

A Peep Behind the Scenes at Fashions Which Will Be Popular For Spring Wear

American Designers Use American Fabrics in Notable Display

Written specially for the News By Emma Flo Wilson

New York, Feb. 19.—Even if one had not contemplated the immediate selection and purchase of new Spring clothes, the clever woman will keep abreast with the fashions now being presented for Spring and Summer wear. Many women devote February and March to choosing and making their spring and summer clothes, and because of the advanced fashion shows for the benefit of those who go to winter resorts, it is not at all difficult to make costumes now that will be exactly right when the time comes to wear them.

What the well-dressed American woman will wear this Spring and summer was authoritatively decreed at the American Fabric and Fashion Show held recently in New York. The purpose of this exhibit was primarily to show the superiority of American-made materials and fashions. That the new spring styles will leave nothing to be desired—in color, fabric and design—was proven very conclusively.

All the newest fashion developments were presented in a manner which leaves no doubt that American-made materials and fashions are unsurpassed. There were 150 models present—a mode for every style—from the youthful miss to the more matured matron.

Ensemble Costumes Instead of Gowns

The noticeable absence of afternoon frocks would lead one to assume that the ensemble costume—which consists of coats which may be worn separately or with matching frock underneath, is fast taking the place of the elaborate afternoon gown. Most of the coats are slightly flared.

One interesting feature in all models shown was the numerous floating lengths would appear next. Some when or where one of the floating lengths would appear next. Sometimes they are suspended from the shoulders—either at the front or back—and at other times they appear at the hip line. However, they are shown as an addition to the straight lines, and do not in any way tend to obliterate the simple boyish lines of last year. New and feminine touches greatly enhance the charm of simple, boyish models.

To be really smart, the sport costume, which is absolutely indispensable to the well-dresser woman's wardrobe, must be of utmost simplicity of line and of impeccable cut and finish. One of the most detestable differences between the sport costume of last Spring and this is the absence of the brightly colored sweater of last spring. Instead, gay little blouses or jumpers which fit snugly—frequently with a high collar—are being shown.

Worsted and Cashmere Rule—Sport Models

The number of sport models presented in the lightweight worsted and soft cashmere materials, both dresses and coats, would indicate that they will lead the mode in sport models. The most distinguishing characteristic of the sport models shown was the excellent quality and the fine texture of the materials used—All American made.

There are new color treatments—not found in last Springs costumes. The colors are soft and harmonious, however, and may be worn without fear by those women who must choose their hues with care.

The Ensemble costume was presented in several very interesting models. One model shown is developed of white Joseena. The dress is made of yellow faille and is trimmed with an applique design of white Joseena. The coat is trimmed with fox at the bottom and at the cuffs, which greatly heightens to advantage the effect of lightness and gaiety. Suspended from the shoulder quite unexpectedly are panels of the yellow faille.

Another Ensemble Costume is de-

American Styles for Spring



This very unusual street frock of Commander Blue Serapheon has a simulated Eton jacket. It is worn over a waist-coat of white pique

The coat of this Costume Ensemble is fashioned of White Joseena, and is trimmed with bands of white fox at the cuffs and at the bottom. The frock is of yellow faille and is trimmed with White Joseena in an applique design.

APROCASTER

Developed of White Jewelton, its only trimming a wide band of black monkey fur, the whole charm of this day coat lies in its elegant simplicity. All of these models are by American designers and made from American materials.

signed of Moonstone Serapheon Ottman. The bottom of the coat is banded with two-tone platinum fox. The frock is of henna and grey Frostkrepe. It is lavishly embroidered with contrasting colors. The belt, tied at the front, is a decidedly new treatment.

One of the coats, designed particularly for those who delight in rather bizarre models, is developed of White Jewelstone. It is trimmed at the bottom with a very wide band of Black Monkey fur. It is a strikingly individual model, and Paris could do no better.

The Street Coat will be Popular.

The street coat which will prove most popular from a standpoint of practicality is developed of Moonstone Joseena. It is a wrappy, elegant model, with a fur collar of Fox. The one large pocket is beautifully embroidered in gayly colored wool.

For the miss who is looking for something very different from the usual straight-line boyish frock, there is a street frock of Commander Blue. It has a simulated Eton jacket over a waist-coat of white pique. Two rows of tiny gold buttons down the front of the white pique waist-coat gives it a novel touch. The scalloped edges of the jacket and the skirt are bound with silk braid.

A street frock—very practical for the business or the College girl—is developed of Jewelstone. The frill down the front is faced with a contrasting shade. The buttons down the front give it an added air of tailored simplicity and charm. It has a new "kick pleat" at the side.

American Styles Here to Stay

Another street frock—more elaborate than the others—is designed of Amber Hello Charmeen. It has an inset vest and cuffs of Frostkrepe in a paler shade. The cuffs are shirred to fit snugly around the wrist. At first glance, it has the appearance of an ensemble costume. It is, however, merely a new version of the tunic which was so popular all winter. The slightly circular effect from the hips down is shown to best advantage when worn by the taller woman.

The range of colors and the beautiful designs displayed prove in a manner most convincing that American

Style Creators and American Fabric Manufacturers are on a par with those found anywhere, and that the French influence of American trade has been unwarranted. This display—the first of its kind—was sponsored by the National Garment Retailers' Association, and by exhibiting firmly established a distinctive American school of design in textile fabrics and in dress modes.

Boy Cuts Hand

Randall, twelve year old son of Mr. and Mrs. Frank Withers, cut his hand severely while chopping wood Sunday evening. Holding the stick of wood with his left hand, the boy brought the axe down upon it, cutting the knuckle of the middle finger, and severing

several tendons on the back of his hand. He was taken to the Pacific Christian hospital by Dr. W. C. Rebban where the tendons were united and the cut sewed up.

Dr Rebban is yet unable to tell whether the fingers will be stiff. The tendons will probably unite satisfactorily but it is doubtful if the middle finger will regain normal movement.

SOME INTERESTING FACTS IN HISTORY OF LIGHTING

The human race has occupied lighted habitations from the day of the cave-dweller until now. For untold centuries man used lighted splinters and pine knots, and then the cultured races began using lamps of bronze and other metals, developing them until they became highly artistic and ornamental, but not very useful for illuminating purposes.

Finally, about 50 B. C., the Romans began to use rushes soaked in grease, and these were the fathers and grandfathers of the more modern candles.

A chronology of lighting from that time on would read something like this:

300 A. D.—Phoenicians introduced candles in Constantinople.

40 to 1700 A. D.—The candle, tallow or wax, vie with the lamps and lanterns.

1700 A. D.—Oil lamps, with wicks, began to be used.

1780—Oil lamps are equipped with round wicks and glass chimneys.

1800—Gas lighting perfected, but candle still most universal.

1850—Discovery of petroleum, revolutionizing oil lamp lighting.

1879—Edison, apostle of light, produces incandescent electric lamp.

1885—Auer Von Welsbach produced incandescent gas mantle.

1895—Incandescent electric lights made with carbon filament in growing use.

1922—Incandescent electric light, using Tungsten filament, in high state of perfection.

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Guests in Eugene

Mrs. C. D. Wilson, Mrs. L. W. MacGowan of this city were guests of Mrs. E. C. Sanderson of Eugene at a meeting of the Daughters of the American Revolution.



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