

Two-Piece Suit for Spring Wear

Tailored Outfit Scheduled to Enjoy Wide Vogue, Writer Says.

Paris spring openings will announce the mode for another season. Certain differences are inevitable—indeed, the time is ripe for some radical departures from the current styles, says a fashion writer in the New York Tribune. This winter found a uniformity in dress among the Parisiennes which was reminiscent of the days of the police. Individuality, usually the rule at the smart French resorts, was the exception, and there was a startling conformity to certain types of dress and color. Inasmuch as the history of fashion shows that each of its phases ends in a too extended popularity, it would appear that the new mode will differ distinctly from that of the previous spring.

Some of these expected changes are clearly marked at the present moment. The tailored two-piece suit, for instance, is scheduled to enjoy a wide vogue. The return of this mode connotes many changes in neckwear, which is always complimentary to the tailored costume.

Outstanding features of the neckwear for spring include convertible collars which may be spread out or turned over and held closely about the throat with a silk tie, the emphasizing of the V neckline and the use of two tailored silk or linen panels to simulate a waistcoat. Plain and novelty linens and white and pastel organdies are forecasted as the most favored materials.

From the modes at Paris, which the Riviera has an accurate prediction may be made of the color tendencies for the approaching season. White will be appropriate for both formal frocks and sports wear. The general tone of the latter will be particularly vivid, with special emphasis placed upon bright variations of green and yellow. Jade greens and Chinese bluish-greens will sparkle in rivalry with the imperial yellow of the Manchus.

Informal Daytime Gowns.

For informal daytime wear beige, brown and tan give evidence of a renewed popularity. These same colors will dominate the spring hosiery, in addition, of course, to the nude hue which has attracted so much attention.

Just one more thing is certain. As far as the silhouette is concerned, the keynote of the new mode will be simplicity. And it will be stressed in the most complex ways.

The dress with dual and occasional triple personality is the mode of the moment at Paris, and the principal French couturiers have avoided the usual mid-season quiet with numerous interpretations of this capricious and economical style. Each model, instead of being a definite gown for a single definite purpose, is suitable for two, or possibly three, widely different functions. Thus a dressy short-



Boatneck Frocks of Taffeta Still Hold Its Place for Dances. This is a New Model With Six Flounces; a Type That is Popular.

sleeved afternoon frock and a simple long-sleeved evening dress may become interchangeable. The one classified as an evening dress can be worn in the afternoon and the afternoon dress is appropriate for the evening.

Women who travel a great deal or who make flying week-end trips from the continent to England have brought these dresses into fashion. Late teas or bridge parties with an early dinner following an engagement at the theater makes it necessary for a woman to wear a type of dress that may serve for the three occasions, especially if there is dancing at tea time.

Lanvin is particularly adept with this type of costume, colloquially

known as the borderland dress. She employs an extremely heavy crepe as thick as broadcloth which is peculiarly adaptable to her unique circular cut on skirt and sleeve.

White crepe with black ornamentation is the favored color combination of this designer, who is now featuring exquisite models for the Riviera and the season in Rome. In a Lanvin interchangeable model the outstanding feature is an elaborate embroidery in black silk which covers the flowing sleeves and ornaments the corners of the overhanging tunic skirt. A narrow foundation of silver cloth is revealed at one side and the hips are girdled with a wide sash.

The sleeve is the pivot on which the afternoon and evening dress swing into each other's position. When the sleeve is long there is little difficulty in effecting the transition, for the long



Spring and Summer Creation Suggested in the New Fashion Sheet. The Outfit is of Coral-Colored Drawn Cloth, Cream Net Trim.

sleeve requires no apology at an afternoon tea. Particularly interesting are the sleeves on this model, which is developed from white crepe with incrustations of gold metal cloth, for these are indicative of an awakened interest in lace. Another effective combination for the same dress is that of black crepe and silver incrustations.

The Sleeveless Dress.

An opposite but equally versatile frock is the sleeveless afternoon dress, a model quite as acceptable for an informal dinner as for a formal afternoon tea. From Lanvin comes a dress of this type with a color ensemble which only she would dare. It is developed in pink crepe georgette over a foundation of silver cloth which in turn is appliqued and embroidered, and this is the Lanvin touch—in black. It is an ideal transition dress.

Vionnet displays her accustomed preference for black as a medium for the borderland dress. There is a reserve about the designs of this couturier suggestive of many things it is not.

The French stage always has been closely associated with the Paris mode, and this winter it is Callot who has been the most prolific contributor to theatrical fashions. Falconette is creating a distinct furor in the principal role of "Charly," a characteristic French comedy.

In three acts she wears five different models, all designed by Callot. There is an elaborately embroidered velvet afternoon dress, developed in hunter's green and turquoise blue and richly ornamented with metal. This is a simple chemise type with wing panels falling from the shoulders at the back. Large embroidered ornaments decorate the front of the bodice and a similar design of embroidery covers the bands at the foot of the skirt.

Velvet and Bands of Fox.

Another of her costumes is the inevitable negligee, in this instance a charming dishabille of silver lace worn with a straight-cut pink sacque which in turn is trimmed with a deep band of sable fur.

For the denouement in the third act she wears an exceptionally smart three-piece suit of velvet which has its seven-eighths length coat cut in straight kimono style. Deep border bands of brown fox are an effective trimming.

None of these frocks has limited itself to its particular stage—as have been widely copied and their prototypes are frequently encountered on the boulevards.

Yvonne Printemps, the wife of Sacha Guitry, the dramatic author, has given considerable publicity to crepe de chine bed sheets by using them in the first act of "L'Amour Masque." This clever farce is soon to be brought to America, and it is expected that the Lanvin two-yard-wide pink crepe de chine sheets that are the "piece de resistance" of the play will accompany the fair Yvonne.

Bright Color in Chic New Things

Beads, Earrings and Gay Neckwear in Favor; Scotch Plaids Appear.

It is now so usual and is considered so smart to wear a string of beads, as well as earrings, brooch and other ornaments, that these appear in the smart shops in new versions almost daily. It would seem that the entire gamut had been run in the matter of stones, colors and designs, observes a fashion writer in the New York Times. In these days no woman is seen in morning, afternoon or evening dress without a necklace of some sort.

These wares are the most decorative that shopkeepers have ever had the opportunity of presenting to a smartly gowned public, and their very display helps to sell them.

At the moment amethyst matrix is a tremendous favorite, quite supplanting carnelian, amber, topaz, jade, rose quartz and crystal. Amethyst is in itself so colorful that the matrix beads, with their crackly surface, make the most lovely bead strings, especially when put together with slight cut crystal.

An innovation in neckwear is plaited colored organdie, sold by the yard, of which to make collars and cuffs. There is quite a craze for these colored muslins, and white is less worn than ever before. The plaiting is plotted or banded, and sometimes is finished with a scalloped or pointed edge. It is very chic, especially for the flat, round collars and narrow cuffs of the one-piece coat dresses.

From the millinery department, the plaid now appears in the frocks, millinery and many fashionable toilet accessories. Most important is the over-dress, made like the juniors' middie, a straight-cut garment from shoulder to low hip line, where it is held to the figure with a wide belt or sash. Numberless blouses in this new model are made in crepe, silk, satin, lingerie, batik or embroidered.

But a chic waist is that of plaid silk, to be worn with a skirt of plain color, tailored or plaited. One most effective is of black velvet, to which the bright plaid gives a merry contrast. The fad for gay plaid materials is seen in the jaunty turbans, parasols, bags, sash ribbons, petticoats, brassieres and the like. A very late thing in umbrellas is not the virtuous old black affair—we were reared to regard as correct, but a flashy thing covered with plaid silk, Scotch or whatever, so it be gay.

Smart Cloche Is Made Entirely of Ribbons



This snappy cloche is made entirely of ribbons. It is double-faced in American Beauty and gold trimmed with flowers to harmonize.

Cover and Score Pad That Will Add Cheer

A thoughtful hostess knows that for good bridge morale the right kind of table cover is necessary, so she gets a square piece of black satin and borders it with inch-wide gold metallic ribbon, with a luxurious tassel at each corner, which gives it weight and balance. The border is put on with liquid glue, a thin line spread along each edge of the ribbon, applied a few inches at a time and allowed to "set" before the surfaces are joined. Use only the best quality liquid glue.

A score pad to match the table cover is made by covering an ordinary pad with black satin ribbon, bordered with narrow gold metallic ribbon. All of the work is done with the best quality liquid glue. Material required: Five-eighths yard of 5½-inch ribbon for cover, two yards for lining and pocket insert, and two yards of one-half-inch ribbon for border.

Three-Quarters Length Coat Is Worn in Paris

The very short and the very long coat have passed from the picture for the moment at least, and the three-quarters length coat is everywhere in evidence in Paris. Belts and other means of fastening are taboo on these models, which are wrapped closely about the figure and held in place by the wearer. They are developed from kasha, suede and suede in bright colors and are bound with black silk braid. Eyelid embroidery, an almost forgotten relic of the past, has been revived and is extensively used to ornament these coats, so necessary for the Riviera in its cooler moments.

HE DECIDED TO GIVE UP "GINNY"

By MOLLIE MATHER

(By Western Newspaper Union)

LEANING against the tree trunk while the breeze ruffled his wavy hair, and troubled thought brought a frown to his handsome forehead, Armsdale decided to give up "Ginny." It really must be done before the Lorimers should come with their guest to make a sampling party in the mountain, which for months had been Armsdale's stopping place.

At first the appalling silence had worn wearily, the days filled in with sketching had not banished his boredom—then Armsdale came upon "Ginny"—"Ginny" in a dark blue cotton frock, golden lights flecking her coal black eyes as she glanced gravely up at him.

The winsome and brooding feminine, "Ginny" had a spirit-like quality of sitting, half-absent to conversation, absently unconscious of the glowing world about her, her fathomless black eyes deep in reverie, the golden lights Armsdale so admired flashing suddenly as she glanced at one in awakening. Armsdale often brought about this swift awakening by an abrupt remark. "Ginny," he would accuse, "what is your mystery? Why are you in your absorbed silence? She gave no returning smile to his banter. "Ginny's" rare smile plucked his interest; she would answer gravely: "My thoughts were not with you, 'Artist'." Her title, amused and pleased Armsdale—always he was just—"Artist."

He had first found "Ginny" seated under a tree in an upper opening of the forest. Her face had been raised to the song of a bird, and he had noted at once the smallness of her brown hands, the patness of the small feet, too, in their Indian moccasins.

Though "Ginny's" frock was of dark cotton, she wore about her throat a long string of red beads made from shining mountain berries.

He knew that he would make love to her, and he wondered if always she would dart away as she did when he first began to talk to her. He endeavored to hold her in conversation which he made an interesting lure with books of travel and adventure.

He was permitted to know little of her—the very name of "Ginny" came to him through the chance call of a woman. They had lingered in the woodland shade until the noon hour, then had come the happy call—"Ginny! 'Ginny!'"

"Time for dinner," his wood nymph had said, and darted off.

He asked Harris that evening to make inquiry regarding the woman who had called from the clearing, and to find out, if possible, who might be this girl whose unsmiling face seemed, as time passed, to hypnotize his senses. Certain it was that the thoughtful gaze of "Ginny" haunted him long after he had left her presence.

Harris learned only that a man and his wife occupied a nearby-fashioned log cabin on the upper opening. The house was often long closed and vacant, and—the young woman—also stopped there—whose name was "Ginny."

Armsdale ventured gentle questioning concerning "Ginny," and her life in the mountain. Sweet, inscrutable, she evaded reply. He was sorry for her; a lonely life for one young and fair as "Ginny." Yet, deliberately he planned to add to that sorrow by reaching her the lesson of love—to her later desolation.

Her continued companionably raved to him the answer he sought; for again "Ginny" came to his side—yielded even wondrously to his kiss. He had laughed exultantly as she darted from his embrace, frightened for the time, he thought, amusedly. His amusement did not last. Overwhelmingly came the desire to see the woodland maid again; he had sought her eagerly, but after the carrels she made no picture in the vagrant sunshine of the forest path.

So, still each day hopefully at the trying place, Armsdale made his decision. He would give up "Ginny." When she next came again he would tell her that she might no longer seek him in the forest opening. Inexactly against the thought came a memory, dark as "Ginny's" eyes, the glint of gold in their depths that stirred his pulses. Poor little mountain maid, she would grieve for him in her desolation—these silent women, were strange. But—the Lorimers were coming, and with them—Helen Moreland, whose assured place in society, whose confident charm he might still consider worthy to claim his own. The artist arose in sudden eagerness, banishing unhappy thought of his determined task. "Ginny" stood before him. He stared—"Ginny," with an entrancing smile curling her red lips, as she wound the red beads about her fingers.

"The time has come," remarked this new "Ginny," as the wailing said, "to talk of many things." Mrs. Waring, with whom I am staying, tells me that you are to be engaged to Helen. May be better informed than you regarding your neighbors. Therefore, I may no longer keep my secret. I am Virginia Dornley, writer of books. Yes," she answered his stare of surprise—"author of 'The Book.' Your friend, the physician, was admonished to make no mention of my presence here—or of my engagement to him. I came, you see, solely for work and reflection."

Armsdale caught the glint of gold in her backward glance, then she was alone.

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MR. BEAR WAKES UP

MR. BEAR awoke from his long sleep, white, and pensive and got his window, saw the sun shining brightly, he thought it must be spring. "Somehow I do not seem like getting up," said he, "but if I am to get up, I must get up and see by moon in order."

When Mr. Bear got outside he found it was not at all springlike, but cold, and his ragged fur coat blew about him, making him shiver and shiver.

"Hello, Mr. Bear," called out Reddy Fox, who was skidding through the woods. "What are you doing out this time of the year? Going to see to the boggan party?"

Mr. Bear had no idea what all that a boggan party might be, but he asked, "Where is it?" just as if that were the very thing he got up for.

"Over the other side of the mountain," replied Reddy Fox. "You had better hurry, for everybody wants to get the first ride."

Mr. Bear said he guessed he would trot right along with Reddy Fox, because things looked so springlike all covered with snow. "If I had money, there was snow on the ground, I would have stayed in bed," he said. "I thought it was springtime. The sun shone through the trees and there was no snow around my house."

"Oh, you mean a lot of things and saying so much," Reddy told him. "You will get up every winter after this. I am certain, when you find out how much fun it is to slide down hill." By

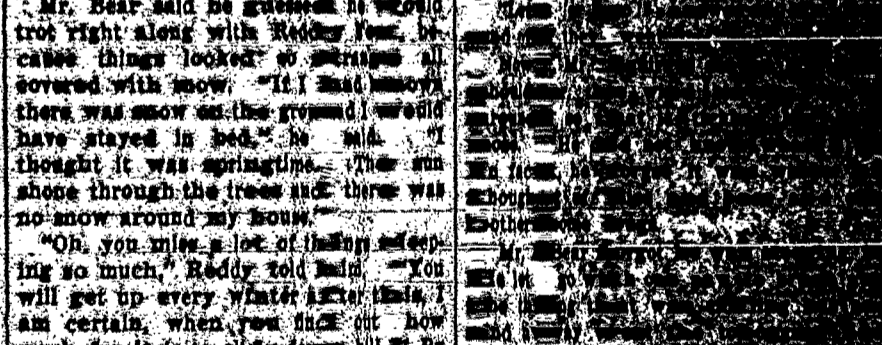
It Took the Whole Party to Wake Him

the time Mr. Bear got to the top of the hill with Reddy Fox he knew all about a boggan party and he was anxious to get a ride on the long slide that he nudged and pushed everybody to get a seat.

"Get him out of the way," said Mr. Squirrel. "He is good and strong and can steer. I'll sit on his shoulder and keep a lookout ahead for bumps."

Mr. Coon was there looking very comfortable in his white fur, and he said he did not mind at all sitting on the end. "If my back aches," he thought, "I can jump off."

Mr. Possum said he wanted to go where the snow was deepest, and was not willing to leave his seat until he was asked to.



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