

New Frockes and Frock-Material



Photos by Fashion Camera Studios N.Y.C.

This dainty frock shows sand-colored butterfly marquisette in combination with Hague blue pussy willow silk. The bodice is of sand-colored pussy willow with a vestee of cream lace. The floating veil of sand-colored lace is a modish detail of their costumes.

A striking note of color is given to this frock of black pussy willow taffeta by trimmings of closely grouped dark blue cords. The saucy little e-ton jacket is trimmed with military fashion with strappings of braid, and jet buttons. Snap-fasteners close the jacket at one side. With the costume are worn dancing boots with buttoned tops of putty-colored cloth.

Easy to dance till dawn, however warm the summer night may be, in this filmy little frock, sans sleeves. Of cream-tinted goldenrod satin it is veiled with white daphne silk. The ribbon-loop sash is a new feature. The general tone of the frock is cream, and stockings of natural silk repeat the color-scheme.

Very suggestive of the Victorian period is the vestee frock with its long sleeves, high-waisted jacket and flounced skirt. White voile dropped over white pussy willow silk gives a delicate effect, airy effect, and the hat with its velvet streamers adds to the quaint 1830 effect of the costume.

This military frock is of sand-colored mohair and worsted fabric and the underskirt is of goldenrod satin. The front of the bodice is trimmed with braid frogs and eagle brass buttons—the new fad of the military maid—and a belt of black leather adds the final regimental touch.

Fashion has gone back to mid-Victorian times for inspiration this year. Short, gathered skirts, trimmings of buttons, braids and velvet ribbons, and close clinging bodice with modestly high necks and sleeves of equal modesty, covering the arm, are all reminiscent of the early days of the young Queen Victoria, and some of the modern costumes are quaintly like certain old-timey frockes lifted from family treasure chests for comparison. Another striking feature of the Victorian period, notable in this spring's fashion is the combination of silks. Plain and figured silks, or striped patterns used with plain silk are exceedingly smart—much smarter indeed, than either plain or patterned silk used alone; and this fact should be held in mind when you set out to purchase material for the new silk frock. Do not be dismayed at the vivid colors and striking patterns of the new

silk, at the huge polka dots, as large as silver dollar, at the bewildering checks and stripes which are in such zigzag effects that they make one a bit dizzy if the eye lingers too long on the pattern; for most of these silks are intended to be used sparingly, in combination with a plain shade in matching tone.

FLOWERS ON STRIPED GROUNDS THE CRAZE.

Little nosegays of gay colored flowers imposed against a background of fine black lines are particularly smart and mid-Victorian. Many of the charming new pussy willow taffetas for spring and summer use show these nosegay and stripe patterns, and one especially quaint design has small baskets of flowers scattered over a finely striped white and blue ground.

Full Skirts, High Sashes and Simple Little Brodices Suggests Youth—Ecrú and Natural Tints in Lingerie Frockes—A Revival of Mid-Victorian Fashions Brings Quaint Flowered Silks into Favor—Smart Military Frockes of New Khaki-Kool—Combinations of Plain with Figured Silk.

The prettiest of these nosegay silks have white grounds on which the delicate tints of the flowers show up daintily; for a more practical silk frockes there are pussy willow patterns in the new oblong or diamond shaped checks. These checks come in printings of blue and black, green and black, orange and black, sand and blue, and so on. Particularly smart are some black and white patterns, borrowed from Austrian decorative motifs and called the Viennese patterns. These have large black and white flowers scattered over the checked ground or wavy black lines wander across a white ground hair-lined in black in a design suggesting the undulations marked on a chart by a seismograph.

KHAKI-KOOL THE SILK SENSATION OF THE SEASON.

Much credit is due to the American makers who have brought out this remarkable new silk for summer wear. The various khaki-kool weaves resemble handsome shantungs and rajahs, but there is a novelty in their texture and a smartness in their colorings that have made them instantly popular for distinguished tailored costumes

AIRY SLEEVES FOR COOLNESS.

Chiffon and net sleeves will be worn with silk bodices—but the chiffon or net is usually doubled before cutting into the sleeve and the gumpie to which it is attached, for a decollete effect is

not part of Fashion's design now. The overbodice of silk is never sewed fast to the gumpie, but is quite separate from it, though a few artfully placed snap-fasteners serve to hold the two garments together in correct lines. Sometimes the silk overbodice is in the form of a bolero, falling over the belt. Skirts are frankly gathered to the belt, though the gathers are usually pushed to the sides where most of the fullness of the skirt comes. All skirts measure three yards around at least and the skirt escapes the ground four to eight inches according to the maturity of its wearer and the slenderness of her figure, and below it her dainty buttoned boots or high heeled slippers are coquettishly revealed.

FLOWERED ORGANDIES AGAIN.

Every woman is pleased to see the lovely flowered organdies back again. Dotted swisses are another charming, old fashioned fabric revived this year. Ecrú or sand-colored batistes are excessively fashionable, and with these are combined sand-colored nets and shadow laces. Stockings of natural colored silk are the fad with frockes in these sand, or natural tones.

WHIMS OF DAME FASHION

One of the newest and prettiest conceits is the green silk parasol with an apple tipped handle. The handle is of natural wood, and an apple, about the natural size of a crabapple, rests in a little crook in the handle formed by two finger like twigs. The apple is in natural colors, and is of a glossy composition that successfully rivals nature's own fruit. Another attractive parasol for mourning wear is of black taffeta silk, having a long, black enamelled handle encrusted with bright jet. The parasol is really for second mourning, incrustated with dull jet it could be carried for first mourning.

Shore hats will include those of cotton crepe, especially those made along sailor lines. These can be successfully made at home. The Watteau hats are returning. Styles of hairdressing must become more elaborate at the back when the Watteau hat is worn. The pretty chiffon hats made with double brims that allow for "pressed flowers" between the layers are gaining in popularity.

Of course you have heard of the new silk, fleur de jeunesse; but perhaps you do not know that it is a soft silk which looks and feels like something half way between a pussy willow taffeta and silk foulard.

There is a new four piece suit attracting attention. The additional piece is a separate vest—making in all skirt, blouse, vest and coat.

But let me return for a moment to parasols; there are still one or two that are too charming to overlook. Smart parasols which look the miniature awnings are to be made in awning stripes of black and white. These "awning" parasols will doubtless appear in other colors as the season advances. A parasol of very rich effect is the new Japanese parasol. The framework is so adjusted as to make this sun umbrella very flat and Japanese in line. The silk covering is plain, but the shade may be as rich as you wish. The border of the parasol is hemstitched, and upon the double fold are worked two Japanese characters in gold thread, tiny to a gore.

Fichus are again coming to the fore and in more charming guise than ever before. The real Martha Washington fichu, with its cascade of little ruf-

fles, is seen; a new fichu with stand up collar is a compromise between the old fashion and the new.

Acorn buttons and buttons resembling square bulging pillows are now being used. The acorn buttons are used principally as ornaments and are attached to the garment pendant fashion, twisted threads forming the stems of the oak fruit.

The vogue of wearing a tiny corsage bouquet or boutonniere at the belt of the street suit is becoming pronounced. It is a very welcome opportunity for a touch of brightness now that the shoulder boutonniere has been relegated to the past.

The waist line of suit coats is in many instances descending, but the evening gown in almost every instance displays the high waist line, frequently elevating it to a "bust line." A new and pretty idea in evening frockes, however, does show a normal line the frock having a laced peasant bodice of silk. This bodice laces down the centre front with silk cords.

All sorts of original touches are being found on suits, the latest of which is the uneven coat length, usually obtained by points depending from the sides and sometimes the back. Pointed flaps are also being placed two upon each coat pocket. These flaps are placed one at each side instead of top and bottom, the points meeting at the centre of the pocket.

And still, seasons without end, will the fashions, and pretty conceits come pouring out of the horns of plenty, held aloft by every trade that caters to woman's attire.

HOW HE KNEW.

A travelling sales agent visiting a large factory made a bet with the manager that he would pick out all the married men among the employees.

Accordingly he stationed himself at the door as they came back from dinner and mentioned all those whom he believed to be married, and in almost every case he was right.

"How do you do it?" asked the manager, in amazement. "I said the traveler, 'quite simple.' The married men all wipe their feet on the mat. The single men don't."—St. Louis Post-Dispatch.

NEW WAISTS DO NOT SHOW RADICAL CHANGE.

The new waists are not radically different from the best modes of the winter, but they have a few distinctive points. Yokes are on almost all of the blouses, whether for dressy wear or street. For the most part, they extend only a few inches over the shoulder in front, and are often lacking in the back. Sleeves are almost always long, tight fitting and set in at the shoulder, but little lower than normal. Cuffs, tight turned back or flaring, finish the wrist.

A distinctly new and artistic note is long transparent cuff, falling over the hand, and a stand up turn over collar to match, on a dressy blouse.

Pockets are on everything and placed most alluringly. Blouse, skirt and coat are all plentifully supplied. The only thing necessary is to study the angle and the location for a pocket and it is a safe rule to put it where least expected, but where its office as pocket will justify its existence.

The new neckwear is as pretty and dainty as ever, but bids farewell to the very low neck line. Some of the sheerest pieces extend to the chin. Some of the eccentric models reach almost to the top of the ears. Most of the collars extend quite to the hair in the back.

Most of the hats shown so far favor the sailor above all shapes, but the crown is very low and rounded with a very narrow brim. Frequently, the trimming is only a narrow Ottonion ribbon of the same shade as the hat. It passes through several white pearl

buckles and fastens with loops and ends in the back, or simply passes around the crown, ending in a bow whose ends hang down about five inches. All hats are very simply trimmed. They are of Milan strain with satin or silk upper or lower brim or the entire hat may be of satin or silk.

Simple little frockes of linen, cotton and summer silks are creeping out into the open day by day; and so attractive are the materials that it seems surprising so many of the model frockes can go wrong. For dance frockes informal evening frockes, etc., that will do duty now and yet prove eminently useful in a summer outfit good cream net, plain or embroidered, is a wise choice and many charming models are being offered just now.

Those that rely chiefly on self trimming, little hand run tucks, shirring, cordings, etc., are more choice and effective than the models more heavily trimmed in lace and machine embroidery, and picot edging is tremendously popular as a finish for the net blouses, frills, etc. The girle net is eliminated in many of the new models, shirred cordings being usually substituted, but an idea exploited in one little French model is attractive.

The waist line is indicated by several lines of corded shirring as usual, but between the two central cords a narrow velvet ribbon in corn flower blue runs around the waist, and ties in a prim little bow at the back. A similar velvet ribbon encircles the throat, which is bare, save for the velvet band in front, but has an up-



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