FRENCH MODEL FROCKS LEAVE MEMORIES OF GREAT CHARM

Tulle Combined With Blue Serge Effectively and Jersey As Used for Elaborate Dresses a Novelty

JENNY'S models left a trail of definite charm behind them in the memories of many of the interested persons who studied the collections of French gowns which have just been exhibited here by American importers. The extremely fascinating use made of dark tulle is perhaps one of the particular reasons for this kindly remembrance, though by no means the only one.

A navy blue taffeta frock lavishly beaded has a cape drapery of navy blue tulle weighted with the beads and caught at each side to the elbow sleeve, so that it spreads in butterfly fashion with the movements of the arms. A spreading monk's hood of black tulle falls from the back of an informal evening gown of black satin, black tulle and deep cream lace, a wide band of which crosses the chest and falls in long draperies to the skirt edge.

Tulle With Blue Serge.

Even a blue serge has its accompaniment of tulle, the skirt slashed from waist to hem in bands, picot edged and with navy blue tulle to fill in the open spaces. With the open bodice of this frock a blue tulle guimpe is provided with a standing collar frill. This is another attractive decree of Jenny's, that the neck shall be covered with a veiling of black tulle or lace, sometimes with a drapery which swathes the chin and fastens at the back of the neck in a bow and long ends.

Perhaps for the reason that few of the French models shown here boast of any striking features there are surprisingly few ugly gowns among them, which is more than could usually be said. This season nearly all of the models may be unhesitatingly pronounced pretty and wearable frocks, which will make a sure appeal to the subdued popular taste.

Not that the model gowns are without individuality, as will be seen by the sketches which have been made. The wide turned up hem of the smart black taffeta suit by Paquin, the graceful Watteau back of the Jenny frock, the shoulder cape of the second black taffeta model and the unusual skirt drapery of the Premet gown with its embroidered chamois skin blouse are all features of enough originality to excite comment.

The long quilted smoking blouse by Lanvin is particularly charming in detail, though by no means unusual in line. Of palest smoky gray Japanese crepe, it has four pretty pockets and is covered with bands of quilting in vertical or zigzag lines. The neck and sleeves are finished with collar and cuffs of pink organdy.

To return to the engaging models from Jenny, the dress by her chosen for the sketch is an example of the unusual use which is made of the Jersey weaves. Far from being employed for severely useful garments alone, these fabrics, especially now that they are produced in figured as well as plain weaves are frequently used for elaborate frocks.

In the dress in question the heavy, cream colored silk tricot has a plain skirt, which is topped by an overdress of the same stuff figured in a matelasse effect. An extraordinary heavy lace, with a wide meshed foundation patterned in high relief, edges the elbow sleeve and the overdress with its Watteau back and tunic front. A black sash girdles the overdress closely in front and hangs in long ends at one side, each end finished by a brilliant half moon of embroidery and tasselled fringe.

Unusual Color Scheme.

Jenny makes large use of cream colored lace combined with black or blue satin. In one instance, in which the combination is with black, a sash of dull red ribbon brocaded in gold is tied about the waist.

Also she employs some unusual color schemes, such as that used in an afternoon frock of brown net with black satin, and in another lovely dress in which ecru satin is wedded to chiffon of the same shade with embroidery, while a broad soft satin scarf of purplish rose crosses at the waist in surplice fashion, is drawn loosely about the skirt and is tied under the bustle drapery at the back.

This miscalled bustle drapery is merely a long, softly falling loop of the material extending to the knees at the back of the skirt. Jenny has also used a shorter version of this feature on another model, and in several instances she has allowed puffings of the fabric to appear just above or below the narrow girdle.

Many Black Gowns.

All the makers present beautiful black gowns, often in striking combinations with white. Jenny has sent an attractive dinner gown, all black satin, jet, silver lace and, as the crowning charm, a little shoulder cape of black tulle. The Parisienne must have her neck covered in these days.

A loose black net frock by Lanvin falls in a perfectly straight line over a black satin slip and ends in a wide band of accordion plaited chiffon. There are lines and bands of delicate embroidery in gold thread and beads and very wide sleeves.

Black taffeta and satin frocks are lavishly embroidered in jet, and by this it is meant that they are practically covered with an open but fragile design in jet beads. There is no effect of garishness or heaviness, only an indescribable elegance is achieved.

One particularly lovely gown of this sort had its long loose side tunics edged with the tiniest roll of ermine and with it a narrow white gros grain ribbon was to be worn tied about the throat in a short bow and very long ends at the back to hang to the edge of the skirt.

Premet sends a black taffeta frock with gold embroidery and fringe and there is a Georgette dress of black taffeta, with a long waistcoat of tucked white organdy. Black lace is used for frocks of singular charm, and while usually the light laces are employed in one case a heavy silk lace is combined with black satin.

There are several striking black and white foulard gowns displayed which are sure to be well thought of. They are apt to be in daringly figured designs and are often combined with white satin or some other white material, such as embroidered organdy.

Agnes sponsors a frock of Chippendale print with an embroidered organdy waistcoat, Premet one of cross barred rose foulard with a black sash and organdy collar, and Doucet one of blue and white foulard with Georgette.

Among the Paquin models which have been brought to this country there are a number of coat dresses of a rather severe type, as severity is understood by the French maker. One in khaki serge is uncompromising in its slimly built, untrimmed lines and it is buttoned from just below the bust to the hem with businesslike nickel buttons. A black ribbon sash drawn from the side seams, to tie loosely across the front and hang in long ends, softens what would otherwise be a hard line.

There are another one piece wool frocks by Paquin, in buff serge embroidered with white silk dots, girdled with a narrow belt and opened to show a tucked chemisette, or in black serge with a one sided V shaped opening, a pink satin chemisette and other mitigations to severity.

Premet has a blue serge frock, edged with black braid, designed with an open neck, a flowing sleeve and irregularly draped tunic and a convertible front which can be allowed to fall open at one side or can be buttoned close across the square neck.

When the frock front is worn open a tucked pink handkerchief linen chemisette is disclosed and there are undersleeves to match, not to mention rather amusing large pink bone buttons which fasten the front and the sleeve and apparently button the tunic to the upper part of the frock.

Another Premet model in serge presents the curious color combination of gray with copper joined by means of gray embroidery. This warm color, which is really nearer terra cotta than copper, is more and more often seen and is perhaps making itself welcome as a relief to the prevailing sobriety of tone. It is not quite red, but has a discreetly cheerful kinship to that gorgeous color.

All the collections show charming examples of the robe in time, which is considered such an important garment in the war time wardrobe. It is a tea gown with a decided difference.

From Jenny comes one in pink chiffon over pink satin tied about the short waist with a narrow jade green ribbon which flies in long ends. Another gown of this type is in black satin embroidered in gold. The loosely girdled gown with culotte skirt is surmounted by a widely opened, full length, loose Oriental coat lined with color.

Wartime Tea Gowns.

Dumay has sent a lovely tea gown of white Georgette and black lace with a black velvet girdle and a second, even more lovely, is by Drecoll. Over an apricot satin foundation with elbow sleeves is mounted a sleeveless tunic of apricot tulle which trails slightly in the back and is deeply embroidered in delicate gold threads. A long scarf of black tulle is gathered in a wide frill at the back of the neck, falls straight down the front and is held in place by an apricot satin girdle.

There are a few pongee models displayed and some interesting cotton frocks. Lanvin has given us a yellow organdy with navy blue ribbons and Jenny a yellow organdy mounted over pink, but the evening gowns are few and not of the most gorgeous description.

Sleeves Are Varied.

True to tradition, the Callot models, determined to be the latest comers, had not arrived when this article was written. It is reported that evening frocks predominate in the collection of this house. But interest in the formal evening gown in these times and at this season of the year will probably be of the most impersonal sort. We shall look at them with pleasure as we would at any other lovely creation, but not with that burning desire for ownership which would make them a profitable investment for the purveyor.

Sleeves in as great a variety of designs as the flowing half or three quarter length sleeve is capable of exhibiting, are to be found on the French models. There are bag shaped sleeves, slashed sleeves and pagoda sleeves and even the tailored sleeves have varied and interesting cuffs.

A Paquin suit of black taffeta, a frock by Jenny of white silk jersey, a quilted smoke crepe blouse by Lanvin, a black taffeta frock and shoulder cape and a gown of embroidered chamois and black satin by Premet.

Schemes of Unusual Color Also Devised and Black Is Combined With White Most Strikingly—Sleeves Vary Widely

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COLLAR AND CUFF SETS DAINTY

Soft Materials Relieve Simplicity of Styles

AS first aids to modern dress there is nothing to equal the exquisite collar and cuff sets, chemisettes and stocks which are now appearing in profusion in the shops. These all but indispensable accessories supply the transforming touch of freshness and delicate charm to the rather uncompromising simplicity of the prevailing fashions.

Even though it is modish to garb ourselves in the sobriety of black, navy blue and all the serious and neutral tones, we can flaunt our cheerful bit of color in the shape of butterfly collar of tinted organdy, for instance.

"Blue it shall be" is the cry of the colored collar and cuff sets, and organdy and handkerchief linen are the materials used in their manufacture. Dyed in the soft corn flower blue of their kind, the bright blue which is so perfect a complement to the universal navy blue of the day, these sheer fabrics are conjured into captivating affairs for the lightening of a dark wool frock with more chic and often with more becomingness than if they were of white.

One of the most attractive of these sets, which is produced both in white and blue handkerchief linen, consists of wide frills, finely tucked at the top to produce the necessary fulness and finished with the same tiny tucks around the edge. A beautiful hand made collar has a broad band of blue handkerchief linen set on a white foundation in turreted sections, leaving open spaces between the squares, the application being made with delicate embroidery.

Blue organdy presents itself in a dozen delectable forms, among them sets ornamented with tucks and fluted frills of the fabric alone, while others are edged with a number of rows of tiny cream Valenciennes frills.

These sets have moderate sized or small collars, but a much larger collar is one in which white organdy bound in blue surmounts an under collar of blue organdy bound in white. A bewitching blue and white checked organdy collar is decorated with a combination of white embroidery and blue cross stitch.

If one scorns blue there are organdy sets in pastel shades of violet, flesh, pink, green, yellow and beige to choose from, all pronounced washable, but of these beige or certain shades of yellow are the most modish.

Wide plaited frills of white handkerchief linen edged with yellow and tied with a black ribbon are exceedingly smart, as are Eton collars of sheer linen or organdy. The plain white Eton collar has been superseded by one which has a design embroidered in color about its edge and an especially good collar of this kind is edged with a band of tan and white checked organdy, above which is tan embroidery.

With these collars are worn enormous Windsor ties corresponding in color, which are edged with heavy open stiching.

Fragile white organdy collars are crossed by tiny bands of color with embroidered spots between and finished with frills of footing edged by the same color. Double white organdy collars of large size are widely scalloped and bound with a fold of the organdy, and a very effective trimming is found for white organdy in a corded band of the fabric, which is composed of tucked and plain sections.

A bib collar of the most exquisite delicacy is composed of white organdy, with a flat net edge on which is an application of small organdy flowers.

Collars of handkerchief linen, edged by a series of tiny bands set together with open stitchery, are occasionally seen, and this form of trimming has a simple effectiveness all its own, which is even more noticeable when it is combined with Irish crochet.

Beautiful collars are produced by means of skilful combinations of net, Valenciennes and embroidery, but the simpler neckwear in which organdy batiste or handkerchief linen plays the principal part is for the present at least more popular.

A lovely chemisette in white organdy is decorated with puffings of net set between tiny bands of Valenciennes insertion and another has tucks set wide enough apart to permit of embroidered spots between.

Silk collar and cuff sets are making their appearance in new manifestations along with those in sheerer fabrics, and one of the most attractive of these is a series of shapes which are developed from the various black and white checked silks, either alone or combined with white.

Collar and cuff sets of organdy and handkerchief linen that do much to lighten the severe lines of the 1918 gown and relieve sombreness of utility colors.

MOVIE ACTRESSES AND THEIR HAIR

Did it ever occur to you that every movie actress you have seen has lovely hair, while the most popular count their curls as their chief beauty? In fact, many are leading ladies just because of their attractive looks. Inquiry among them discloses the fact that they bring out all the natural beauty of their hair by careful shampooing, not with any soap or makeshift, but with a simple mixture by putting a teaspoonful of Canthrox (which they get from the druggist) in a cup of hot water and applying this instead of soap. This full cup of shampoo liquid is enough so it is easy to apply it to all the hair instead of just the top of the head. After its use, the hair dries rapidly with uniform color. Dandruff, excess oil and dirt are dissolved and entirely disappear. The hair is so fluffy that it looks much heavier than it is, its luster and softness are delightful.—*Adv.*

News Notes of Society

Continued from Second Page.

nual luncheon at the Hotel Plaza on April 3. A service flag in honor of the many associate members who are serving in the army at home and abroad will be dedicated. The luncheon will be preceded at noon by an informal reception.

On Low Easter Sunday, April 7, at 4 P. M., the society will hold its annual religious celebration. The service will be conducted by its chaplain, the Rev. Cyrus Townsend Brady, at St. Stephen's Protestant Episcopal Church in West Sixty-ninth street.

At the Comedy Theatre on Wednesday afternoon "Stop Thief," a farce in three acts by Carlyle Moore, was presented by the Kirmayer Dramatic Society of the Kirmayer School for the benefit of the Red Cross and netted $400 for the relief work. The affair was under the patronage of Mrs. Marshal C. Bacon, Mrs. Theodore H. Banks, Mrs. Herman B. Baruch, Mrs. J. R. Beard, Mrs. A. M. Brown, Mrs. E. P. Cockcroft, Mrs. E. L. Coster, Mrs. J. P. Cotton, Mrs. Foster Crampton, Mrs. G. M. Creevey, Mrs. A. de Bary, Mrs. E. C. Dieckerhoff, Mrs. Bradford Ellsworth, Mrs. Clinton Gilbert, Mrs. Robert Gilmor, Mrs. W. I. Glackens, Mrs. W. S. Gould, Mrs. J. G. W. Greeff, Mrs. Lewis S. Gwathmey, Mrs. W. H. Haskins, Mrs. F. E. Hayward, Mrs. Francis Hillhouse, Mrs. G. H. Hodges, Mrs. W. W. Hoppin, Mrs. Francis C. Huntington, Mrs. M. Karagheusian, Mrs. Alonzo Kimball, Mrs. F. H. Kirmayer, Mrs. Marie Z. Lake, Mrs. L. B. Levering, Mrs. Robert Lewis, Mrs. E. E. Lorillard, Mrs. Albert Newcombe, Mrs. William H. Page, Mrs. A. Pagenstecher, Jr., Mrs. Lois J. Phelps, Mrs. A. S. Post, Mrs. H. G. Sanford, Mrs. W. A. Seymour, Mrs. James B. Sheffield, Mrs. W. B. Wilbur, Mrs. Owen Wister and Dr. J. I. Middleton.

The music was by the Kirmayer Orchestra, and the committee on arrangements for the society was made up of Pendelton Marshall, Donald C. Greeff, John W. Gilbert and Ira E. Glackens. The cast was as follows:

Joan Carr.....John W. Gilbert
Mrs. Carr.....Ralph M. Ingersoll
Caroline Carr.Albrecht Pagenstecher 3d
Madge Carr.....Frederic E. Lake
Nell.....Howard Karagheusian
William Carr.....Robert G. Lewis
Capt. Chuney.....Donald C. Greeff
Mr. Jamison.....George I. Ellsworth
Dr. Willoughby.....Hallett N. Lewis
Rev. Mr. Spelvin.....Richard H. Post
Jack Doogan.....W. Allan Seymour
Joe Thompson.....Weston Kimball
Sergeant of Police.Henry G. Sanford, Jr.
Police Officer McMalley..Bernard Greeff
Police Officer Clancy..Robert P. Baruch
Police Officer Casey.....Albert De Bary
Police Officer O'Brien
George R. Newcombe
A Chauffeur.....Kennedy Creevey
Page.....Archibald Brown
Page.....Walter B. Levering
Flower Girl.....Frank E. Hayward, Jr.
Flower Girl.....Marshal C. Bacon, Jr.

In the rose room of the Hotel Astor on Thursday afternoon the Christmas Red Bag and Story Telling Club, Mrs. Austin N. Palmer, president, had its meeting. Plans for the summer work were made. They include arrangements for sewing for the children of New York's tenements during the summer.

The Iowa New Yorkers, Mrs. James S. Clarkson, president, held its regular meeting on Friday at the Hotel Astor. It will give a reception and dance for soldiers and sailors there on the afternoon of April 6. A new State flag Iowa is to be purchased and displayed all meetings at the Astor and at entertainments given by the club.

Minerva Club's annual president's and the twentieth anniversary of its founding of the club, of which Mrs. Mary Stokes MacNutt is president, will be held to-morrow in the grand ballroom of the Waldorf. After a breakfast of which Mrs. E. Burton Williams chairman, there will be a programme of music under the direction of Miss Jean E. Slater, who will present Mrs. Scheyder, soprano; Miss Genevieve Oshowska, harpist, and Miss Alice Terrell Steuck, who will give some readings. Capt. Daniel Fallon, M. C., will talk about the war, Hyacinth Ringrose will speak on "The Renaissance," and other speakers will include the Rev. W. Wilkeren Giles, Miss Mary Garrett Hay and Mrs. Belle de Rivera. Reflections of the club will be given by Mrs. August Kidder and Mme. Marie Newhouse.

The Help Mates Club will hold its fifth annual charity dance on Saturday evening at the Hotel Marseilles. The entire proceeds will be used for war relief. Tickets can be obtained from Mrs. M. Emanuel, 2528 Broadway, or Miss Anna Cohen, 153 West 120th street.

Some of the members are Mrs. Emanuel, the founder; Louis Feldmander, president; Stanley Gluck, vice-president; Elizabeth Schatman, secretary; Florence Friedsan, financial secretary, and the treasurers, Estelle Cohen and Gladys Kaufman.

Under the auspices of the New York chapter of the Alumnæ Association of Trinity College, Washington, a bridge entertainment was given yesterday afternoon at the Biltmore. The Knights of Columbus War Fund consisted of a bridge party at which many prizes were awarded. The tables were in charge of Miss Jeannette Kelly. The officers of the chapter are Mrs. William Greene, president; Miss Katherine O'Donohue, vice-president; Mrs. Alice J. Johnson, secretary, and Miss Carolyn Kirwin, treasurer.

The Society for Political Study has arranged for its meeting on Tuesday at the Hotel Astor a mock trial by jury of a personal injury case. The plaintiff will be Mrs. Otto Hahn, the attorney for the plaintiff will be Mrs. Frederick L. Wachenheim, the attorney for the defendant Mrs. Thomas S. Slade and the judge will be Mrs. Jean Norris.

Clio Club, Mrs. James D. Shaw, president, will have its regular meeting to-morrow at the Hotel Astor. The chairman of the day will be Mrs. Frank M. Alms and the subject for discussion "Woman's Part in the Great War."

Under the auspices of the Junior Mrs. Ernest E. Malcolm, pianist, a concert will be given on Thursday afternoon at Aeolian Hall for the benefit of the Dixie Red Cross unit, which meets every day except Saturdays from 9 to 5 o'clock at its rooms, [illegible] Fifty-seventh street. Tickets may be secured from Mrs. Malcolm, [illegible] way, or Mrs. W. K. [illegible] entertainment, 120 [illegible] street.

At the meeting on Thursday of the State Democratic [illegible] Robins A. Lau president, which will be held at the Hotel Astor at [illegible] Judge Robert L. Luce will be the principal speaker. His subject will be "[illegible] to Be a Democrat."