

# FASHIONS IN CLOTHES AND HATS FOR THE COMING SPRING

## Jersey Weaves Are Already Proving Their Popularity and of Course We Will Have With Us the Ever Appealing Serges and Gabardines

By ELEANOR HOYT BRAINERD.

SHIPPING conditions have tangled up the Franco-American fashion business sadly, and the usual routine of buying, importing and having openings has been very considerably disturbed; but enough has been cabled and written to give us a fair idea of what we may expect, and many French models are already here for our delectation.

One thing seems certain. We are to wear Jersey and more Jersey, and yet again Jersey.

This material, long in obtaining American favor, even for sports wear, has leaped into tremendous popularity since Paris began to take it very seriously and Chanel and other purveyors of smart sports clothes were all-glad to it. Five years ago two houses in New York, specialists in sports wear, offered outing costumes of Jersey. To-day every shop window is full of models in this material.

There is reason for the fad, a thing one cannot say of all fads, for though Jersey has its failings, a tendency to stretch and bag being the worst of them, it has a host of virtues to offset them. It is soft, it is light in weight, it is comfortable, it wears well, and in its best qualities, it is undeniably pretty. Moreover, for some reason or other, it appears to take unusually soft and attractive colorings in the dyeing, and the generally accepted sports colors, often cruder in other materials, take on a mellowness in fine Jersey that make them not only pleasanter to the eye but more becoming.

Silk Jersey is with us again, and in some of its weaves it is a good-looking summer material, but in plain weave it is a bit too limp and clinging for very satisfactory results, and other sports silks and satins seem to be more popular. It is to the fine qualities of wool Jersey and to the rougher Djerse that the designers are devoting most of their attention.

There are as many frocks as coat and skirt costumes in the Jersey showing now, and these frocks, while in many cases admirable for sports wear, are by no means limited to such use. Women going South bought them by thousands in place of the usual dark blue serges for general morning wear, so the merchants say; and every report that comes back from Southern resorts tells of the popularity of the Jersey frock in both bright and dark colors.

These frocks are, broadly speaking, of two types—the one piece model and the tunic and skirt model. Innumerable variations are rung upon these two themes, but the outlines vary little. It is the detail that stamps the model with individuality.

The one piece Jersey dress is a straight and simple affair girdled in one way or another, full enough not to mould the figure too radically, but with little surplus fullness. In common with all the new models, the skirt is narrowing rapidly at the hem. Even the Jersey dress of two or three months ago is now too wide of skirt for ultramodishness, and yet there is no real skimpiness in the skirt so far.

The upper part of it falls full enough for grace still, and the hem is wide enough for comfort; but the circular or gored flare and hem width are gone, and the material is not shirred full at the top and allowed to fall straight, as it did for a time. It is either very moderately full at top and falls straight or it is moderately full at top and narrows slightly toward the bottom, often showing the toned gauze or pet top lines. The plaited skirt also is used, and of course it gives a straight line effect.

American designers have taken the tonneau hint seriously, and it must be admitted that they, as well as certain French designers, have without exaggerating the lines obtained some very good results. Occasionally the arrangement is distinctly pronounced, but this is not likely to be true in Jersey cloths, as the suppleness and lightness of the material present a look of actual distention at any point in the skirt and one is conscious only of a lessening fullness as the skirt descends, an effect that calls for skilful handling.

Once in a while a dress shows some such arrangement as is indicated in the rose and purple model of our sketch. Here the skirt of finest Jersey hangs with very little fullness across the front but is shirred a trifle more across the back. It is cut, too, with some circular flare; but at the sides, below the knees, this width is plaited from front and back and the front plait is buttoned to the back plait, securing a distinctly narrow skirt bottom without any pronounced bulging of the silhouette anywhere.

The cutting and adjusting of this skirt is no work for an amateur; but in the original model it hangs very gracefully and the frock is, in all respects, particularly charming. The color is a yellow toned rose that is almost a coral and has a lovely bloom. The embroidery is done in a deep purple and the outline is of the simplest. A short coat of the same material is en suite with the frock.

Not all of the one piece Jerseys are as straight of line as this one, though usually the outline may be left as straight as the wearer chooses to leave it, a scarf girdle being worn very loosely or moderately snug as preferred. Even in the latter case, however, the waist is but little defined because of the freedom allowed it by the corset.

And, by the way, it may be said, for the consolation of the woman who has sighed for sylphlike lines, that while slenderness is still the thing to be ardently desired, the woman with a little bust and chest development wears the mouldish one piece Jersey rather more becomingly than the flat chested, fleshless young woman to whom styles have seemed to be dedicated. The

latter figure is better in the girdled Jersey tunic or the full Jersey coat.

Still the flapper takes very kindly to the one piece Jersey, and especially girlish models have been designed with an eye to schoolgirl needs—models with a little more fullness about the body, with big sailor collars, often in white, and with an unmistakably youthful air which will not in the least prevent older folk from wearing them for sports.

The soft medium blues and the various gold tones are great favorites for general utility wear, and there are very pretty things in fuchsia red, rather dark greens, violet and deep purple, the darker shades of taupe and brown grays; but the lighter colors are exceedingly popular and will be even more so with the coming of summer, and the light gray and beige shadings, while not so gay as the rose and blue and gold, are particularly chic.

These neutral colors are often made to have the missing gaiety of air by touches of warmer color lightly but effectively applied. One slipover model that has been very successful has a medium length tunic or blouse of pretty color Jersey with neck cut

After all, wool Jersey is a material that must be of fine quality and must have understanding workmanship if it is to give admirable results, and the cheap and bungling suits of this material are undoubtedly much more hopeless than models of equal grade in serge, gabardine, &c.

Then, too, there is comparatively little variety in the bulk of the Jersey suits. They must perform a loose and girdled and the average sports coat model of cheaper grade looks very much like all the others. When one comes to the suit of better grade, there is perhaps some distinguishing detail of cut or collar or belt or pocket or trimming that arrests the eye, or perhaps mere quality, finish and line give distinction.

Embroidery appears on the suits as well as on the frocks and the heavy stitching is a trimming much used. Then there are the combinations with other woollen or silk materials, and with contrasting colors in Jersey. Much depends upon the coloring, and the heavier new weave of Jersey with a little fuzz on the surface makes up rather more smartly than the fine smooth cloth.

The French makers show a liking



A rose jersey cloth frock embroidered with violet, and a suit of white serge with black and white check.

## An Ever Increasing Number of New and Interesting Models of the Little Hats That Are to Welcome in the First Warm Days

By ELEANOR HOYT BRAINERD.

LITTLE hats for early spring wear are selling rapidly now and each day brings out new and interesting models.

There is infinite variety in them and yet a general survey leaves one with a somewhat monotonous impression of tiny brims drooping downward and small crowns soaring upward. Not remarkably becoming, these shapes, but some women wear them well, and, of course, the whole story is not told in mere mention of narrow, drooping brims and high crowns.

The crowns are on the whole larger than those of last fall and many of them show an outward slant as they climb, which makes them much wider at top than at the brim.

Perhaps there is a rolled up brim that slants sharply outward also. More often there is the small down turned brim that is often hardly enough to deserve the name. Numerous chic little hats have a brim

turned up flatly against the high crown, across the back and on the sides but sloping downward as it approaches the front—a military shape this gives—with the suggestion of visor in front and the high crown usually sloping downward slightly toward the back.

Several of the French houses have experimented with these lines in every material from crin and tulle to straw and satin, and one very good looking model has the brim line indicated by drapery of velvet, while above rises a swirling crown of tulle and flowers massed in front.

Satin, as usual, covers many of the first small hats, but straws are gradually making themselves felt and combinations of straw or crin with satin or other fabric are exceedingly numerous.

Black satin and straw shapes of rounded crown and flaring, upturned brim, shapes such as were much favored in velvet during the winter, are sponsored by the leading French milliners, and when successful in their daring lines are eminently chic. They bear little or no trimming—a single ornament, a fantastic little feather

cleverly fashioned into little clusters of brilliant but well harmonized, still little flowers or fruits, into odd buckles and queerly shaped ornaments of many colors, into big pinheads, into braided bands and tassels. Not all of these straw ornaments are bright colored. A good deal is done with beige and gray straw, and with black and white and combinations of black and white.

Then there are the beaded ornaments. We have had those on winter hats, but they come in a multitude of new forms and in very effective colorings. One French hat, for instance, only trimming a little cluster of berries made from purple beads set in leaves of green beads fastly applied to green silk.

Brilliant hued clusters of berries in lustrous enamel are offered; also bright coral, purple and dull blue pearls in one small cluster.

And where fruit clusters are not of beads or straw or enamel, they may be made by silk over padding. An adorable little turban of white straw and crepe de chine has a trimming of the sort. Tiny clusters of silken grapes, the kind as it were, purple and greenish white, are applied around the crown near its top and connected by silk stems of soft green. In and out through this wreath is run a narrow purple ribbon, plaited in green, which is tied in a small bow, with short fluttering ends, at the right side. Feather fans and wings were never more attractive and they were apparently by much used. Gourd and paradise feathers are, of course, monumentally expensive, but there are plenty of other charming and chic things.

Many sand beige and gray wings and feather ornaments are shown, and both colors promise to figure prominently in millinery, as in frocks, though these colors are not particularly becoming in hats and most women will do well not to allow them next the face.

Ostrich plumes in all their beauty are not, so far, much in the millinery scheme, though here and there one sees a large hat bearing them and there are a few small models in which clustering ostrich plumes rise high above drooping narrow brims and hide any suggestion of crown.

But ostrich feathers, distorted, twisted into strange shapes, shown of grace in the interests of that elusive thing called chic, are many. The manufacturers apparently have not cared what they did to an ostrich plume. They made a big pompon of it or they made a cluster of little buttonlike pompons, set on a stem and interested with fine egretlike plumage. Or they tied it into club shape, or made a long spike of it with a little round tuft at the end, or gave it the semblance of a miniature feather duster.

And if they tired of spiky and button things, they took the ostrich out, gave it a stem and made it into a soft band trimming. All of these things are shown in the modish catalogues.

Ribbons will doubtless come in on summer hats but are not yet common, save for the narrow ribbon which encircles so many of the tall crowns.



A taupe hat and veil, one of soutached white crepe, one of rose straw and ribbon, one of black satin with poppies and one of red straw with violets.



A gray and blue jersey cloth frock, a white gabardine suit and one of red jersey.

set at a rakish angle, a couple of pins with big straw or jet beads—nothing more.

For that matter simplicity of trimming is still the rule in the street hat, as it has been all winter, and the manufacturers following logically have taxed their ingenuity in the designing of effective ornaments that will give the desired originality and color to hats without even a hint of the taboo elaboration.

The results of the effort are interesting in the extreme. Some of the best are coming through the use of highly glazed colored straw, which is

Just inside the band. When the huge shaper collar is thrown back there is a mere glimpse of a waistcoat in the flame color, entirely covered with gray braiding.

Chanelle cloth is a lovely new Jersey of the light weight sort and of exquisite fineness and the range of colors in it is particularly good. So soft and finely woven are some of the other woolly stuffs used for the one piece frocks and suits that it is hard to tell from a distance where Jersey ends and the other weaves begin.

Extraordinarily fine, soft twills are shown in several new weaves and promise to receive much attention, but there are many good new rough materials also, and the soft, velvety surfaced woollens, such as suedene and the slightly heavier suede cloth, glove-skin cloth, are very much liked for certain uses. The liking for home-spun weaves, following logically from the success of burella cloth last autumn, is noticeable and many women show a preference for such materials in sports wear and coats.

Chenille sylvette is a new coating, rough but very soft and with enough white through it to give it an attractive bloom. Suede cloth is made up into stunning coats, too, but such home-spuns as burella and gunniburr are more practical for the hard service coat than the soft finish woollens and come as rather a welcome relief after the long triumph of velours de laine and knitted stuffs.

Coats show little sign of narrowing with the skirts, though many of the under-coats are shorter than those of last season, and definitely short serge coats and gowns are not only in the air but in most of the show cases. Serge and gabardine make their perennial appeal, particularly in white, dark blue and beige, and there are a number of interesting novelties in these materials and in other fine twills, plain blocks in self color or plating in narrow lines of self color being introduced upon the twill surface.

In whites the serges and gabardines are offered as usual, and though the necessary white serge suit of earlier days has been crowded aside by the rampant sports costume of many colors, it is still a useful thing, and many women will not start a Southern or a summer season without it.

These white serge suits are in many cases severely plain and usually follow the various accepted lines of the sports costumes, but some of the more pronounced ones occasionally creep into even the traditional white serge. One new model, for example, has the tonneau skirt and girdled, full skirted coat.

The narrow girdle is rather interesting, running across front and back at the normal waistline, but dropping on the sides to form a long point on each hip. A deep band on the bottom of the coat and the front revers of the shawl collar are of big black check in black and white woolen stuff of rough homestead weave.

Another white serge succumbs to the slipover epidemic. Its skirt, like the other narrow girdled ones, is cut full below the girdle and is trimmed, like the upper part of the coat fronts, in narrow bands of black embroidery.

### LUONDA'S ERRANT HAT

"I was only a week or two ago, you remember," said Luonda. "That I told you about losing my hat off in the street, and about the rescue by a man who jumped from the seat of a passing wagon and fairly plucked it out from under a horse's feet. Well, yesterday I lost my hat again; this time while I was sitting on a front roof seat on a stage on Riverside Drive.

"That other time my hat was not plinned on at all; this time I had one pin in it, at the back; but a great gust of wind that struck in under the broad brim in front lifted the hat and pulled out the one pin, and away went the hat in the air, settling straight back over the roof aisle between the seats.

"Halfway back it swooped downward in its flight almost to the level of the seat, and as it flew past them two men grabbed at it, but both missed it at the next moment it disappeared entirely. My hat was gone!

"But the next minute it was brought back to me by the conductor, who appeared at the head of the stage with my hat under his arm. Admittedly I put up the aisle his quite a bit, but he said to me, sitting there helpless at the front:

"Is this your hat, madam?"

"And so I got my hat back again this time; and surely this, too, was a fortunate recovery; but I think I shall put at least two pins in that hat from now on."

### TODAY'S AID TO BEAUTY

Hair is by far the most conspicuous thing about us and is probably the most easily damaged by bad or careless treatment. If we are very careful in hair washing, we will have virtually no hair troubles. An especially fine shampoo for this purpose, one that brings out all the natural beauty of the hair, that dissolves and entirely removes all dandruff, excess oil and dirt, can easily be used at trifling expense by simply dissolving a teaspoonful of canthox (which you can get at any druggist) in a cup of hot water. This makes a full cup of shampoo liquid, enough so it is easy to apply to all the hair instead of just the top of the head. The chemically dissolved all impurities and creates a soothing, cooling liquid. Rinsing leaves the scalp spotlessly clean, soft and pliant, while the oil takes on the glossy richness of natural color, also a fluffiness which makes it seem much heavier than it is. A canthox shampoo, arranging the hair is a pleasure. Advertisement.

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Removes all hair, no matter how thick, without pain or inconvenience. Money refunded if not satisfied.

for fuchsia red, which takes on a peculiar lovely tone in fine Jersey, and some very good short coat and skirt models in this color have a soft creamy gray for relief in collar, cuffs

&c., and possibly in embroidery. One such model has collar and cuffs of gray and on the skirt a single odd flower and leaves worked in gray wool and applied.

Long, separate coats and ones of wool Jersey are over from Paris and some of them are charming. One very full, long cape coat of light gray is lined throughout with flame color

cloth, and the lining is turned over a half inch on the right side of the coat and stitched down like a narrow binding along all the edges, with a narrow embroidery in the gray bread