

1952 Bridal Gowns Have Heirloom Air

The traditional wedding gown is an accepted fact, this Spring, for formal and informal brides alike. And its enchanting heirloom possibilities are enhanced, to the utmost, by lavish Princess and Empire styling, the abundant use of rich fabrics that are luxuriously accented by a wide variety of embroideries and lace trims.

Billowy, puffed or soft-crushed sleeves, exaggerated décolleté necklines, dramatic, lace-emphasized overskirts with graceful, sweeping skirts on floor-length gowns and scalloped hemlines on bouffant skirted street-length gowns combine to create an effect of superlative elegance.

The wide use of luxurious fabrics and trims includes such liting and airy types as nylon tulle combined with nylon ribbon lace embroidery and iridescent-bead-



Traditional for every trousseau, is the negligee and gown ensemble for long to come. Typical choice could be this champagne colored nylon net negligee, trimmed and applied with pink satin, and worn with a simply styled gown of matching satin. "Angel Wings" by Juel Park.

Sportswear For Junior Has New Air Jackets Will Be Shorter

Sportswear, for juniors and their misses' size sisters, has a dressed-up air, this Spring, captured from fashions popular at the turn of the century.

Jackets are shorter and snugger. They appear as picturesque basque tops, figure-hugging spencers, perky boleros and little capes.

Skirts, although in many instances still billowing out with petticoats beneath for emphasis of this swirling effect, are slimmer and more gentle in line, featuring fullness in back panels or all-around pleating.

Sweater blouses, too, are gala for the new season. Presented in soft pastel shades, these blouses often have dramatic boat-shape or draped surplice necklines, and make generous use of this season's favored full-blown sleeves.

Retaining their popularity for outdoor living are pedal pushers, brief shorts, slacks, circle skirts, back-wrapped skirts and middie pullovers. But, these too, are often offered in dressed-up versions of hardy sportswear fabrics.

Typical of the dressed-up fabrics is denim, that hard-wearing sportswear favorite. It is dressed up for a gay entrance into the Spring '52 fashion season by touches of embroidery, jet, braid and quilting.

One example is a mandarin-type cardigan jacket and pedal pusher ensemble of quilted faded blue denim lined in gold cotton. Another instance of denim in a dressed-up mood is a waist-length blue denim jacket with lantern sleeves that are center-bordered with white string lace.

ed lace with rows of lace ruffles. A street-length gown in this light manner is of white re-embroidered lace in a princess style, with gores and a scalloped hemline serving to accentuate the smooth-flowing shoulder-to-hem lines.

Classic satin is also prominently featured for this Spring's wedding gowns. Here, it might appear as a full-trained floor-length princess gown with the gleaming satin combined with a lace long-sleeved bodice that presents an Empire bolero look.



Formal or informal, the Spring '52 bride will dress in traditional finery. Here, her headpiece has a pearl outlined petal motif. A single strand of pearls at her throat carries out the theme of her headpiece. And her nail-polish is a complementary shade of pink by Cutex.



The tiny waist, the full swinging skirt—these add up to the prettiest coat silhouette of the season. This fitted coat has big side pockets to accent the curve of the hip and the flare of the skirt. The double notch collar is designed to stand up perkily. The tweed fabric, of the coat, in a crow's foot pattern, is by Fortmann. The coat is Carmel design. The hat is a petal-brimmed sailor by Sally Victor.

Influence of Paris Designs Brought Out In Spring Fashions

It's a romantic and feminine Spring. Fashions bloom with a definite aura of the turn of the Century, much Empire feeling and, over all, the influence of Paris designs. These are to be seen in sleeves puffed out to exaggerated fullness, closely molded midridges, elongated torso lines and novel back interest.

There is also an abundance of tiny figure hugging jackets, like the bolero and the spencer, nipped in waistlines, billowing skirts, made crisp and puffy by petticoats beneath, and excitingly textured fabrics used for everything from coats to scarfs.

Sleeves puffed out in a multitude of ways. They are layer upon layer of tiny cape sleeve. They flare out at the elbow, lantern flout to the elbow or appear leg of mutton full at the very top of a long sleeve.

Giant Sleeves On dresses, sleeves are noteworthy, short and full, sometimes layered with self fabrics, at other times trimmed with a contrasting print or accordion pleated airy fabric such as organdy.

Sleeves on coats may be brace-let or elbow length. But in all instances they are full and deep set with deeper than usual armholes. Suit sleeves look newest in a curved outline crescent shape with graduated fullness outside the elbow.

The closely molded midridges, so typical of Empire silhouettes, are seen everywhere. They are outlined by very narrow self belts, decorative contrasting seams, cummerbunds or tiny jackets that stop short just below the bust.

Placing emphasis on an elongated torso line, is the middie top look first introduced in Paris. It is most effective when combined with a full skirt that may be pleated, gathered or simply a whirl all around.

Back Belts Back interest, also a reflection of Paris design, is generously used on coats and suits. For coats, belts, placed high across the shoulders, hold back fullness pertly in check. On other coats, fullness falls from a seam designed straight across the shoulder blades. While suits feature skirts that hang straight and slim in front and gathered fully in back.

The tiny figure hugging jackets, used so much for emphasis of newly molded midridges, tightly nipped waistlines and full, full skirts, can be made of fur, top a suit or be independent little top-pers. They are designed as straight little cardigan jackets. They appear as rounded boleros, boudoir wraps and with loose capey effects.



Hats, designed for Spring, are small and right for new shorter hair-dos. Above, she wears a pillbox that combines narrow yellow and smoke grey straw braid in a striking pattern. The shallow edge of the crown is banded with deep grey grosgrain and a platter button. By Sally V.

Hats To Blend With Ensemble

Hats, new for Spring, come ready to blend with the entire ensemble.

For the many costumes with tiny waists and important sleeves, milliners have emphasized the Gibson Girl feeling with a wonderful variety of crisp new sail-

There are large sailors and little sailors in every collection. Crowns are invariably shallow, but brims do all kinds of tricks so that some hardly look like sailors at all. Some of these flat little sailors are meant to be worn straight on top of the head and others are angled to a dangerous tilt, but made to stay on by decorative ribbon covered clips or bright bandeaus.

Spring bonnets are brief and feminine, with a Directoire feeling that makes them perfect for clothes of the same derivation. These bonnets sit high on the head and often curve up at the back in a little "ducktail" peak. Some bonnets have brims that are cut off or folded back in a squared line across the brow, combined with an abbreviated crown that is open at the back. Still other bonnets have deep visor-like brims, like a poke bonnet without a crown.

The fashion for pleats is echoed in intricately pleated straw hats, hats with pleated brims and hats trimmed with pleated silk. Ruffles are repeated in rippling brims and the fashion for patent leather accessories inspires the use of highly lacquered "patent leather straws."

Spring hat materials are excitingly interesting. Two tones of fine milan-type braid are combined, row on row, in striped effects. Shiny straws are braided together in checkerboard and plaid patterns.

Color and texture contrasts are combined in hat bodies of narrow black velvet ribbon and wide natural straw, chenille crocheted with straw yarn and pale angora yarn sewn on smooth balibuntals. Monotone straws pair dull and shiny straws, smooth and rough braids or cotton fringe and net. Elegant straw-cloths are woven in delicate pastels, with a thread of gold or silver to make them shine.

Trimings are important but unobtrusive. The finest flowers are preferred for clusters and garlands of accent, although sometimes a single perfect rose or a huge silk poppy is used in such a way that it seems a part of the hat rather than a trimming.

The soft, airy beauty of curled ostrich feathers makes a surprising debut on straw hats of dramatic size. Fine handwork, such as a lacy embroidery of tiny white beads or a frosty overlay of dewy iridescent sequins, gives an unmistakable richness to unassuming little hats of shantung and balibuntal straws. Veiling, sheer nylon and chiffon scarves, too, are always a necessary part of the hat's design.

Many new shades of blue team up with the soft blues of Spring costumes. Tri-color hats occasionally appear, but more often the red, white and blue costume gets a hat of red accented white or navy with white.

The hat that "goes everywhere" is as apt to be beige or natural straw, as it is black, white or navy. Hats of sunny yellow are surprisingly versatile and there are many Spring-like hats in pale lemon, lime and

Spring Comes to Medford—and LEON'S THIS WEEK!



Summer Duet

A pert, reversible cape tops this city-chick rayon print... designed to do wonderful things for your figure with its slender skirt and waist-cinching belt. Note the clever contrasting color tabs adding a spice of color to this versatile go-everywhere summer sophisticate.

29.95

Leon's
21 N. CENTRAL

Adrienne's

high fashion notes for

Spring



The straight back fullness with pendulum width at the sides, the new brushed texture of the fleece, the great big button, the interesting slashed pockets. Glowing Spring colors. Sizes 10-16.

The new cardigan neckline that stops short of a gay scarf or smart necklace, the jewel-tabbed trim, the light-weight boucle poodle cloth with all of Spring's texture interest. Light and bright colors. Sizes 10 to 16.

COATS

from \$19.98 to \$150

SUITS

from \$14.98 to \$125
Sizes 7-15, 10-44

LISTEN TO DR. GEO. CRANE
Monday Through Friday—11:15 A.M.

EMPLOYERS!

Solve Your Personnel Problems the Efficient, Economical Way —

• REDUCE COSTLY TURN-OVER

List Your Personnel Needs with Us

- No Fee to the Employer
- Applicants Tested for Ability
- Your Time Is Valuable—Save It for Final Interviews with Qualified Applicants Only

CALL 3-3800

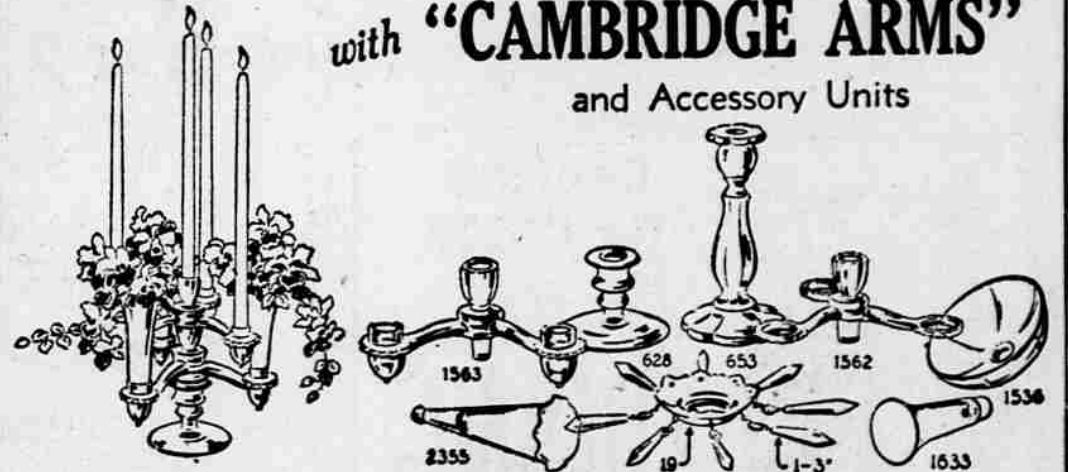
MEDFORD EMPLOYMENT AGENCY

DANA L. PLATZ
225 E. Main

SERVICE UNLIMITED
Medford, Oregon

Dress Up Your Flower Arrangements

with "CAMBRIDGE ARMS"
and Accessory Units



A sparkling new idea in decorating arrangements has been created. Scores of different arrangements in gleaming crystal-clear glass are possible by using the basic units of "CAMBRIDGE ARMS" and accessory units as shown above. All pieces Open Stock.

Get New Flower Arranging Ideas from

Sunset Flower Arranging Book.....\$1.50
Flower Arrangement for Everyone.....\$2.75
Simplified Flower Arranging.....\$1.00
Roses and Home Flower Arranging...\$1.50
Joy of Flower Arranging.....\$3.95

Get New Garden Ideas from

Better Homes & Garden, Garden Book.....\$3.95
Sunset Flower Garden Book.....\$2.00
Glory of the Garden.....\$2.50
Trees and Shrubs for Pacific N.W. Gardens..\$3.95

Get All These and Many Others from

Swem's Book & Gift Shop
217 E. Main Medford



214 East Main

Phone 2-7169