

Spring Street Frocks and Hats

Silk and Serge, Kasha and Wool Are Modish, and the Ample Sleeve Is Now Emphasized---Milan and Felt Are Favored for the Headgear.



"The Sheik"—
East Indian
Embroidery on
Blue Twill
Unites the
East and
West.

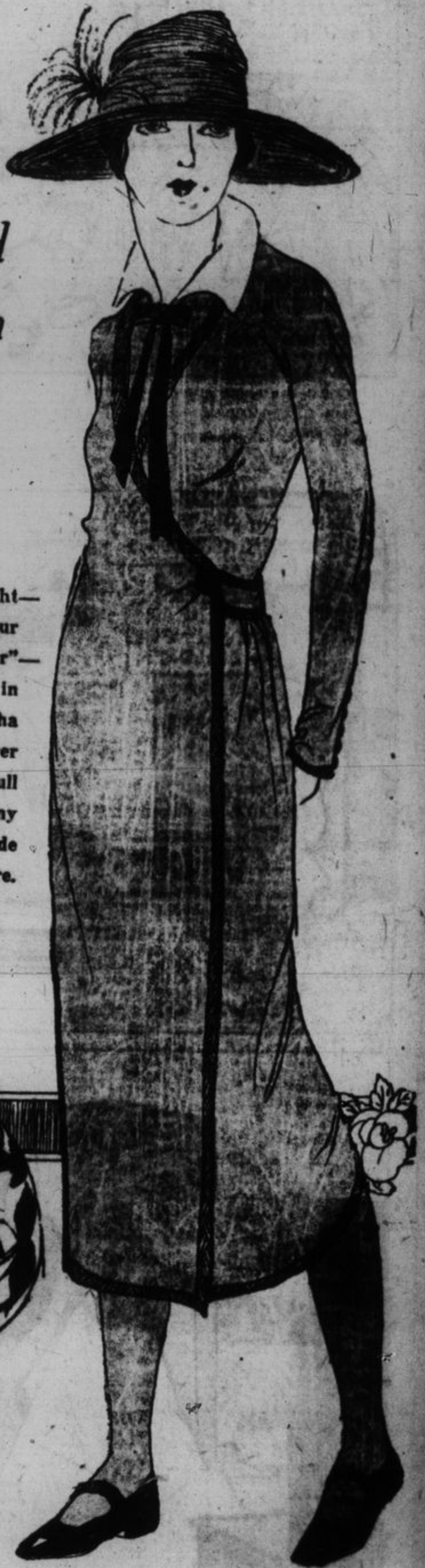


At Right—"Chevy Chase"—
This Blue Twill
Interpretation of a
Spring Frock Shows a
Very Odd Sleeve and a
Youthful Collar.

Margaret Lorry



At Right—
"Four
Dejeuner"—
Attired in
Rose Kasha
the Wearer
Is in Full
Harmony
with Mode
and Nature.



"Yes, Dear"—
Brown Goes
Well with
Spring Modes
and Beige
Crepe Sleeves
Seem to Be
the Logical
Finish for
This Tone.

By Mme. Frances
The Famous Creator of Fashions

If those who crave newness wish the creators to jump from one style extreme to the other, they will find disappointment in the gradual evolution which progresses from season to season. But if they follow the changes which are in progress all about, they will find much that is interesting and new in fashion lines for spring.

Skirt lengths are always a matter of absorbing interest, and it seems that this question may rest for the present at eight inches from the floor. Some sports things are even shorter, but the threat of skirt lengths that trailed has ceased to frighten the woman who prizes her freedom. Recent fashion shows and style reviews have observed the eight-inch rule, and this popular acceptance has for the time being, at least, banished the threat of longer skirts, which most women fear rather than welcome.

Of course, the trailing loops and ends are sponsored, and in every case they add to the sum total of skirt length. But in the trim, smart frock for spring street wear, even the trailing panel or sash is more the exception than the rule.

The Essential Wool Frock

Sleeves sometimes reach proportions almost alarming in their magnitude, while others strike a more conservative note in their slightly flare or plain, tightly-fitted lines. The woman who has not the height to carry off very long or voluminous sleeves must be careful in her choice of sleeve detail for her gowns. Sleeves which are too big for the wearer can spoil the effect of an otherwise charming gown. On the other hand, sleeves of picturesque proportions are lovely on the stately wearer who has the proper height to carry them off. One wearer who has the knack of dressing to type, is choosing frocks for early summer, all with long-pointed sleeves reaching almost to the ground. She affects soft, misty materials for these,

and as the colors she chooses are gray, orchid and blue, the long, softly-flowing sleeves are charming indeed, and seem an almost essential part of her costume.

While lustrous satins and soft, shiny silks are very smart for spring frocks, a frock or two of some woolen fabric is essential in the spring wardrobe. Kasha, which is unequalled in its softness, charmingly interprets the trim simplicity of the spring frock, while serge, silk serge and fine twill are other favored fabrics.

Concerning the Chapeaux

Before describing the costumes above, it is well to say a word on hats in general. Milan will be a favored material for early spring, while many of the smartest hats are developed in the same material as the suit or gown. This treatment is particularly noticeable in sports types, the fabric often being combined with straw, which is used for facing or for the crown of the hat.

Felts of the sports types are also much seen. A smart little chapeau worn with a yellow knitted suit is of felt in dandelion yellow, trimmed at the side with a pendant cluster of black cherries and glaze leaves. Another yellow hat, which color by the way is much in vogue for spring, is covered with yellow flowers and trimmed at the side with a blue and yellow parrot. A yellow parasol with the smart, short handle which is new, completes the costume.

The cutaway, or shortened back brim, is being introduced, while other hats show a V-shaped cut taken from the side. A smart semi-sports hat of this type is of white, the crown and upper brim entirely covered in tiny green flowers.

The past season has seen the introduction of delightful variety in dress trimmings,

by using brightly colored bits from old Paisley shawls or any colorful trimming yielded from the rich stores of the far Eastern and European countries. This inspiration gives distinction to "The Sheik," the navy twill frock at the left above, which forms its collar, cuffs and surplice blouse facing from parts of an old East Indian shawl. Of a soft mellow red in tone, it brings in dashes of color and little squares of mirror in quaint design. The surplice blouse accents the youthful lines of the wearer as it folds about the figure and ties in a jaunty bow at the back. The skirt with its pointed hemline introduces further irregularity by flying side panels, also finished in points, which drop down long at either side. These panels are lined in blue crepe.

The little off-the-face hat remains with us by sheer force of becomingness, and not because it brings with it anything of decided newness. This popular shape is becoming to the more mature as well as to the youthful face, and after all, the becomingness of a style is the most important reason for its remaining. The attractive model which tops 't' is frock is of black satin and shows a smart note in its softly-looped bow which is drawn through the brim and loops down at the side.

Also of navy twill is "Chevy Chase," the second frock from the left, which introduces rose silk serge in its smart trim-

The black liseré straw hat has its crown mashed to one side after the smart new fashion, while an airy bit of feather is its only trimming.

Rose tint stockings of a very light silk and wool mixture, and black patent pumps complete the costume. This outfit is of special interest, for it introduces several notes well-thought-of for spring. First of all, kasha is one of the smartest spring fabrics. It was received with enthusiasm when the first kasha importations were seen in this country. So rapidly do the designers of fabrics scatter new materials from the looms that it becomes difficult to find names for them, much less to keep in touch with the new examples of this art.

This rose frock also introduces the collar and vestee, which are appearing in attractive colors and designs to enliven spring creations. Stockings in tints to match all frocks, and which form a perfect match for the tweeds with which they are often worn, also merit attention as spring innovation.

"Yes, Dear," second from the right, is of beige cotton crepe embroidered in brown, which combination voices two of the most popular spring colors. The wide belt sections appear only at the sides, and form a foundation for the black satin tabs and the skirt fullness which they overlap. Bright colors appear in the stitching which marks the dropped shoulder seams.

The beige felt hat is bound in orange leather, while beige quills complete the air of jauntiness.

The narrow belt extends across the back and fastens with odd buttons at either side in front, also confining the skirt fullness here at the sides. The sleeves loop out as if attempting a flare, but below this they are drawn in by little turn-back cuffs of the rose color. A cunning note is introduced in the gloves which pass under the cuffs above them, filling in the space where the sleeve is cut out.

The violet-trimmed lavender crepe hat is lovely with the navy and rose frock.

"Four Dejeuner," at the right of the page, strikes a less conservative note for spring, for it is of rose color kasha cloth, bound all about in black soutache braid. The stiff white linen collar and vest give a note of freshness, while a smart black tie and black buttons complete the effect. Applied belt sections confine the fullness at either side.

The Fashion Forecast

Beige and sand will be the ultra-smart shades for spring.

Frances

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