THE CALL'S SPRING FASHION NUMBER OUT SUNDAY MARCH 28th

Evening Gowns

THE dress makers describe the evening gowns this year as "dreams," and even those whose interest in dress is less intimate and professional than theirs can not help but feel a certain enthusiasm for the beauty of this season's costumes for evening wear.

The colors are those of a flower garden seen by moonlight. Every hue is represented, and all are exceedingly soft and harmonious. The fabrics, too, are lovely, and the long, graceful lines of the new models can be developed to perfection in the pliable and clinging fabrics which the weavers have produced for this especial purpose.

In designing evening gowns there is nothing to hamper a dress maker's imagination, and for this reason the great designers have always lavished their finest art upon these garments. They have the same feeling of affection for them that a painter has for his favorite canvas, and copies are made from these works of sartorial art just as copies are made from famous paintings.

The part that the evening gown plays upon the stage is an important one. There are few actresses who do not prefer a role that gives them an opportunity to wear the radiant, filmy, floating creations of the "ballroom scene."

But the woman of the stage has not by any means a monopoly of the wearing of beautiful and sensational gowns; the actress and the society woman are both going over the same ground with the same material and the same purpose, and their results are not dissimilar.

This year the influence of the Greek and Empire periods is very strongly felt, and it gives a peculiar simplicity and distinction to the garments. This simplicity is only expressed in the general lines, however, for embroideries and passementeries have never been more barbaric in their richness than they are today. Some of the gowns present almost an effect of incrustation, especially about the neck and the corsage.

The new fashions in hair dressing also follow along the same lines, and the Greek feeling is shown in the low coiffures and in the Psyche knot.

The Paris artists in dress, who make the styles, are constantly studying the costumes of past periods in order to bring forward the old again in the guise of something modern and new.

Often so much is added and so much is taken away that it is hard to recognize the source of a fashion from its final form. But in the case of the present styles, their origin is plainly apparent.

One must agree that the dress makers have done well in their choice of periods to be copied. The Greeks understood the art of dress in its simplest and most refined form—it is only necessary to attend a well mounted Greek play in order to convince one's self of that fact. And the Empress Josephine and her court have made their time famous for beautiful costuming.

In order to wear these gowns of the present season well, it is necessary to be graceful, and, if not tall, at least slender. These are trying times for the woman who has a tendency to embonpoint, and if the methods of training pursued by Lillian Russell, the dowager duchess of Marlborough and other famous but plump beauties do not prove efficacious, then the stoutly inclined woman will have to content herself with being unfashionable for a time, until the modes change, as they are sure to sooner or later, and curves instead of straight lines become the style.

Coats and Wraps

Soft silks, and, in fact, sheer materials of every sort, will be used to produce the clinging, in fact, almost scant, lines of the new evening wraps.

They are very often sleeveless, and we might add shapeless affairs, usually finished at the neck with a thick cord ending in a heavy tassel of silver, gold, bronze or even jet.

The Persian band forms a large part of the trimming, as it is decidedly decorative, without being "fussy," and therefore does not destroy the contour sought after.

Those of slender proportions will be greatly attracted to the draped coat, which, contrary to the general style in evening wraps, has long tight sleeves, which are occasionally slashed, showing a chiffon under sleeve. A great deal of fringe is used in the decoration and tassels of every imaginable size.

Fabrics and Colors

A characteristic of the spring fabric—woolens, cottons, as well as silks, and satins—is softness, not only of weave but of color.

Very soft veilings are quite the thing for the spring dress, and many foulards and mohairs, as well as serges and cashmeres, not to mention the cloths with a silken sheen, are being used to a great extent.

We do not see any startling contrast of either weave or color, but a constant striving after the effect of moderation of tone and artistic harmony—one color almost fading into another.

Beautiful rose tints shading almost into brown, amethyst and pale violet tints; grays showing a suggestion of blue or green, heliotrope with a pink glow in its depths. In fact, each color seems to hint of another, which hint, by the way, is often carried out in the trimming.

The Spring Fashion Number An Aid to Every Shopper

Though The Call's Spring Fashion Number will be the most interesting edition of a newspaper ever offered to the women of San Francisco and California—and to the men who care about styles—its greater value will lie in the fact that it will be an accurate, authentic and comprehensive guide and index to the wonderful things that the great new stores of San Francisco are showing and will show for the spring business.

This Spring Fashion Number—of many pages and many colors—will save time and money and vexation to the shopper. Read it and you can go out for your shopping with a definite understanding of what all the latest styles are—styles in hats, in gowns, in gloves, in shoes, in trimmings, in materials, in all the accessories of dress.

From reading The Call's Spring Fashion Number you can start on your shopping tours with full and detailed knowledge of what you want—what combinations you can make that will achieve the harmony that modish dressing demnads. You will not need to ask any one how this will go with that or what is the latest word of the style makers as to thus and so—you will know for yourself. You will be able to select without delay precisely what is needed to carry out your own ideas for your spring costuming and yet be entirely within the fashion.

Corsets and Underwear

The manufacturers have foreseen the demand there would naturally be for new "lines" to the corsets and underwear, in order to carry out the effect which is aimed at in the new gown—that of obscuring the curves of the body and accentuating the long, flowing lines—and consequently it is quite possible to get just the corset you need for your particular figure.

Some of them are high in front, some high in back; but all extremely long over the hip, and in a few instances the corset is combined with knickerbockers which fasten under the knee, thus preventing any break in that necessary straight line from hip to knee.

The underwear is made on just these same lines, and its decorative quality is mostly confined to flat embroidery and insertions.

Most of the underwear is combined—corset cover and short petticoat in one, with the waistline defined by narrow beading and ribbon.

Parasols

No furbelows on the gown; no furbelows on the petticoat; no fussy things around the neck.

All right! we'll take it out on our parasols. Fluffs and frills and bows of all kinds, and even bunches of beautiful artificial flowers on the handles. Embroideries and laces of all kinds, and many hand embroidered or hand painted parasols to go with the dainty dress.

Here's a chance for our bright touch of color, which is more or less forbidden in the gown or wrap.

And the long slender handles of directoire style are works of art in themselves, combining ebony and silver, or gun metal and natural wood; but these are getting near the dress itself, so beware, they must be plain!

Shoes and Hosiery

It won't do at all for my lady of fashion to have just her "everyday" shoes, and her "Sunday" shoes, and possibly her patent leather evening slippers.

No, indeed, she must have a pair to match, or closely harmonize, with every different costume, whether it be one of the new browns, blues or greens, white or black; and, by the way, the new black shoes are as elaborate as the palest colored: Black satin, openwork, and very often the stocking of some pale color peeps through the openwork.

Cinderella herself would gaze open eyed at the wonderful little slippers. Palest rose color with sparkling buckles, black satin or suede, with little high narrow heels; white ones elaborately embroidered, and in fact everything that the fertile brain of the maker of beautiful things can think up.

And the hosiery to go with these shoes must be equally attractive. Appropriate to spring, there are many designs in flowers and leaves; some in their natural colors, and others to suit the color of the gown. And frequently we see lace and medallions inserted, with embroidery surrounding it.

The Scarf

The Spanish women realize the becomingness of a scarf and have clung to it for years as one of their principal adornments—and incidentally it combines with this beauty unusual usefulness.

Rather than hide the beauty of a gown, it accentuates it, and, being of the finest texture itself, brings out the graceful lines of the dress, and often adds a touch of much needed color.

Equally pretty and useful in Summer and Winter, but as Summer approaches we naturally picture the dainty rainbow colors over the white, or pale colored frock. Or for a more striking effect there is the net "darned" in silver or gold thread.

But one of the particular charms of the little scarf is that it may be the product of the imagination of each woman as to color and weave, as there are endless beautiful, soft, lustrous materials to choose from.

Little Important Things

The well dressed woman has always been particular about the "accessories," but it has been more or less a matter of the kind of thing she happened to like, rather than a close study of what went with what. Today it is planned out just what jewels and furbelows she must wear with certain costumes—some on account of their historic fitness, but more often to finish out a certain color scheme.

This is true in most everything from the little pins to the umbrella handle—they must harmonize! The comb for the hair and the barrette must match. The hatpin must match the hat—or at least some color which is used in trimming.

Even the fan often carries out the style of the dress. An exceptionally beautiful empire fan is of white ivory and hand painted satin, with jeweled chain.

Young Girls

The young girl's clothes will be a modification of her older sister's.

She, too, will wear the clinging gown—possibly without a train. Her hat will be brimming with flowers and ribbons, but she dare not venture on jet and steel. Her underwear also must fit snugly in order to bring out the slim, youthful lines which style calls for, but not the extreme corset.

In shoes she may ape the grownups to her heart's content. All the dainty colors in both shoes and slippers are suitable with her party frock. The tans and grays she may wear with her spring suit, and so on, although, of course, care must be taken to adhere to a certain simplicity, which is half the attraction and charm of youth.

For street wear there is a decided tendency toward "mannish clothes." The strictly tailored suit, the shirt waist and belt to go with it, and often the hat itself, are of the most severe lines.

In contrast to this there is the very dainty lingerie frock, with hat to match, and possibly little white pumps, with gilt or silver buckles.

There are sashes galore, palest colorings of blue, pink or yellow, or white backgrounds with little flowers sprinkled all over them. Or, if she be very young, she has all these to choose from for her hair ribbons. In neckwear, the Dutch or low turned down collar is most becoming, and will be worn universally by all the young girls; however, this greatly depends on the style of the frock and the occasion on which it is worn.

Among the necessary unnecessaries of the dainty well dressed girl is the old fashioned nosegay—one flower in the center surrounded by several rows of smaller flowers, and finished with a paper lace frill.

There are stockings of every sort, and for every condition.

And so on all along the line.

Neckwear

Some one in authority who loves mankind—or, at least, womankind—has suggested that to be in style this summer one must wear the low, turned-down Dutch collar, which is at the same time so effective and comfortable. It will be almost universally accepted.

A great many of the tub dresses, shirt waists, and even the more elaborate dresses, call for the separate collar—but it is so hard to choose, they are all so beautiful. And there is an endless variety of both style and design.

The heavy and effective Irish laces are undoubtedly the leaders: collars, neckties, jabots and yokes. There are also combinations of Bebe Irish and sheer embroidered Swiss.

The flat cravats of velvet or taffeta with silver buckles and tassels make an exceptionally pretty finish for the dressy waist.

There is a hint that little cravats of suede or kid will be worn with the stiff white collar—of course these would hardly be suitable with anything else. They are very effective, and "effect" seems to be the keynote this season.

So choose the kind which is most becoming and suitable to your costume, for surely, if the hat above the face is of such great importance, the collar beneath it should be equally bewitching.

Attractive neckpieces of chiffon and mousseline are to be worn with the lingerie gowns. Some are trimmed with rosebuds and bows of satin ribbon and some, which are in the form of capes, will be very serviceable for the cool summer evenings.

Buttons

Buttons have heretofore been considered more or less of a necessary evil, which it has taxed the dress maker's art to conceal.

This year it is just the other way. Buttons are one of the principal trimmings and we often find them the sole decoration on gowns, suits, wraps, shirt waists. They are even used on hats.

Jet plays an immensely important part in the Spring dress, and buttons of jet, from the tiniest ones to those the size of a silver dollar, are seen anywhere from the collar to the bottom of the skirt. It is nothing unusual to see a solid row of buttons all the way down a sleeve.

Some of the buttons might even take the place of jewels, they are so beautiful both in color and design. There are combined pearls and rhinestones, also opals and rhinestones, which produce a wonderfully brilliant effect on evening gowns, where bright lights bring out their sparkle and exquisite coloring.

The summer frock will be literally covered with crocheted buttons of every sort—white, black, gold, silver—most all hand made, and consequently very dear to woman, who thoroughly appreciates the value of anything which requires labor and skill.

Hair Ornaments

In complete contrast to the tendency toward severe plainness which is so evident in the gowns, and even in the trimmings used in their decoration, are the hair ornaments.

For evening wear the Greek style seems to be a favorite. For example, the bands of gold, silver or brilliants which lie flat across the front of the hair, and sometimes tassels hang down in back of the ear, giving a truly regal effect.

Dainty aigrettes are tipped with tiny pearls, which almost look like dew. Then there are butterflies in both natural and unnatural tones—yet always beautiful colors.

Different from these is the dainty little wreath or single flower ornament—more appropriate with the simple dress, and very, very pretty. The flowers themselves almost cause the natural blossoms to blush with envy and decide that their efforts to please my lady will be in vain.

The artificial flower is a dangerous rival of the natural this Spring and Summer, not only for the hair but on the corsage; and it is even hinted that large bouquets are to be tied to the parasol handle.

Jewelry

This "art jewelry" is very well named; it adds a decidedly artistic touch to any costume.

There are whole sets in beautiful jade, or any of the rich blue, or the wonderful yellow and purple semiprecious stones which, set in silver or dull gold, harmonize wonderfully with the spring colors.

It is claimed that the prehistoric Egyptians, about 6000 B. C., indulged in chains similar to those we wear now, so they can hardly be called "a new spring fashion." The signet ring can also be traced to Egypt, where it originated as a heraldic device of some kind or another. The ring for the little finger comes in every possible design, from the most expensive settings of precious stones to the equally effective if not so valuable French jewelry—which is seen in almost every shop.

There is also an extremely large collection of bracelets, little and big pins, buckles, ornaments for the hair, etc. etc.