



A FASHION REVIEW OF SPRING MODES

by Dorthu Durant

Man would never admit it—but the woman of today will say for herself that she is no longer the slave of one mode. No more do the tall, and short, the stout and slender figure have to conform to one mode, the edict of a group of designers. This is a day of a many-sided mode. Not one but many are the silhouettes for Spring, and emphasis is laid on variety, in silhouette, in design and in trimmings, and in all the vastly important details, variety is the outstanding feature, and few costumes are content with a single material or even a single color. The American woman, like the Parisienne has come to consult her type more and more and admits no one mode to be the criterion of her taste. Her one desire in planning her costume is to express her own individuality in a chic manner. Chic after all, is merely being simple in an artful way, an enticingly different way. The French designers who create it quite dazzle you by their seeming lack of complexity. Does it not seem that the mind of a child is forever entering into the smartest of the imports?

Individuality is the keynote of the season, and will go all the way from grandmother's hoops to straight line frocks. Of course, almost all sleeves are short in varying lengths and skirts have a slim silhouette in spite of the fact that some of them are circular. The length is rather determined by the individual taste. The more conservative are wearing theirs about shoe top length while the extremist throws sensibility to the winds and flaunts hers at nine, ten or even farther from the ground.

Crisp ruffles of Spring are heard in new taffeta which is holding its place as the fabric most in demand for the afternoon or the more informal street dress. Vying with taffeta, however,

are the gleaming satins, transparent marisettes and the soft and clinging chiffons and georgettes. A taking afternoon model is one of black taffeta, having skirt fullness and a bodice that might easily be suspected of being a basque. This bodice is semi-fitted and trimmed with embroidery in green and rose silk, while the bindings are in narrow black velvet ribbon, thus giving the much desired effect in quaintness so much in vogue at the moment. The skirt is made with a draped over tunic that is decidedly full. This, too, is bound with velvet and the fullness is shirred in under an uneven and short peplum, that is really a part of the bodice, flaring beneath a narrow belt of taffeta.

A little dressier are the frocks of Canton Crepe and meteor for which there is a great demand at the present time.

Charming in their simplicity are the lighter frocks of chiffon and Georgette in many odd combinations of color. A jade green chiffon has a harem skirt heavily beaded—the color deepened in the tucked side panels. A dainty gown of yellow chiffon is used with net and has a narrow ribbon sash of old blue.

Orchid Georgette is beaded in squares and the skirt gains its effect of half-fancy by plaited ruffles on the sides from the waist to the Turkish hem. The printed chiffons have unusual color effects brought out by ribbon belts.

The word frock which takes turn about with the spring tailleur is daintily simple in design, though it may be richly embroidered, or delightfully trimmed with ribbon or plaidings of the material used in a number of different ways. These street costumes so charming in their simplicity are characterized by youthfulness and variety. An interesting feature of a blue tulle dress is the clever lines to be

found in the yolk of the skirt. Above the wide panel of the back, the blouse fastens on the shoulders, with steel balls. Below the skirt is plaited to the yolk of the sides. A suede girdle wraps twice around the waist, then dangles freely in balls and tassels. A charming contrast in color is made with the piping of gray crepe de chine.

For the spring tailleur fashion favors a suit with a short or a bell shaped coat with the extreme length running to the finger tips. Also the Eton fever with the spring fever comes on every year. This season, however, the recurrent malady seems more virulent to form. In the longer coat models the designers have attempted to ignore the belt but it has persisted despite the efforts to make the unbelted coat the mode of the spring. Besides the tailored suit, novelties in combinations of material are fascinating and different. One of this type has a coat of duvetyne, in a soft, dark shade of brown, stitched in a mauve silk, and mauve colored thistle-down or silk raiting makes the skirt a pleasing contrast.

But what are the fair prophecies of smiling summer skies? It is the wise woman who looks that far ahead and plans her summer frocks airy and light in color and texture. A wonderfully new and complete assortment of cotton fabrics are gaily suggestive of sunny days. But even in the bewitching collection of sheerness and color, one charming material stands out from the others because of its individuality and because of the old-time quaint-

ness of its design, for it is unmistakably reminiscent of olden days. This English sateen is a fabric as soft and pliable as chambray and its patterns are taken from rare old prints. Closely following the English sateens in newness and charm are flowered organdies, dotted Swiss, checked voiles and ratins in new designs in a brilliant assortment of plain colors. The popular English prints retain their popularity this Spring, and the same designs will be displayed in a new fabric, a soft, silky mudlin, called tropical silk. One of the liveliest of these has a design of prim little forget-me-nots in blues and greens, and a suspicion of mauve, outlined in black and printed very closely together.

Plaids have come back. In velours and serge they are either made plain or plaited in accordion, knife or box plaids, in the smartest of separate sport skirts. Most of these come in the soft dark shades of blue, brown and green combined with the lighter shades in gray and mauve. With a skirt of this kind is worn a short tailored sport coat and under it the softest sort of blouse in pussy willow, satin, crepe de chine, or in one of the exquisite tub fabrics. In these embroidered voiles, dotted Swisses and dimities are among the season's fancies. One very smart model bears a striking design in black and red embroidery on a white ground. Fine white plume cleverly forms the rolling collar, waistcoat and turned back cuffs, each of which is aggressively held in position by a single pearl

button. Then of creamy Swiss, dotted in red is another lovely summer blouse which fastens invisibly down the front under a box plait. Knife-plaited felles of ecru footing border this center plait, and the turned back collar as well. Maderia all over embroidery is another modish fabric. And when an eye-letted design is used for the bodice and white organdy for the sleeves, and there are knife-plaited frills around the neck, hem and sleeves the blouse is one to covet and wear with a suit or a simple organdy skirt.

In the bright colored sport skirts for summer wear besides the usual tailored models there are a number of the more than unusual kind in silks. One of these is a box plaited pongee which gives freedom of movement without destroying the desired straight silhouette and then also those in accordion plaited crepe de chine in white and in fancy sports material as Kunsé-Kunsé, Fun-Ta-Si and Tribolettes.

As for the cape it would be a serious error to imagine that its smartness is in the least impaired, for no one has

tired of it, and new versions are constantly being seen both for street and for evening wear.

Braid Liberally Used This Spring

Braid is used in many ways this spring that justify the repeated use of the adjective fascinating. Silk soutache in verniceit pattern is employed in the decoration of a soft brown satin with straight gathered skirt and a waist that falls almost to the hips. The sleeves, cut in one with the front and back of the waist, are trimmed with double frills of self-material, also handsomely braided. The neck is cut into a deep V and has a vest of plain georgette.

Again braid is used in the effect of narrow bands on a frock of pale blue organdy. The tunic is gathered at the sides and thrown over the circle in an arrangement irresistible in its ingenuity. The sleeves, though short, are set into the waist, which has the round neck finished at the back with a turn-down roll collar.

Expenditures Are Topic For Senate

Washington, Mar. 23.—Government expenditures were discussed in the senate again today. Senator Lodge, the republican leader, and Senator Smoot, republican, Utah, attacking a proposal in the annual agricultural bill for creation of a new government bureau in charge of farm management.

Reading "some estimates Senator Smoot said congress was asked to appropriate \$5,500,000,000 for maintenance of the government next year.

* Villa captures and holds the Americans until they tell him all the news. He'll get fooled if he ever captures Colonel House.—Toledo Blade.

There are still a lot of good old fashioned homes in America where the daughter of the house is learning to play the piano instead of the only board.—Syracuse Herald.

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