

# Innovations in Women's Spring Attire

Fashions are changing with such subtlety these days, it is indeed a problem for us to come forth in a frock which proclaims a radically new style. A nipped-in hem, a different collar, variations of the waist-line, appear over night, like mushrooms. To meet the shortage in wool, and linen, the designers have contrived to assemble a vast assortment of combinations and compromises; and the result is a splendid array for the shopper's selection.

Fabrics have undergone a great change in name if not in actual weave. But where is the woman who will not travel a mile to purchase do-skin cloth, when she might have the same material, usually known as the galatee, at the general store? The more novel the name, the more alluring the material. 'Twas ever thus. Wool jersey is the party of the first part in most of the frocks for informal wear. Indeed it is more often the better half, being amenable to other fabrics and thoroughly practical. Tri-optines, in silk or wool, twills, cover cloth and serge are with us in popular colors such as beige, blue, black and green. Real, honest-to-goodness English tweed is fashioned to many of our service suits. It has no equal for durability and keeping its shape. The cotton cloths are lovelier than ever in color and design. Gingham established itself so securely last Summer that it is still in the lead, with many new patterns, and many pretenses which it takes the accustomed buyer to distinguish from the real thing. Georgette, net, organdie, and handkerchief linen are most popular for afternoon wear, along with the very popular separate skirt of flannel, satin or crepe de chine.

Ladies, we have with us this season the satin coats, in all its glorious forms. Black is the first choice closely followed by browns of various hues. Quilting is the newest treatment accorded top coats. Sometimes just a deep hem is quilted, again the whole garment reminds one of father's smoking jacket. Collars, cuffs and hem of knitted gray wool trim a black satin coat. A model of black taffeta has a knee high hem or black moire, collars and cuffs of the same, and a wide, wide belt of taffeta. A stunning coat of tan jersey has a panel back, starting at the neck and falling over the narrow sash belt to the bottom of the skirt, where it is finished by a black taffeta band embroidered in wool flowers. The same color motif is repeated on the sleeve edges and the pockets. The loose panel is self lined, and makes for warmth in addition to style. Following the edict of fashion dictators in Paris, American women are making the top coat or cloak the smartest, although tailor-made suits are still worn quite a bit. Beaming satin are wool jersey, soft taffeta and silk velvet. This latter material, made up in Pekin blue, rose, amethyst, or sea green, makes a wonderful summer wrap, to wear over the lingerie frock. And it is well to re-

member that it will also serve as an evening wrap for next winter, provided it is interlined.

Silks predominate in suits. Rough silks, taffetas and newly named satins are the materials mostly seen. The coats are nearly all in the new hip-length, loosely fitted effects; some with plaquettes on the sides, others just straight jackets. Earlier in the Spring there was a strong tendency on the part of the Eastern designers upon us. One figure only can wear the Bolero style and really get away with it—the slim, not-too-tall girl; it is dangerous for the figure built on more generous lines, and a tragedy to several rows of full jet beads.

A suit easy to duplicate at home consists of a white serge skirt with apron front and deep pockets, and a coat of black serge, falling straight from the shoulders, flaring slightly to hem and sleeves. The collar and cuffs are triple ones of white organdie, and of the pockets of the skirt are several rows of full jet beads.

Skirts for sports wear are of flannel, plain and embroidered, flowered satin, jersey and crepe de chine. A white flannel one I have in mind has an embroidered border and pockets, and is done in conventional flowers. An ivory satin skirt has mauve roses with leaves and stems of leaf green scattered round about. Polka dotted skirts, striped skirts, skirts with tucks, rubbed around from hem to girdle, skirts with tunics slashed and turned up to form large generous pockets. Wide girdles and huge buttons trim them all, and economy is the word in the amount of material used. With these gray garments are worn sweaters of equally gay hues, matching the stripe or the flower in the skirt. By the way if one is conscience stricken when it comes to wearing woolen sweaters, there are lovely substitutes in sleeveless ones of jersey, lined and piped with a contrasting color. Taffeta sport coats are still good, also.

For the week-end traveller there are some very attractive blouses in tub silk. Raised from their old unbecomingness of convertible collar and non-fitting cuffs, they are quite aristocratic in cut and in price, being entirely hand made.

One very pretty shirt waist of blue checked silk has a double breasted fastening—eight pearl buttons and eight button holes worked in blue floss. Collars and cuffs of men's handkerchief linen with rolled and whipped ruffles on the edge, and there you are. Why not make one at home, at one fourth the cost?

Another shirt of lavender striped silk has hemstitched cuffs of white linen, and a high collar and jabot of the same. Unusual and quite tailored looking.

For wear with a dark brown taffeta suit there was a blouse of yellow checkered handkerchief linen with solid yellow collar and cuffs.

Afternoon frocks are perhaps the heart of the summer wardrobe, and are the most difficult of execution. A few descriptions of representative models are given, to aid those who would conserve by sewing at home.

A frock of old blue georgette which hangs rather full from a shoulder yoke, has a petticoat of the same, about one and three quarters yards around. A narrow sash of double faced satin, in a brilliant flame shade, is tied about the waist. (Sashes by the bye are very persistent, and one cannot go far wrong in thus conforming to the new waist line.) A collar of Irish lace finishes the neck, and the sleeves flare slightly and are finished with a milliner's fold of the crepe.

A smart shopping costume has for the waist blue checked taffeta, which extends yoke depth, there to be attached by a narrow cording to a solid blue taffeta skirt. Red bone buttons trim the front of the waist, and washable cuffs and collar lend freshening touch.

A delightful and easily made dress of navy blue satin has snugly fitting bodice and sleeves, a pointed tunic,

and self-covered buttons. The unexpected air is lent by a high collar with overturning frill of pink organdie, and frilled cuffs to match.

For the summer resorter who would defy the thermometer, there is a princess frock, rather trying but quite stylishly correct, of rose tricotine. Intricate braidings of rose soutache, trim the whole from neck to hem, pooh-hooing a waistline, nor stopping for pockets.

An imported robe of net and embroidered batiste needs but a good pattern to fashion it into a delightful tea frock. A girde of rainbow ribbons and a corsage of crocheted wool flowers make that little difference which means so much to a costume.

Capes of chiffon or georgette have long shaw streamers, depending from the collar, and make becomingly comfortable porch wraps.



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