

Great Liberty Is Allowed in Dress

Fashion Permits Women to Wear What Pleases Them Best.

Never has there been a season when greater liberty is allowed in dress, observes a Paris fashion correspondent in the New York Tribune. It is absolutely the moment when a woman may wear what pleases her best. Practically nothing is de-mode through the spring openings, because while the dressmakers have sounded the full shout of variation they have not launched a distinctly new note. To say what is the fashion, therefore, is impossible, because practically everything is the fashion.

One speaks of prints as the new note, but they are not really new. It is their emphasis, perhaps, which is new, because there is a host of them. Lace is not new, but there are many lace dresses. Wide skirts are no novelty, but these crinoline effects are shown by everybody. Berthas came in as a novelty last season, but they again adorn many frocks. Bead embroideries continue to claim a fair proportion of attention. Silk and metal embroideries are more than ever in vogue, despite the fact that throughout the winter season just passed they have been seen on every kind of garment.

One of Drecoll's most beautiful dresses is made of lace combined with black satin. It well deserves its name, "Festival," despite its somber tone. It is all in black except the beautiful embroidered motif forming the closure across the front and lifting the drapery in a high stomach effect, emphasized in so many of the recent models. The lace forms a long cape back in an unusually charming way.

Lanvin and lace are easily associated because of the fact that this maker has had so much to do with the vogue for wide-skirted dresses. Lace lends itself very well to this idea. Distinctly interesting are Lanvin's dinner dresses in black, white and silver lace in which the overkirt of lace is draped on a straight chemise foundation, but the lace overskirt is so mounted with its thickly corded shirtings, with its uneven hem and huge butterfly bow, in brilliant contrast that it gives a dazzling note. So much for cleverness which takes the most classic idea and by a clever twist changes it into a high novelty.

Polonaise and Bustle Effects. Philippe & Gaston make rather dreamy things in lace, often combining beige and brown. This house also affects the cape back on many of its models, the result being dignified dresses for matrons of conservative taste.

Prints are everywhere, especially those in Cambodia designs; that is to say, Hindu-Chinese. Drecoll has a lovely model to which he gives the name Cambodia. This is developed in an Oriental printed crepe marocain combined with navy blue crepe, a material which the French like very much. This is a charming little polonaise effect made of the printed silk over a

does not like the snake Jenny replaces this ornamentation with a most fascinating rainbow colored soutache, almost as fine as a silk thread, and to be had in every imaginable color, cleverly assembled to make most satisfying combinations.

Jenny uses quantities of mouseline and a great deal of piece lace in her afternoon dresses, and some of them have very original lines; for instance, a black lace called Ariane. As a straight fourreau covered with lace upon which lace panels flow from the belt; these are about nine inches wide and have a beaded edge. Similar panels which alternate with these hang from the shoulders, floating above the



Very Popular Model of the Season. It is Constructed of Crepe de Chine, Cascading Drapery Being a Strong Feature.

belt. There are also a number of lace berthas which are quite long enough to form boleros.

Double Waistline Achieved. The dresses, in spite of their floating panels, are very straight in effect, as the underlining is tight and quite short. Such dresses have very original belts that are narrow and in two divisions, one just below the waist and one falling at the hips. In one case there is a serpent of beads which is wrapped three or four times around the body, quite loosely above the waist and tighter about the hips.

This maker keeps to her tradition of fluffy evening dresses, using much lace and mouseline de soie; many of the lace skirts are very full on the hips, and, unlike most of the full hip-skirts, are extremely short, reaching almost to the knees. The silhouette is quite pretty because the waist is rather short. There may be some sort of trimming, such as bands of embroidery or of flowers, a quarter of a yard deep, on the hips, which causes the fullness to stand out without its being padded in any way.

Organdy dresses are also made in this way, with two plaits, causing the hips to stand out. Most skirts of this sort are split open up to the waist in front and float aside, showing a very close little under-slip, which is of a plain taffeta or crepe embroidered with a delicate design. This is a very successful solution of the full skirt idea, and as the waist above is not too closely fitted, the impression is of an up-to-date dress rather than of a picture idea. One of the best dresses is called Phœbus and is of gold piece lace of a very light quality. The hips of this are very full, but not in any way set out. The skirt is split and the gold lace floats. There is a plink lining.

Polnet is showing braided-trimmed dresses. He uses extremely narrow braids in brilliant colors on crepe de chine and crepe marocain. He adds little tassels in silk of brilliant colors. He is affecting the one-side closing of uneven cut which closes high—Madeleine Vionnet's successful and novel front closing.

Short Jacketed Suits in Lead.

The short jacketed suits take precedence over other styles from a standpoint of numbers as well as variation. Particularly does the short jacket stand out among the models by so-called fashion leaders such as Chanel, Jenny, Drecoll, Polnet, Beer and Agnes. Some of the models are so simple as to make one wonder why they are put out as models, but then one must admit their charm, and that probably is the answer. Worth shows many little all-over embroidered jackets to be worn with simple cloth skirts. Etou has beaded jackets with wool rep skirts.

Beer shows a beautiful green rep suit in a short jacket in which the collar, cuffs and girdle are covered with a bead embroidery picked out in green and black. The straight little jacket has interesting tucked fullness in both the body and sleeves and there are plaited side panels in the skirt.

Lanvin affects large bows, and an impressive note for an evening costume is often given through the placing of a smashing bow in marked contrast to the dress. Lanvin has designed a lovely evening dress in white satin with a sprinkling, starlike design, almost a constellation, done in silver embroidery, crystal beads and jets. At the back is a huge bow in black satin.

Plaitings Are in Order for Season

Decoration, Combined With Plain Sections, Adds to Beauty.

Plaitings are the order of the day, says a fashion writer in the New York Times, in describing a dress which is a happy combination of plaited flounces and plain sections of material. The ruffle around the shoulders reaches only to either side of the front, while the plaited sections on the skirt reach only across the front, leaving the back plain, though full enough to be in keeping with the rest of the design. The trimming consists only of one pale pink rose made of folds of silk and supplied with a few sparse green leaves to give it background and to supply just a suggestion of color to the dress. This touch of color is permissible. It is only a touch and it does help to keep the effect of the frock away from that dead whiteness which, upon some occasions, does grow to be a little trying.

However, this is a white season and the white of the dress is bound to find a place no matter what the occasion for its wearing.

One of the frocks is made with a real lace flounce about the shoulders that droops away into rather a cape effect at back. This dress is made of soft white crepe of a very heavy quality. The skirt is cut in a somewhat circular manner on the sides and hangs a bit below the normal skirt level at just those points. There is the narrowest sort of a girdle made of roses shaped from silver gauze. They are not white, of course; silver has a quality that blends with white and looks almost like it with just a shade of a shimmer added. The face is, after all, the salient point of interest for this frock, and it is fitting that its beauty should be surrounded with plain areas of handsome material, the better to set off the fine sash of its making.

The sash has long been the exclusive property of the young girl. She can have a larger bow and more elaborate ends. She can throw herself into the spirit of the sash, as it were.



Plaited Flounces of Chiffon Alternate With Areas of Full Chiffon to Make This Attractive and Girlish Frock for Summer Wear.

This year's sash for any occasion is a thing of particular beauty. It creates a gorgeousness of effect that so surpasses the center of the stage of that particular dress that the dress itself need be as nothing at all.

Ribbon Sash Can Be Made by Any Woman

Because there seems to be an affinity between ribbons and perfume the ribbon sash makes its appearance in many new and unique places. The ribbon sash is easily made. Merely sew together two bits of ribbon, leaving the ends raveled or having them plaited, and stuff with cotton in which is a small portion of a good sachet powder. These may be used in innumerable ways. A half dozen of them may be connected by narrow ribbons to the interior of the wardrobe trunk, or glued in the corners of the drawers of the trunk. Or numbers of them may be combined to make the petals of a flower on a couch cushion.

Shirred Ribbon Collars and Cuffs. The silk summer wrap will be with us again this summer in all its pristine glory and displaying a little extra glory with its modish use of ribbon collar and cuffs instead of the fur of last summer. Firm, heavy ribbon, such as grosgrain or moire, is gathered and sewed onto the collar and cuffs, up and down in horizontal rows, literally covering the foundation and standing far out from the wrap in conspicuous and striking effects.

MARDI-GRAS

By CECILIA WEXLER

(© 1923, by McClure Newspaper Syndicate.)

"A W. PAM, have a heart. My hair will be all over the road if you don't slow down!"

But if Pam heard, she paid no attention to her friend's old-fashioned worry about flying hair.

As she heard the whirr of the wind in her ears, Ray felt a shiver race down her already cold spine. "But, Pam!" she shouted, "you were going to tell me—"

For an instant Pam's eyes met hers. Gradually she slowed down and with a little laugh she said, "You're not enjoying this. Forgive me, dear." Ray settled back in relief. For five minutes they rode on in silence, Pam unsteadily keeping the slow pace and thinking how to begin what she wanted to say.

"Ray!"

"Pam?"

"Do you remember the Mardi-Gras last year at the school? Of course you do. Everybody does; it was such a wonderful time. Wonderful. And yet—that's what I'm to tell you about. When we were children—remember, Ray, how we used to smuggle and read those forbidden novels; and secretly pass our opinions on them; and how we vowed that we'd marry for love only; and how I said that I would know my man the instant I met him; and how I'd know I loved him the instant I felt his presence?"

"Silly, weren't we? And yet, it's a funny thing, but that's just how it happened. It was at the Marl-Gras hall. It was during the 'cut-in' dance that I saw a tall man, heretofore an onlooker, come toward me, tap my partner on the shoulder, and gather me close in the dance.

"How good it was! We didn't bother to talk. We just made a business of dancing. We went so perfectly together. When some one tried to cut in, we disregarded him. Then he led me out on the lawn, found an alcove, fixed the cushions, and sat down.

"It was all done so naturally, and I didn't even know him! We didn't talk much, and you know what a chatterer I am. We just sat there, and you know how I hate 'mooching.' I felt so at ease, it seemed so natural for me to be there, that I never thought of the wasted music in the hall, and I didn't miss the rest of the excitement.

"But it didn't last long. We were intruded upon by another masquerader who handed him a telegram. Recognized your costume, Jack," he said. The boy was gazing you, so I offered to find you. Hope it isn't serious."

"But it was serious. His father was dying and he was called home immediately. Putting me in his palm, Jimmy's care, he rushed away. I've never seen him since. All I know is that his name is Jack, but there are hundreds of Jacks. From what Jimmy told me as we walked back to the hall, I know his home is in Tennessee.

"One year ago tonight the Mardi-Gras brought me the meeting of Jack. No wonder I'm blue. I hope you don't mind my using you for a confidante."

For the first time Ray had no advice or comfort to offer her friend. It was strange to see Pam so subdued, serious. She didn't like it. She longed to see her as she had been before, the breeze blowing the chestnut curls away from the rose-tinted cheeks, the sparkling eyes and the sweet smile on the half-parted lips.

"For goodness sake, Pam, step on her!"

Pam's face miraculously broke into a vision of happiness. "You, dear," she cried, "you always manage to say the right thing." And Pam stepped on her.

Instantly it seemed as if they left the earth. Again objects became blurred and distant. Mile after mile was left behind. The road was becoming narrower. Now and then they came upon an unexpected turn, but Pam managed beautifully.

"Pam, dear," Ray put an affectionate hand on her arm, "I'm glad you told me."

"So am I," Pam took her eyes off the road for an instant, and in that time they came to another short bend. A monster of a machine loomed before them. Pam made for the brakes, but it was too late. With a crash the two cars met.

When Pam awoke, the dusk enveloped the trees about her. Like Mardi-Gras, she thought. Then she felt sure, for she saw the face that had smiled down on her during the "cut-in" dance. "Jack," she murmured, "tonight's Mardi-Gras."

"Yes, dear."

Then, as she remembered more clearly, she asked, "But you here. How come?"

"You struck my car," he said smiling, "but we should worry."

"And Ray?"

"Getting along famously with Jimmy," he said.

"Oh," she sighed. Then, "Anybody hurt?"

"Only you."

"Oh, me! I'm all right." Pam jumped up.

"Here, lean on me. You'll fall."

"I've already fallen," Pam answered, "and I don't even know you now."

"What's in a mere name, when the time's Mardi-Gras?"

Bad case.

Mr. Tarr—Doctah, whas de match wid Brudder Snoopers? What 'zeas do he 'peah to be flicted wid, in yo' humbel opinion?

"Chronic chicken stealin' complicated wid birdsot in de back, sah."—The Watchman-Examiner.

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Frock of White Satin Embroidered in Crystal Beads, Jet and Silver Threads, With Huge Bow of Black Satin at the Back.

skirt of navy blue, the printed drapery being hiked up in the back in the form of a cascading bow.

Almost every little blue serge three-piece suit has its top of some printed material. Agnes has made a most attractive model by choosing her foulard discreetly, using more frequently than anything else green and white and navy prints in connection with blue serge.

Jenny shows some interesting cloth dresses, a most successful model being one of black reps which has a snake-like design encircling the body, the background made of black and gold and being startlingly natural. This dress has a charming wing to it, but if one