

# CHARMING DRESS ACCESSORIES PLEASE EASTER SHOPPERS

## Hats Get War Atmosphere, Pershing Brown, Belgian Blue and Petrograd Green Being New Colors

By **MARTHA GOODE ANDERSON.**  
**H**AS your Easter hat a touch of Pershing brown or Belgian blue or Petrograd green? These are the new colors the spring season has brought us. Lovely indeed they are.

The Pershing brown is a very serviceable and lively shade, darker than the rookie shade, also one of the newest colors. As to the choice of styles one's fancy is the dictator this year. As one importer puts it: "You can wear whatever you please and be as stylish as your neighbor." It has been long since the fashion makers have allowed such liberty of choice; it is difficult to find a pronounced feature in the imported models.

From France come the lovely material hats showing very little straw. There is a reason for this, as the straw makers—or, if you prefer, the hat makers—of that country are called?—like all of the industrial workers of France, have no time to give to this industry. As Paris milliners will not use straws and braids from Germany and as none will come from Italy they have created charming strawlike fabrics and employed silk, crepe and satin in original and beautiful fashions.

Such a French hat seen recently was made of caterpillar braid, one of the new fabric straws of beige color, with small wings of the same shade placed at intervals flat about the crown. The turban has as a matter of course a military effect introduced in the little peak of the brim over the eyes, and is worn as low over the forehead as our good looking soldiers wear their caps.

Still another French turban is a bright red with an upstanding crown of small bits of pleasant breast dyed red and black and encircling the rather tall crown coronet fashion. All this jaunty thing needs to complete its charm is a dark eyed beauty beneath it. As it suggests the headgear Indians use to wear in their scalp dances, she would not need a tomahawk to signal danger to the onlooker.

**A Bread and Butter Hat.**  
 M. Polret's brother-in-law, Andre Grout of Paris, has sent over some beautiful hats to serve as models in this country. One of these is a straight brimmed sailor of blue and sand colored taffeta. The crown is much higher than one sees in most sailors and the originality of the whole thing lies in the stitching of dark blue silk facing a design of Chinese tendency.

This is a beautiful example of what the French call their bread and butter hats, meaning those for more or less utility wear, such as moments when one goes to market or shop and wishes to wear a hat smart and practical at the same time.

In the larger hat for more formal occasions the imported models show a brim slightly wider on one side than the other. Many of this kind are redeemed from the purely sailor shape by this enlarged and one sided effect.

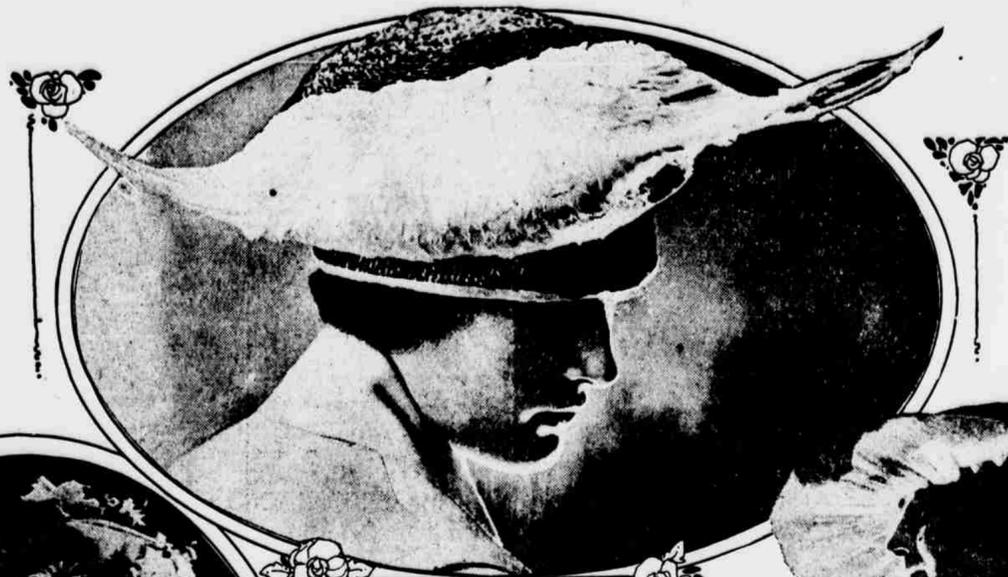
Often the crown is encircled with soft ostrich bands or feathers wreaths, the whole veiled in tulle. In some cases the close fitting turbans the one sided brim has been utilized in a turn back over the crown, high and rolling smartly away from the profile.

The high crowns on all hats are slightly larger at the top than at the base and are much taller than last season. This tallness is especially noticeable in some of the turbans of the shape called the mandarin. The very high peaked point of these turbans is surrounded with ribbons and if one has the courage to wear these very tall affairs they are smart to the last degree. Several I have seen are made of the old fashioned rough straws, black, navy blue or brown, and

crowned about their turrets with grass-ribbed ribbon.

Quills and wings were never so in demand, as they are always jaunty and fashionable. Burnt goose and burnt ostrich still hold their popularity as serviceable trimmings. There is little difference between them, except that the burnt goose is slightly stiffer than the ostrich. We saw these trimmings much used during the winter on top of high crowned velvet hats. They will be similarly employed for summer use, as they are distinctly smart looking.

Another charming spring model is a transparent hat. Often it is made of lace or tulle entirely, flowers and feathers showing between layers of the thin material, which is wired with self-colored wires for the desired shapes. A French model of this nature



**NOVELTY TURBAN OF SHINY BLACK STRAW WITH FACING OF WHITE SATIN TO HARMONIZE WITH THE BROAD WHITE WING PLACED AT THE RIGHT SIDE.**



**A CREATION OF WHITE GEORGETTE WITH BRIM AND CROWN COVERED WITH DAISIES, ROSES AND FORGET-ME-NOTS. FULL BOW AT THE BACK.**



**AN EVENING GOWN WITH TAN QUILTED SILK ON CHIFFON**



**A SUMMER HAT OF WHITE LEGHORN AND WHITE TULLE WITH "BRIDE" AND STREAMERS OF THE TULLE, CLUSTERS OF FORGET-ME-NOTS FORM THE TRIMMING.**

## Shoes Decidedly Serviceable in Cut and Economical in Use of Material—White Retains Its Popularity

**I**T has taken a world war to give women the right sort of foot comfort, if we are to judge by the stylish and sensible shoes shown for spring and summer wear, perhaps because the army foot is almost as important as its food and the shoe-makers have had to perfect the very comfortable shoe the men wear, they have given much needed attention to the women's problem too. There is no doubt about it if the season's first showing of footwear means anything, the feminine foot has at last come to its own.

First on the list are the new walking ties. They are modeled on the lines of the army shoe, which is said

so long with us, is still here and has undergone only slight modifications. It has always been a problem how to keep these shallow and difficult things on the feet, as the strain on the toes while walking made it impossible for many women who tremulously admired them to wear them. To obviate this, the makers have fashioned this spring pump narrower at the heel so that it fits so close it does not rub up and down.

We are now so accustomed to the plain vamp that buckles seem odd. One sees many of them but in modified form, but not the shiny and glistening beauties of a year ago, though the steel is seen now and then on the dark gray colonial or the new black glazed kid. The newest buckles are charming enameled ones.

One pair particularly admired is of a mahogany brown enamel with a tracing of silver. The buckle is square and is size smaller than the large ones of last year and a shade larger than the small ones. The same thing is shown in white for the canvas and buckskin pump or slipper.

**White Shoes Here Again.**  
 The white shoe, so much admired last summer, is here again in all of its popularity to be worn indifferently with tailored suits and summer frocks just as last season. The new canvas used in these shoes is so finely woven that it is difficult to tell if from kid or buckskin at first glance. The white shoe, after all, is practical. One gives more care to it for the most part than to the tan or black for the reason that its needs are so obvious. Of course the leath shoe has the lead, though those who prefer buttons can have them.

Dark gray and light tan ties give the white a close second in popularity. Women seem to have made up their minds this summer frocks and light shoes and show their desire for them by constant demand. Of course the chocolate brown holds its own over all other colors for really practical use. The lighter russet tan shown in the new grain leather is extremely stylish. This leather is also known as Norwegian calf, and has a slightly pitted and dull effect. It is smart and good looking.

The two toned shoes are likewise again in vogue. One sees many combinations of suede and leather, satin and patent leather, satin and suede and some all satin, pumps and the like. These combinations are created distinctly with the idea of employing as little leather as possible; they are pleasing and stylish.

Of course the spat has lost none of its popularity. The spring design is higher than the rather low, mannish cut of the winter. The favored colors are white, gray, tan and brown.

**Summer Slippers Pretty.**  
 One of the prettiest summer slippers which were seen a little last summer is made of canvas with a thread of color—lavender, green, yellow, blue or rose around the top and the side repeated in a small buckle. These are particularly good when worn with light colored summer frocks, the tones of which they carry out. White stockings with clocks of the same color add to their smartness.

A new glazed kid is being shown at a fashionable shop. It takes the place of the heretofore ubiquitous patent leather and is destined to be in demand because it is not only new and different, but good looking. The bronze shoe seems to have outlived its popularity, though there are some good models of kid combined with cloth tops.

Patent leather oxfords and those made of the new glazed kid have the high French heel, small and tapered, and rather short vamps which make the foot at least look smaller, if not graceful.

## Summer Wraps Are Capes and Military in Effect

**T**HE summer wrap is a cape. Always a garment suggestive of romance, the military note in many of the models emphasizes this idea and reminds us of the gallant hosts from whom we borrow it. Every material is used for these lovely things. There are utility capes of tricotine, camel's hair, soft and warm and light as down; serge, broadcloth, wool velour, satin, taffeta—chiffon—even Chinese shawls and Chinese skirts have been used to answer the need.

The Priscilla cape falls in the long, straight folds we always identify with the Puritan maid. Many of the new ones have vests arranged in scarf effect caught in the front with little belts or sashes. The vest is often of a contrasting color, as, for instance, in the blue gabardine cape with a beige scarf resembling some knitted material the lining is of gray satin.

The military cape to be worn over soft summer frock has no sleeve, but an enormous upstanding collar. It has no lining, and the only trimming is a row of tiny buttons at the bottom of the collar. Of course, foulard, so soft and pliant, is much used as a lining. A blue tricotine cape comes lined with satin and lined with foulard has vest of dark blue satin with small pockets of the tricotine finishing the bottom of the vest. Of course, this vest is caught down with an ever present sash and the cape hangs loose and flowing in the back.

Another quaint little thing showed these ruffled capes one beneath the other. This was of beige tricotine. The draped capes button at the side on the shoulder; some fit as tight as a glove over both shoulders and button from the bust tight up to the chin and hang straight down in long, full flare at the back. These garments are extremely serviceable for really warm weather as well as for early spring wear.

An effect Turkishlike in its drapery has the bottom hem caught up into a tassel to be thrown over the shoulder. Many have the easiest linings, bright scarlet, vivid blue and always some green. The favored colors are beige and dark blue, though now and then one sees prunella shades and browns. As for the dressy ones, they are sim-

ply beautiful. Picture one of pale peach colored artificial silk with a lining and deep rolling collar of pale gray and you will have some idea of their loveliness. For more elaborate occasions still taffeta capes in pale blue and mauve shades are seen rather of the old fashioned dolman effect tight over the shoulder and full beneath. One such is of sky blue chiffon taffeta with a soft, crushable collar of chiffon velvet of the same color, the velvet being repeated in a broad band toward the bottom of the cape.

The lining of this adorable wrap is of the rose red chiffon with a tracing of blue.

Still repeating the cape effect are the short, chapple coats for street wear. They are made of the tan covert cloth so long used for spring light weight wear. These little coats are severely plain in front, and button exactly like a man's overcoat. In the back the fullness flares from the collar. They stop at the short hip line and certainly fill a need for an occasional wrap.

A smart chapple coat is a light tan covert cloth. It has an old fashioned straight little collar and cuffs of black velvet. Its originality is emphasized by the new way of buttoning in the front, where one long buttonhole, faced with the black velvet, holds in place two big round buttons, also of velvet, one at the top and one at the bottom. This coat has a fascinating line, plaid foulard subdued greens, blues and browns intermingled in rich effect.

Travellers from China often bring back marvellous blankets woven of camel's hair and having the minimum of weight with the maximum of warmth. These fine blankets have lent themselves for wonderful motor coats and are admirably suited for this purpose. The shade is beautiful, rich, soft and warm, and usually they are lined with satin or exactly the same tone. It is fortunate that the makers have not attempted capes from these lovely things, as they are so much better adapted for coats.

Returning to the capes, there is nothing prettier than a white wool velvet with its wide satin lining and big pearl buttons. So many coats and capes are fashioned alike that on the wearers they could pass for either.

moment we begin to lay aside our furs that unfinished look about the back of the head and at the throat which every one dreads is revealed. The airy scarf fills just this need for lunching and tea; the tulle only has to be taken from the brim of the hat to be pushed lightly down about the chin into the other folds.

These new trimmings are worn with strictly tailored suits as well as with dressier garments. They are being adapted by the most conservative women; indeed, none have been able

entirely veiled underneath the tulle, the streamer yards in length sufficient to be wrapped several times around the throat. This is an echo of the tulle scarfs worn for so long with evening gowns. Women have learned the softened effect tulle gives and will not soon part with it, I am very sure.

One sees many beautiful flowers fashioned of bits of feathers and cunningly arranged with silk or muslin blossoms put together on the same hat. These are generally made of the palest shade and are lovely.

As I said before, there is not much startlingly new and distinctive in the new spring hats. If I should emphasize any one feature I would say that it is perhaps the dignity and beauty and simplicity of the hats that appeal, as if the fashion makers had caught the note of the times and were lending their skill to create beautiful things full of charm and color and grace and entirely removed from extreme or grotesque ideas. And we all know they have not always been so kind.

## DRAWSTRING KNITTING BAGS DISAPPEAR

**I**T is generally the accessories that make or mar a perfect appearance. Careful women realize this so thoroughly that they give much importance to the selection of their shopping bags. The drawstring bag has almost entirely disappeared. It certainly added its quota of nervous wrecks, for with the frequency with which women have to dip into their purses for carfare and telephone change and small coins constantly in demand in this big city it was indeed harrowing to unearth it from the depth of the drawstring bag.

Some of the new bags are larger than our familiar shopping bags; they are designed for the purpose of carrying a pair of socks, without which the woman who knows how to knit seldom appears. Black satin and moire are the materials often seen. Their sombre exterior is relieved by their very beautiful, gay, light colored linings.

Perhaps because the knitting requires so much space the shopping bag has lost many of its fittings. Except for the change purse the newest bags have nothing else in their interiors. Only now and then one sees the little mirror. Again the designers have considered the knitter and made the shopping bag the size of a real knitting bag. These for the most part are made of black, taupe, beige, gray or navy satin, and in one instance at least a pair of knitting needles is fastened flat and securely in the top of the bag. Celluloid frames in tortoise shell effect mould these useful necessities.

It is almost too early to predict what the summer knitting bag will be,

to resist their charm. One of the prettiest models I have seen is a Pershing brown turban made of straw and edged with wired ribbon put on in folds. The turban is worn tilted a little to one side, and the whole head, hat and face are swathed in the alluring folds of the brown tulle arranged at the back of the hat.

Still another use of this pretty idea I saw in a small turban of pink roses

signed a beautiful sash bag for evening use. These exquisite creations are of course in the most delicate shades and the most lustrous satins. They are so beautifully and cleverly fashioned that if one were wearing a blue frock, for instance, the blue knitting bag on her arm might well be mistaken for a sash tied at the side.

The earlier showing of crocheted bags evidences little change in shape. All are of subdued colors, lined with satin in dark tones and mounted on celluloid frames. It is the mounting, in fact, which has become of vast importance as spring advances. A jade celluloid and coral white frame has the chain and bracelet adjusted to the desired material. After all, every bag shown just now has a mounting or framework of some sort.

Some very unusual knitting bags are made of black satin with a panel of Chinese shadow embroidery done in scarlet. The lining sometimes repeats the scarlet note, but more often has the more sombre and useful black. It is quite possible to find hats and bags repeating the same note of embroidery or color motif, even short trawls are shown with touches of crochets in collar, cuffs, pockets and belt.

As to the beaded bags there are no words to describe their glory and their beauty, their intricacy of design and charm of appearance. One of the most beautiful designed by a gifted importer shows an entire surface of beige colored beads with three scarlet blossoms at the bottom of the bag. This note of color is repeated in the Venetian red button, which fastens the bag and the red bracelet which holds the beaded handle.

## BOOKSHELVES MAKE A HOME

**A**n interior decorator was called in not long ago for consultation over a house that just would not sell, so to speak. There was the house, the furniture, four lovely owners—and the place remained just a house. It would not be made into a home. So a hurry call was sent to the decorator to come and tell them all just what was the matter.

The decorator went to the house and looked about her. The four owners followed her about like lost sheep. Each was a bit inclined to think that the contributions of the others were what marred the place. The decorator looked hard. The furniture was all right. The colors chosen were all right. And yet something was the matter with the place. She did not feel as though there would be a cosy and interesting thing, despite the charming owners.

"Where," she said, "where are your bookshelves?"

"Oh!" groaned the four.

"And where," continued the decorator, "where in the name of goodness are your living things? Where are your plants, where is the cat, or the dog? Don't you know that the things

that live most in your house are your books? Why, they tell visitors at once just who you are.

"Somebody else may choose your pictures, your hangings, your furniture or even your gowns, but you yourself choose your books. You choose your own plants too, usually, and the cat or the dog. They all talk for you.

So the owners had a cabinetmaker build the bookshelves and had amusing stories to tell of him, and while they were waiting for the shelves they brought out their books from the trunks and tables in their own personal rooms and made them friends with each other.

They raided the brass shops in Allen street and brightened up a corner here and there with a pretty bit of brass or copper. They got some bulbs and started flower growing on the spot and the home began to hum. Then they got a cat. All four pooled interests and bought a nice one, and they call him Henry IV.

Then they sent for the decorator once more. The moment she got in the door she wanted to stay to tea. And she did.

## GERMANS SALUTE BRITISH

**D**URING my first few days at Lucerne I had an extremely interesting experience which I am explaining, said a Red Cross worker who returned recently to the United States. "The mountain republic is filled with interned soldiers from both sides, and I went about a good deal with a British officer in charge of many British prisoners.

"Is he a German?" civilians who perched to one another as we walked to our hotels. The Britisher was literally bombarded with salutes from German soldiers, and at the outset it became embarrassing for him. But his explanation was that he had seen all the salutes were too frequent, so he was acknowledging them as if he had been walking through the streets of London.

"The matter was made plain to me when later I found out that the rule in Switzerland that requires of all armed soldiers officers of all armies German discipline did the rest."

## PROFITTEERING AN OLD CRIME

**P**ROFITTEERING in necessities which has been revealed in the United States entered its war as one of the world's oldest crimes, according to the Bible and other ancient writings. Bunyan showed that it was one of the bones of his time, and Peter of the hungry English population of all armies and officers of all armies of higher prices when the people starved.

## DELICATE COLORS IN SWEATERS

**T**HE newest sweaters are made of the narrowest width of baby ribbon in the loveliest shades the dyers can invent. They have a peculiarly effective knotted surface, but are purled and knit in quite the orthodox way. One is of pale green, another of palest pink and a third of a deep and beautiful purple.

The sweater season is on. New and varied are the designs. A short, striking slipper is called "the fish tail." Why, nobody knows. However, that is the official name.

It is purled from hip to bust and knitted plain above that, and is sleeveless. Sleeves, by the way, seem to have vanished entirely from the spring sweater. It may be that the great need of wool for army and navy sweaters and socks has had much to do with this.

While we must have sweaters we are allowed to abbreviate them as much as possible. The gauze shawl and its like we have had since the first appearance of the beautiful silk sweaters. They are almost transparent and are not seen in any but pale and beautiful shades.

One must be expert indeed to knit these newer things; for instance a gold and blue silk sweater has box plaids caught down by a knitted belt of the two toned material. Still another silk is shown in a black and white check with solid colors to contrast. It is indeed seldom that one sees the one colored sweater this season. Every one's skill seems to be directed into the blending of shades, forming color contrasts striking and beautiful.

The straight sweater which came among us a simple coatlike garment has been glorified until it seems hardly possible to trace its evolution. Brush wool collars and cuffs and belts still appear, the cuffs not so often because the sweater with sleeves is rarely seen except in the silk garment or the heavy sports materials. Some houses are showing slipover sweaters with scarfs knitted of contrasting color and belted at the waist.

The silk manufacturers have evolved a new flowered silk knitted sweater to be worn with the printed chiffons and crepes. This material has small flow-

## DELICATE COLORS IN SWEATERS

ers scattered over its white surface. A white leather belt marks the waist line.

Last summer at all of the great camps there were knitting contests, and one of the winners was a young girl from another in creating new and unusual effects in stitches. One of these, the check, has remained over for this summer and is seen in green and rose blue and white. These checks are made by purling one row and knitting the next in exactly opposite sequence so that where one stitch was purled in the next row it will be knitted.

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