

VERY CHIC SPRING GOWNS

Materials for Them Are Pretty, Color Schemes Daring.

NEW VOGUE OF STRIPES IN PARIS

Practical Side of Dress Expressed in the Names of the Season's Materials—Printed Designs Especially Beautiful.

NEW YORK, April 15.—The names of the new dress materials, like the names of the new colors, are full of suggestion, even of poetry, and it seems rather a pity that none save the manufacturers and an occasional buyer or dressmaker ever uses them.

When a salesman talks of "flowered gauze," one can listen to him without a thrill, even though he brings forth the most enchanting of flowered stuffs to illustrate his theme, but when one reads in a description of a Callot frock that it was made of "gauze mille-fleurs" straightway the poet in one awakes.

Then there is "fleur de printemps imprime." The uninitiated might call that delectable material "printed gauze." As a



FLOUARD AND CHIFFON.

matter of fact it is a gauze printed in small conventional designs, but it is a peculiar kind of gauze, a very lovely kind of gauze. "Fleur de printemps" (flower of springtime), is a name none too good for it.

Isn't a metre Ethisofane a more attractive thing than a metre poplin? Doesn't a Ninon Pekin conjure up a more piquant vision than a blue and white silk voile?

Yes, it's really a pity that the new season's materials cannot tell their real names. It would lend a zest to shopping, give a lyric touch to the buying of frock material.

Last week we saw a wonderful collection of samples, a collection to promote busy and despair in any feminine heart, for to obtain goods like any one of a majority of the samples was quite out of the question. These pieces of material, arranged neatly in large books had been made up from the exclusive materials of the greatest Parisian dressmaking houses. A New York importer, a man who knew intimately the older generation of dress artists and has watched the present state of the horizon, had the books made up for his own delectation and information as a source of color inspiration, an authoritative verdict as to things ultra modish, a guide to be followed more or less closely, according to the possibilities.

Some of the materials the man had imported along with models for which similar material had been used, but most of the samples were unknown land and one looked them over with a sigh that was a tribute to the designers and manufacturers. Such lovely things of all weights, all classes! Page after page of gauze and chiffon and etamine. Scores of silks all varying in weight and weave, but likely by the indiscriminating to be classed as foulards. The various phases of these supple, shimmering, printed silks were immensely attractive and some of them were a far cry from the ordinarily accepted foulard.

There were beautiful printed twills, too, which American salesmen would also include among the foulards. Printed silk diagonals, printed crepe, printed crepe and printed gauze, antique crepe with very crumpled surface—all are fashionable, all are beautiful. That word "imprimé" (printed) appears after a very large percentage of the names. Never has there been such a season of printed designs in all materials, but there are plenty of broche and ramage designs, too, plain stuffs galore, embroidered designs and chameleon effects without number.

Mention has been made earlier in the season of the possibilities for striped materials and the vogue of the stripes seems to be slowly, but surely growing in Paris, though it has at yet found but a slight echo here. An exquisite Paquin frock in gray and white striped gauze with relieving touches of blue lavande is one of the latest and most attractive importations in one well known house, and in another shop is a charming model of wide striped periwinkle blue and white, with creamy lace and notes of black in the trimming.

Color combinations are often unusual and daring, but some of the more audacious colorings were successfully handled turned out extraordinarily well and have a refinement despite their unusualness or their striking tones. There are, for instance, models in the vivid Tuscane shades, the glowing orange hues which border on what were once called tangerine colorings. These colorings are not for every one, and the same is true of the ripe yellow streaks of pink yellows which are ranked under the head of eglantine; but both these colors are in themselves very beautiful and there are exquisite models of these shadings which while brilliant are not loud nor violent.

One Callot model sketched for the large cut of was chiffon in a wonderful ripe tone which probably came on the eglantine list. The chiffon was embroidered in self-color and softened by being made up over creamy white chiffon being held in loosely toward the bottom by a wide band of fine cream lace. The satinette tulle was draped quite high at the sides, leaving much of the white underskirt in evidence.

A collarless guimpe was of the cream lace and through the plain chiffon drapery of the bodice showed a wide band of embroidery worked in eglantine upon the cream foundation. This same model was brought over by another importer in a delicate natter blue and we have seen it too in a light tone of cyclamen.

These cyclamen shades with their bluish pinks, sometimes dashed with gray, are very much liked and the artists combine them successfully with certain blues, but an unerring color sense is needed in order to insure perfect harmony in such a union. The second model of the large group was one of the genuine successes in this line, a flowered cyclamen gauze over a soft lavender blue, the whole suggesting certain harmonious hydrangea colorings. Silver lace and the satinette resettes of the blues were the only trimming.

BROWN AND WHITE FOUARD.



A GOWN OF FLOWERED CHIFFON OVER A SILVER LACE PETTICOAT AND BODICE, AND A FROCK OF EMBROIDERED PINK CHIFFON OVER A WHITE CHIFFON PETTICOAT.



EMBROIDERED BLUE CHIFFON.

Going back once more to the matter of the beautiful vivid colorings mention should be made of the chiffon model in color and made over black satin, which figures in one of the small cuts. A reference was made to this model last week, but no sketch was given then and one can understand better from a sketch than from any description the absolute simplicity of line in which was nevertheless a notable gown because of its chic coloring and lovely material. This same model has been brought over in a Tuscane yellow and in a Printemps green, but with these colorings a one-tone scheme is maintained, the black being eliminated and the chiffon being made up over self-color or over white entirely veiled.

Women have not put aside black with the coming of spring days and springtime colorings and a rather surprising number of black street costumes are to be noted wherever fashionable folk congregate. Many of these costumes are in soft satiny black silk and chiffon, silk and etamine, silk and cashmere or serge, or all silk, and they usually take the form of frock and coat, the coat being entirely of the silk, while the frock is largely of the other material trimmed with the silk. Often the frock skirt is of silk up to the point where it meets the coat.

Some exceedingly good-looking tailored models are in the black raw silk, which probably bears the name of some kind of pongee, and oddly enough several of the smartest models of this type seen recently have been trimmed in a black silk of high luster or satin. One model from Francis which was particularly trim and knowing-looking was of the black raw silk, with pipings of black satin and had a curious little Eton or bolero jacket arrangement with a collar of Japanese blue embroidery.

Of the vogue of black and white we have spoken before and there are chic little frocking frocks of black and white printed foulard, chiffon, etc., trimmed in black silk and with coats of the black silk. Foulard frocks, whose skirts are entirely of the silk, as is the lower part of the bodice, may have the upper part of the bodice and the sleeves of a different material, more sheer than the foulard.

BLACK PONGEE.

One good looking little morning frock in brown and white foulard had the upper part of the bodice in a brown broche etamine over the white chiffon, and a clever Tavernier model in foulard has an under bodice of chiffon and an over bodice of the silk which runs up in scarf fashion over the shoulders and is tied like a scarf in front of each shoulder. This new version of the jumper is shown in one of the small pictures.

The Russian blouse of chiffon over a skirt or under robe of silk fine expression in many grades and in many materials, ranging from very cheap and commonplace models to others which, though on approximately the same lines, have pronounced distinction. It all depends upon whether or not the idea has filtered through an artist's brain. We were impressed by this fact the other day, when after seeing a host of cheap and unattractive Russian blouse frocks, during a tour of the shops, we wandered into a work room and came upon a model just out of its packing case, and being enthusiastically admired by a corps of appreciative work women.

It too was a Russian model, upon simple lines, but a Russian model with a difference. The skirt was of king's blue satin in a rather deep shade. Over this was a long full-bellied coat of chiffon matching the satin, but finely soutache all over in a shade of blue just a trifle lighter.

Gumpes, collar and long sleeves were of

plain blue chiffon in the lighter shade. There was a narrow band of dull gold galon on the collar and on each sleeve and the belt was of dull gold. The very slight contrast of the two tones, the beauty of the soutache embroidery and the perfection of line made this a most individual and admirable model, though in point of general line it had much in common with a host of undesirable.

BROWN CREPE AND LACE.

One sees less soutache embroidery than last season, yet it appears effectively on many of the most successful models. Tavernier has a frock which has been copied frequently and with various modifications. In one version it is of white crepe, a simple bodice and skirt, the latter trimmed in a deep flounce of Valenciennes lace inset with Venetian motifs. This flounce is weighted down by a wide border of "antique" printed cotton—one might describe it as a cretonne of quaint design and gay coloring—which almost loses its identity by having its design outlined by fine white soutache.

The soutache not only outlines the design, but is massed in scroll design here and there over the surface. At first glance it is almost impossible to tell just how the effect is produced. One inclines toward believing that gay Bulgarian is mingled with Venetian embroidery, but a closer scrutiny reveals the composition. Reverses of the soutached cotton are on the bodice, which is largely of the lace, and bands of the trimming finish the short, wide peasant sleeves of crepe.

Rank among the gay Bulgarian makers was predicted for Tavernier when she first loomed upon the fashionable horizon and her models were practically unknown here. She has unquestionably arrived, but still one sees comparatively few of her clever and original creations among the

Olivette: If you are afflicted with pimples are thin and scaly, and suffer continuously from a "tired out" feeling, you need a good system tonic that will cleanse your blood, make your liver more active and build you up and strengthen you. Try this: Dissolve half a teaspoonful of sugar and one ounce of hardens half pint of alcohol and add enough boiling water to make a full quart of tonic. Take a tablespoonful before each meal and at bed time. You can get the hardens and alcohol at any drug store. This old-fashioned home remedy restores lost appetite and aids digestion. Take it and you soon will be stronger and free from pimples and blotches.

Alice: If the joking of your sweetheart embarrasses you, stop using face cream and alcohol at any drug store. The drug store get four ounces of spermax, dissolve it in half pint of hot water and add two teaspoonfuls of glycerine. This makes a fine complexion beautifier that will rid you of that "shiny," greasy look and give your skin a clear, fresh and youthful appearance. It will not show or rub off like powder—and lasts much longer. Apply it also to your neck and forearms, rubbing gently until dry. It is fine to use when wearing the short sleeves and low necks that again will be the fashion this summer.

FOUARD.

imported models. The importer of the crepe and cretonne model was asked to explain the state of affairs. He shrugged his shoulders.

"She does not want us," he said. "Her ambition is a tremendously chic private trade and she has won it. She told me frankly this spring that she would make me a frock or two for friendship's sake, but that she did not care for shop trade."

The Bulgarian embroidery, of which the soutache embroidered cretonne offered a suggestion, is used effectively on frocks of the soft, heavy home spun or hand woven linens which are so extremely smart, so expensive and so hard to obtain. These linens come in several effects, copying the weaves of the English wools—chevron, basket and mixed weaves—and some of the French dressmaking houses have exclusive weaves in these linens, so that one can obtain material to duplicate their linen models only through them.

Several attractive imported men's models of this class seen in one shop had trimming of very heavy open mesh linen lace, and about the neck, on the cuffs and in a mere touch on the belt was heavy Bulgarian embroidery in deep design and bright colors. For instance, a soft, dull, rather light blue linen was embroidered in bright yellow, black, white and darker blue. An oyster white linen had embroidery of bright red, bright blue, black and green.

Appropos of things homespun it may be noted that there are some imported tailor suits of wonderful Scotch homespun woven on hand looms, soft, loose stuff which will wear unendingly and is of delightful texture and coloring. The material sells as high as \$6 and \$7 a yard.

Black and white woollens, particularly of the always popular check designs, bid fair to rival dark blue serge as a summer uniform. They are at their best when made up on severe tailored lines.

Smarter from a Parisian viewpoint are suits of striped black and white, and these often have a touch of color in the collar, say a collar of heavy red or dull blue linen embroidered in white and bordered by a black satin fold. Blue and white stripes are being made up after the

same fashion by the French tailors, and the stylish striped grays in two or three tones are also well liked.

Collars of black satin are used upon the majority of the severely tailored suits, with black moire sometimes taking the place of the satin, and other trimming of black satin is often added. One good fall-out costume of dark blue serge has black satin on collar, cuffs and waistcoat, and the straight, close skirt opens all the way up one side to show a plain underskirt of black satin. Very wide black silk braid is used upon some of the good-looking dark blue serge trotting suits turned out by the fashionable tailors.

A heavy, soft, corded silk of the Ottoman variety is made up with a superb blue, both in one new and successful model, the silk forming a plain deep band on the bottom of the skirt, this band ascending above the knees. The short coat, crossing to fasten with a single big button bar at one side and at the waist line, is entirely of the Ottoman and is untrimmed, but has an enormously wide collar whose points fall below the waistline. The bodice is chiefly of chiffon, with enough cloth to mark it as belonging to the costume, and all the materials are in one tone, chiffon, silk and cloth.

In black silk of watin finish and black tulle dotted in black in rather chic street suit. The silk forms the bottom of the skirt and runs up to the girdle on the sides. The rest of the skirt and the bodice are of the tulle. The coat of taffeta crosses in surplice fashion and cuts away again below a girdle. The wide open V front shows the full bodice front of tulle and the gumpes of gold and white.

Popular Fiction.

"I'm So Glad to See You!" "O, What a Beautiful New Gown You Have!" "My Friend, It Gives Me Great Pleasure to Address This Magnificent Audience."

"I Assure You It Will Not Be the Slightest Inconvenience." "Although You Have Defeated Me I Sincerely Congratulate You on Your Election."

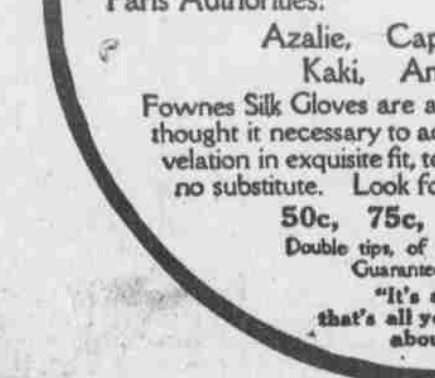
"Why, You Don't Look a Day Older Than You Did Twenty Years Ago!" "I Shall Be Delighted to Have You Call."

"I Do So Enjoy Hearing You Sing!" "My Attention Has Been Called."—Chicago Tribune.

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50c, 75c, \$1.00, \$1.50. Double dips, of course, and a Fownes Guinnee in every pair. "It's a Fownes—that's all you need to know about a glove."



Style No. 908. It is designed for the average figure. Has long skirt and moderately high back sloping to low bust line. It is made of batiste with neat lace and embroidery trim. Has 12 1/2 inch front cleop. Pair of suspenders. Price, \$2.50. Sizes 18 to 30.

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Kabo Corset Co. Chicago

Health and Beauty Queries

BY MRS. MAE MARTIN

C. F. D.: You say you do not like to follow the new styles in hairdressing because your hair is streaked with different shades of color. These streaks are undoubtedly due to shampooing with soap and water. I recommend candorin in preference to any other shampoo. It makes a rich and plentiful lather that thoroughly cleanses the scalp, removes dandruff, relieves itching and irritation and leaves the hair soft, bright and fluffy. This inexpensive and quick-drying home shampoo is prepared by dissolving half a teaspoonful of candorin in a little at a time, using it as you would any other shampoo.

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Rachel: When your hair comes out so freely while combing it, you should take immediate steps to restore your scalp and hair to healthy condition. Dandruff and falling hair are caused by germs which can be destroyed by the use of a

good quinine hair tonic made as follows: Get from your druggist one ounce of quinine, dissolve it in half pint of alcohol and add half pint of cold water. Rub this tonic into the scalp gently every night for the first week. Then use it twice a week, brushing the hair thoroughly each time. If anything will give you a new growth of hair, quinine will. The treatment is invigorating and refreshing and it keeps the hair soft and glossy, so that it is easily managed and can be put up in any style you wish.

Mrs. Nobody: Yes, you weigh about ten pounds more than a person of your height should. Try this to reduce your weight: Get from your druggist four ounces of parrotin and dissolve it in a pint of hot water. Take a teaspoonful of this harmless flesh reducer before each meal. You will feel better when you are rid of that superfluous flesh.

L. M.: You can help your "dead" and dull eyes, stop inflammation and do away with redness if you use an eye tonic made by dissolving one ounce of crystals in a pint of water. Drop one or two drops in each eye whenever they are tired or feel weak. It will not smart or burn. Its regular use will make your eyes bright and sparkling. Crystals is also recommended for granulated eyelids. It can be purchased at any first-class drug store.

Anxious: My dear girl, you exaggerate the unattractiveness of the blackheads you say you are afflicted with. They are really made as follows: Get from your druggist one ounce of salicylic acid, dissolve it in half pint of cold water and add two teaspoonfuls of glycerine. After stirring briskly, allow to stand one or two hours. Massage your face with this salicylic cream and it will thoroughly cleanse the pores. Dust and grime that soap and water never touch will roll out and off the skin. This treatment tends to make large pores small and prevents the return of blackheads. It clears the skin and keeps it smooth, soft and pliable. You can use salicylic as a face and massage cream just as readily as you would a regular cream. It will cause a growth of superfluous hair. For "head Mrs. Martin's Book," "Beauty," \$5.00—Adv.