniment to a sheer muslin frock.

Here, again, one finds a widening of the neck line on the prettiest and newest models, the fichu being so made and adjusted that it falls away from the base of the throat at the sides as well as in front, showing the shoulder curve. This new design is more generally becoming, if one can wear a fichu becomingly at all, than the fichu arrangement close to the throat at the sides and running down in a sharp V in front.

The tulle fichu, transparent, clinging and disclosing though veiling the outlines of the bodice shoulder, is rather less trying than the fichu of more substantial and opaque stuff, and some pretty and practical one tone frocks of taffeta and grosgrain

have such tulle fichus in the color of the frock with bordering narrow frills or ruffles of the same tulle. Where the color needs relieving next the face, as is often the case, a mere wisp of flesh colored or cream tulle is laid inside the colored fichu.

Exquisite colors are offered in the new silks of the taffeta, and grosgrain orders and a one tone of changeable silk such as this, very simply but modestly made and untrimmed save for a fichu, is a useful frock for hard wear. There seems to be no doubt about the popularity of taffeta, and attractive new taffetas are being shown in plain, shot, striped, barred and flowered effects. Combinations of stripe and nosegay are many and beautiful, and these fit in well with the apparent trend of the modes, with the wide hipped skirts and petticoats and frills and narrow ribbons, etc.

But taffeta is not to be the only summer silk, many, perhaps, not even be the most popular summer silk. Pongees of the soft heavy tussor type are making a strong bid for favor and showing admirable reasons for their claims.

Never have these goods been made in more attractive guise and the designers are showing very prompt appreciation of their possibilities. The six mentioned last week the striped silks of this class in which regular or irregular stripe designs of clear gay or dark color were repeated on a ground of natural raw silk tone or putty or biscuit. Following these silks, which were quickly seized upon by designers of sports costumes, have come other patterns less conspicuous but quite as effective in their way.

To mention one or two of many examples, a Fifth Avenue house last week opened up some of these pongees of beautiful soft, thick, crepe quality. The ground is of the deep ivory that is almost yellow, yet cleaner and cooler than yellow, and the design is a clear dark blue, warm enough for effectiveness, yet really very dark. This design is set at wide intervals and is, in one instance, a large dot, the size of a quarter, which because of its infrequent repetition has no conspicuous or striking air. Another of the silks has, in place of the big dot, three dark blue rings of graduated size interwoven in a straight line, but set, like the dots, very far apart. Still another design is a circle of the dark blue, an inch and a half in diameter, inside, which is a geometric or cabalistic figure in lines of the blue.

These same designs, of similar ones, in the same dark blue, appear, too, on a line of radium silks which range from old ivory down through amber to a clear deep yellowish brown which the salesmen call "tan," though it deserves and certainly must have a more worthy and distinctive name.

There are many other lovely things in radiance, the decoration of the women who, while other silks come and go, stoutly demand, each summer, a radium foulard. A more charming, comfortable and practical silk for summer wear it would be hard to imagine and its perennial popularity is well deserved. This season, the manufacturers, if one can judge from an early showing, have either given more attention to radiums or have been happier in their designs, for some of the most effective things displayed in silk have been in this class.

Stripes are emphasized here, as throughout the new materials, and one smart looking line of radiums has a wide stripe of black or crossfoot checks in white and black, alternating with a broad stripe of white. The same design occurs in white and color but it is especially good in white and black.

Probably it is the difficulty of the dye problem that has led to even more than the usual supply of white and black summer silks, woollens and tissues. White and black checks and stripes of every imaginable variety are displayed in all the new woollens and beautiful checks are done with white and black in chiffon, silk voile, marquisette and, as has been said before, in the thin silks.

However, color is not lacking. It is too early to prophesy what color will lead the list, and the forecasts of manufacturers and designers are often set at naught by feminine caprice, but all of the shades familiar during the past season are repeated in summer stuffs. Pronounced is given to lines of soft yellow with a dash of brown in them.

The two tones seem to be as popular as ever, and the same is true of the old blue and certain coral, cool, rather light greens. A very stunning



A frock of white chiffon with satin bands and gold and black embroidery and a black tulle Russian blouse with a green girdle.

Voiles Are Particularly Charming and Are Being Made Up Into Simple and Delightful Summer Frocks

net embroidered in black and silver; the pointed overskirt is prodigiously full over a full but narrower underskirt.

The fitted, seamed and sharply pointed bodice and sleeves are of the net, but in the front is a wide vest of rich pink grosgrain, across which at a high waistline runs a narrow folded girde of light blue satin, held at the left front by a cluster of little, many hued flowers.

The tunic or overskirt refuses to die, though its obituary has been written many a time. It has grown so long that in many cases it almost entirely hides the underskirt, but it does endure, and for the reason that nine times out of ten it gives a pre-

ribbon is new and has evidently interested many buyers; but though the high necked bodice and blouse are still insistent and will probably be very modish throughout the spring, high necked arrangements never succeed to any great extent in a summer season. American women, though still ready to adopt freakish fashions, do insist upon comfort more than they did in earlier years, and a mode thoroughly uncomfortable is not likely to make any wide appeal.

The tunic which is usually designated as a Russian blouse, like the long tunic overskirt, a hardy perennial and never put entirely aside, January's exhibit of advance models brought out a number of very at-



A little frock of voile with linen frills.

tractive frocks with this detail, which always has charming possibilities. Especially good are very full skirted Russian blouses of net over simple chiffon skirts in the same color as the net or in contrasting color. The blouses are often rather elaborately trimmed in lace or hand embroidered, but a simple tucked or plaited skirt of chiffon is the thing. The frock of our big group was a successful development of this idea in black net over white chiffon.

The black net was embroidered in wide bands with the finest of white soutache, and a dash of color was given by a wide, soft girde and bow of light green satin ribbon.

while the boys, after taking a front view, inspected him from the rear. This peaceful state of affairs was interrupted by the rattles of the tricycle.

"Look at 'im! Look at 'im, Lucille!" shrieked the owner of the tricycle, pointing at the lonely little boy who, having found the tricycle in his path, had hoisted himself upon it and started off. "He's stole my tricycle."

The tricycle having been reclaimed by Lucille and the lonely little boy shooed off, the children returned to their play. "It's my turn," a little girl said, claiming the next ride on the tricycle. Another girl contradicted her. "Aw! Keep yuh hair on!" the owner of the machine admonished, waving his hand at them pompously. "Keep yuh hair on! Don't yuh get rattled."

It was then that the writer noticed that the head covering of each little boy had as if by magic assumed the exact angle of the golf cap worn by Mr. Mortimer. Over on Riverside Drive the sun was almost touching the horizon. Many of the children had been taken in and others were going. One group, two boys and a girl, stood on the upper walk near Grant's Tomb, pressing themselves against the skirts of their guardian. The writer paused and was surprised to find that this guardian, a girl under 29, was talking to the children about the Pallasades. She pointed out the location of the Hamilton and Burr dead while the children listened all eyes and ears, asking an occasional question.

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TODAY'S BEAUTY HELP

You can keep your hair at its very best by washing it with a teaspoonful of canthox dissolved in a quart of hot water, afterward rinsing thoroughly with clear water. Do this that the hair dries quickly and evenly, is unstreaked, bright and very fluffy, so fluffy in fact that it looks more abundant than it is. I never was crazy about them but I thought I would like this play better than being cashier in a restaurant. The children are in school mornings and in the afternoons I take them out, or, if the weather is bad, amuse them at home. Yes, it is expensive, but their mother told the college that she preferred to economize elsewhere."

lot of stripes in these colors with white has been brought out in cotton galatrine and will doubtless find favor for summer sport wear and for other country uses, taking, to some extent, the place of the gay striped lines.

In the piquelette, that is first cousin to French pique, come very attractive colorings with hair lines of white between the fine cords, softening the color tone greatly. In a maize this material is particularly good, and there are several good shades of rose.

Silk jersey weaves in stripes of white and color are shown at all the silk counters and in many colors. An inch stripe seems first favorite, but there are stripes both wider and narrower. Plain one tone silk jersey, too, is plentiful, and wool jersey is shown in every color of the rainbow. Report

has it that this jersey cloth will not be confined to sports clothes as it has been, but will be used for other frocks. The tricet serge is already selling well, and there are some new flaxen twilled and corded woollens that will probably be liked when warm weather comes. One tone, loose woven cloth of the hom-spun class has been turned out in excellent colorings and especially in good shades of castor, beige and the various light creamy browns.

Checks are evidently to be pushed and many novelties in both color and blocking are presented, the plain ground barred off by narrow lines of black or other color being much liked. The velours or gloveskin surface is evidently not to be put aside with the winter season, for there are lovely cloths with this finish among the spring materials.

Silk nets, expensive, of course, but more durable than tulle, come in every color of the rainbow and every shade of the colors. They have less springiness than tulle but are very lovely and so soft that they allow great fullness of skirt or flounce.

Made over chiffon they must be held out by crinoline or by a petticoat, if they are to stand out, but many women like fullness without exaggerated flare or silhouette width, and a satin lining, with enough satin frankly used on the outer part of the frock to raise the slip from the rank of linings, is often used in place of chiffon. A bit of plain color in substantial material is, in fact, introduced upon the outside of many of the finest frocks. In one of our small cuts is shown a model that illustrates this point very happily. It is of gray

strokes and leaves picked up in the street, the little boy, presumably because tired of this unexciting play, boldly stuck his foot in the water and stirred up the mud. This act was followed by a general uproar, in which the shrill voice of the larger girl was most distinct.

"Yuh done that!" she accused, pointing at a spot of mud on her otherwise spotless white cloak.

"I never! I never neither! Gawze throwd his stick at yuh," the originator of the trouble shouted back at her.

"I didn't. I never throwd no stick!" George contradicted.

"Yuh did so!" I seen yuh," the third boy joined in.

"I tell yuh I didn't! I never throwd no stick," and George rushed fiercely at his accuser and pushed him over backward.

Not until then did the nurses, all of whom were sitting talking at the other end of the block, pay the slightest attention to the children. Now two of them left the group and swooped down on what promised to be a general pushing down and kicking match.

"Shame on yuh!" both nurses shouted as they pushed the fighting children apart like so many tennis balls. "Shame on yuh!"

"Miss Hobson," one of them called to a nurse who had retained her place in the group at the other end of the block, "Susan has gone en' ruint her new cloak!"

"Tain't nothin' to me," Miss Hobson replied unmoved. "She'll get all's comin' ter her when I tell her maw."

All of these children were stylishly dressed, their clothes to the smallest detail fashionably proper and obviously expensive. Yet their rough pronunciation savored more of what one expects to find in a certain corner of Greenwich Village or on the lower East Side than the most exclusive section of Park avenue.

In Central Park there was a greater diversity in the ages of the children, the majority of whom must have entered by the East Seventy-second street entrance. Though there were many little tots among them, those from 7 to just entering their teens were the more numerous. The nurses, as on Park avenue, sat in groups gossiping or comparing notes about the lot of handwork which to all appearances was engrossing their attention. Certainly it was only the occasional nurse who appeared to be watching her charge.

Singing out a party of children who were buying themselves with an expensive new tricycle the writer selected a nearby bench and waited. The four nurses sagged about half a block nearer the park entrance were busy over their fancy work, while the children took turns riding the tricycle of chasing after it.

Suddenly there was a wild cry, a cross between a hysterical laugh and shriek, from one of the nurses.

"Look there!" she cried. "Look who's comin', Lucille! Look! Lucille was just er sayin', Mr. Mortimer—"

"No, I wasn't!" the girl nudged as Lucille contradicted. "I never said nothin'!"

"Yuh har!" the first girl shrieked, giving her a push. "Ain't she, girls? Ain't she a lyar?"



A frock of net and lace and two others of tulle and silk.