

Narrowed Look, Rich Use of Fabric, Novelty Treatments Enhance Styling In Season's Coat, Suit Collections

"Infinite variety" is a term that might well have been coined for this spring's coat and suit fashions. Not for many a spring opening has there been so much news in silhouette and fabric as that found in this year's presentation.

Women love suits and they love a change to keep them interesting and refreshing from fashion's point of view. In this spring's suits, there is sure to be a silhouette that's ideal for every woman.

They are being shown with narrow boxy jackets, in oval shapes that hug the hipline, and in a compromise silhouette that's neither fitted nor straight, but is a very wearable and becoming newcomer.

There are strict cut jackets that may be worn boxy or cinched with a wide contour belt. There are suits with matching stoles . . . suits with

sculptured lines that accent the waistline and curve over the hipline.

Each of these new suit silhouettes is destined to add an exciting air of newness to the Easter Parade of 1953.

To add even greater emphasis on the variety of the spring suit showings are the softly tailored suit which resembles a dress, the silk suit for after-five wear, and the costume suit. The silk suit is often shown with a one-piece dress and separate jacket in silk pongees, foulards, tie silks, and small patterned brocades.

The costume suit rates high as a fashion success this spring. Designers have done interesting treatments in the choice of fabrics used. This suit is usually in three pieces—jacket, skirt and blouse. The jacket is lined in a wide range of fabrics from jerseys to printed silks and cottons with blouses in the same fabric.

The slim skirt lends itself beautifully to the fabric contrast that is so fashion-important this spring. The narrow boxy jacket, either tapered to the hips or shown with slits in the sides, is doubly smart in the fabrics that have texture interest. Thick tone-on-tone wools, boucle weaves, nubby wool tweeds, and lacy poodle cloths are featured in the jackets, while a blending smooth fabric is used in the slim skirt.

There are many formulas for creating the costume look. This is achieved by a blending of various fabrics that complement each other, such as a worsted crepe blouse, heavier weight skirt and a jacket of nubby tweed or surface-interest coating.

Colors in the suits at the showings leaned heavily toward the pale tones, from creamy white to sandy beiges. Pastels are important, too, with creamy yellows, pinks, blues, and some lavender. Navy holds a heavy lead over black and gray, and is very popular.

The exciting variety in the coat fashion picture is achieved through silhouettes that range from the column or linear coat to the inverted V line.

The narrow, long-line coat

is distinguished by its top interest; a new kind of bulk and width that is definitely 1953! The deep, easy armhole is much in the limelight with a new, softer width at the shoulderline. This new width is achieved without padding, but depends rather on the interesting placement of the shoulder seam.

There is almost limitless choice in the length of the 1953 coats. The 30-inch topper is curved around the figure, the two-thirds length topper is smartest when narrow, and the seven-eighths length is a newcomer with its narrow, tapered look.

Other points of interest in the coat picture are: the lowered waistline, achieved with low-placed pockets or seaming . . . the clutch coat, devoid of buttons in narrow and taper-

ing effects . . . the poncho coat, which hooks or buttons under the sleeves . . . and coats with separate capes or stoles.

Necklines add greatly to the infinite variety found in this Spring's coats. The collarless neckline is a fashion leader, usually with a cardigan effect. Built-up collars are worn high about the face for a very sophisticated air. Large collars, ranging from big rounded shapes to deep sailor styles, help to underscore the impression of shoulder width.

In fabrics, surface interest is still most important with poodles giving way to fleeces and softer finishes. Where poodles are shown, they have a lighter, almost frothy air.

Zibelines, flannel coatings, worsted jerseys, and frosty-effect tweeds are consistent favorites at the showings.

Neutral shades are strongest, with beige the top favorite. Yellows head the pastel choice, and blues, coral reds, greens, and navy will be much in evidence on the Spring fashion scene.

New Vivids Aid Pastels In Gloves

More delicate and feminine styling is the keynote of the Spring '53 glove fashions.

Everything is combined to point up the feminine look of the new glove styles—choice of colors, delicate and petite lines, dainty detailing.

Most important look of all—is color used on white. This is featured in the finest of leathers and the most popular priced cottons. Newest color approach is white touched with pastels such as pink, yellow and chartreuse.

Color contrast is splashed on the gloves in clever underlays, embroideries, appliques, and inserts. These white with color gloves are perfect accessories for this season's white-ground with-color prints, now so popular; with the many suits, dresses, and coats that feature crisp white accents.

Pink is one of the most important color notes for the hand, while beige to match the many beige fashions, and bright citron yellows are definitely prominent.

Nylons, in woven and string styles take top honors for wide range of exciting colors and novel styling, with many printed styles to add a touch of inspiration to the solid color ensemble.

Double woven cottons and cotton strings are versatile in color range and styling, many of them detailed with crochet, plastic patent and straw. These three new detailing materials take their cue from other outstanding spring accessories—the crocheted bags, the important patent shoes, the straw bags, shoes, and belts.

Embroidery is noteworthy in gloves because of the new and striking way in which it is featured—arranged in delicate motifs or widely spread to cover the entire glove and brought down to the very fingertip to provide unique color highlights.

With the many beautiful colors, dainty, original detailing to be found in these new gloves, in all price ranges, every woman can turn "a pretty hand" for Spring.

embroidered Irish linen are fashioned into two-piece Spring-into-summer suit dresses.

Anticipation Fashions Are Softly Styled

The newest look in maternity fashions is inspired by baby clothes and little girl dresses!

Mothers-to-be will find their dresses for Spring, 1953, featuring such trims as smocking, fine ball fringe, rickrack, white organdy bows and collars. These little-girl touches are featured on broadcloth, pique, and checked gingham. Little puffed sleeves, copied from the French school smock, and novel yoke treatments all heighten this young look.

Maternity separates for casual wear are definitely gay and bright-hued. Denims, shilcloth, terry cloth, cotton twill, and gingham are top favorites in the casual field. Matador pants and plus-fours with ribbed cuffs are topped with full sleeveless shirts in gay awning stripes.

The peon shirt with a tiny collar, short sleeves, and a shirred back is being shown in a bright calico print cotton, solid broadcloths, and checked cotton.

Textured effects and glazed surfaces add fabric interest to maternity fashions for daytime.

For dress-up, sheer organdy taffeta, silk shantung, and



Gray wool jersey suit paired with a reversible coat of new Italian linen-and-wool fabric. (Photo: N.Y. Dress Inst.)



Enchanting ensemble of a printed silk dress with coat of wool jersey lined in matching print. (Photo: N.Y. Dress Inst.)

SPRING



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