

STYLES IN MEN'S CLOTHES, WOMEN'S DRESS ACCESSORIES AND THE COIFFURE

AMERICAN COIFFURES NOW IN ASCENDANCY

Hairdressing Show Proves Decline of Foreign Modes, Authorities Say.

The readiness with which the women of Philadelphia have accepted the Made-in-America modes of coiffure launched at the recent Hairdressing Show held here, is proof positive, according to local authorities, that the heretofore inevitable influence exerted by the foreign experts has finally given way to saner, less extreme styles, more suited to the American face.

"The beautiful pompadour," said one leading coiffeur, "which admits of so many different treatments, is with us again, although, as a matter of fact, even when it was more or less 'out,' about 25 per cent of the women—those who insist on giving becomingness the preference over ultra-styles—stuck to it.

"Now virtually every woman wants it and the result is going to be a marked increase in their good looks, because the pompadour can be varied to suit so many types of countenance. It can be arranged to fall to the right or to the left; it can be made to stand away from the forehead. There is no other style to equal it."

Another triumph which the hairdressers are patting themselves on the back for achieving is the fact that for the first time in years the milliners are meeting them half way, and instead of coiffures having to conform entirely to the dictates of the hatmakers, chapeaux are being fashioned with head sizes roomy enough for the full, high hairdressing now in vogue.

Two years of simplicity in hairdressing have proved ample, too, for my lady of cliche tastes, and all the little hair accessories, such as puffs, curls, bangs and psyches, are coming to the front again.

Fortunately for the feminine pocket-book, there is a large supply of hair goods on hand in America and foreign importations will not have to be depended upon in these expensive wear times, otherwise the smart woman with scant locks would have been in a quandary, indeed.

"A year ago," said a local expert, analyzing the situation, "the hair dressers of America anticipated that there would be a big demand for false hair and we stocked up with it, but we missed calculations slightly. The women were not ready for it and we felt a loss. However, things have come our way now and false hair is in demand. The incident, nevertheless, proved one thing that we are quickly coming to realize, and that is that you can't force a fashion on the American women. They won't have so much as a little curl until they are ready for it."

Smart Hairdressing

Hairdressing this spring has undergone quite a distinctive change, showing three different styles—high, three-quarter and low effects, and each style has its own individual attractiveness. Puffs, curls or small braids may be worn with the most becoming effect in any of these beautiful forms. The masculine style of hair parts so popular for time is now being replaced by a softer and more becoming arrangement than that of the transformation effect with a slight expression of a part on the side.

These transformations, so becoming to all faces, are decidedly natural in appearance, and are achieving great popularity, for they defy detection. No woman who is interested in the appearance of her hair, especially during the warm months—whether at home or at the shore—should be without one. They are naturally curly, easy to arrange and being shined with the up-to-date pomades. The Marcel wave still continues in favor as a boon to those who are not favored with curly locks.

Parasols, Spring 1915

The spring of 1915 bids fair to excel its predecessors in the showing of strikingly attractive and novel parasol shapes and designs.

An increasing popular shape known as the Nippon has incurred rib ends in contrast to the vogue of last year on which the rib ends curved outward.

The Nippon is also a very attractive parasol when closed. Shirring is still in big demand as is shown in La Pielote, worn over all—Vivian shirred hat and La Tontour shirred top and bottom and plain centre.

What Women Wear

Smocking and shirring are both seen on some of the fabrics. It is favorite trimming for hand-made blouses or sheer ones of the French variety.

Crepes of all weaves are good this year, particularly the ones with what is called the nub stripe. These stand laundring beautifully, and even the Georgette crepe, though the most delicate of materials, will outwear a wash waist.

Black and white promises to be most fashionable among spring color schemes. Colorings themselves will be soft and quiet, with no indication of the futurist about them.

The old-fashioned pointed and buttoned-up basque effect is very much in vogue at present.

It is said that soon milady will wear ribbon-trimmed gowns.

Coat tails and notched revers like the lapels on a man's dress coat have been revived, and one-piece cloth gowns are seen on the street. These have some faint resemblance to the fashionable redingote of last fall.

Street costumes are made in very conservative styles this spring. Colorings include taupe, sea-green and battleship gray, tete de nevre, peau de chamois, buff, light tan or blaucil color and Belgian or navy blue.

STROUSE'S Hairdressing Parlors

Special Fashion Show Offer. 27-29 S. 9th Street, 1st floor. Opposite Postoffice.

27 S. 9th Street, 1st floor. Opposite Postoffice. "Greatest Hairdressing Specialty."



THE NEW COIFFURE

SUMMER CLOTHES FOR MEN TO BE CONSERVATIVE IN TONE

Art of the Designer Taxed to Meet the Pronounced Disposition Toward Sensible and Seasonable Garb.

By W. HANCOCK PAYNE

It is less difficult to write with authority on men's fashions this spring and summer than it has been for a number of years.

It may seem a far cry to say that the man who selects his suit for the day's wear in Philadelphia this morning is affected by the desolation that is spreading over Europe, but it is a fact nevertheless.

The war has had a sobering effect upon the minds of men, which accounts for the conservative tone which will prevail in suitings and in suit patterns through the new season now at hand.

An era of sensible clothing for men prevails. More than ever, this fact accentuates and taxes the art of the designer to produce lines and forms, which, while not extreme, impart that spirit of youth so necessary to every man in these days of progression and competition.

SOFT TONES AND LINES IN VOGUE

The fabrics that will be most in evidence will be soft grays, soft blues, faint over-plaids with checks, with a decided leaning toward inconspicuous arcous, of course, men's taste run the whole gamut of the Aurora Borealis and, therefore, clothes to meet this demand will be available, but for the really well-dressed man they will hold little appeal.

Always there are fads and fancies in men's wear. Men of good taste invariably may be depended upon to recognize them as having no relation to legitimate style and to reject them, but departure from strictly conventional dress is always permissible, even upon the part of the man in good taste, during the heated term, and it may be stated with the voice of authority that for extremely warm weather the silk suit will be quite popular this summer. Such an innovation is certainly a reasonable one.

COMFORT FOR HOT WEATHER

Crashes, silk gowns, mohairs and cashmeres of exquisitely fine weaves are available and certainly are most suitable for the oppressively heated term in Philadelphia.

I predict a very wide vogue for them among Philadelphia men this season. We will set aside any consideration of strictly formal dress, because the rules governing it vary so slightly as to be of meagre interest. Every well-bred man, when formal dress is necessary, and what its requirements are. However, there is a tendency, becoming increasingly popular, toward a greater use of binding, piping and decorative trim in unusual ways, particularly for young men, but I would warn against the use of velvet collars for dress coats and piping for the edges and cuffs—this safely may be placed under the head of fads, and will disappear with as much suddenness as it has appeared, so that this season men who have evening clothes embarrassed will feel more or less who have clung to conventional lines will have proved their judgment as well as their sartorial good taste.

PRINCIPLES RULE NO MORE

Fashion is no longer governed by the foibles or deformities of some distinguished personage. Every well-bred man the aim of the successful designer is to build clothing so that when man puts it on it will look as though there is a man inside of it, instead of a monkey.

The vogue is for perfectly natural clothing—soft in texture, soft in lines, constructed to fit the form without extreme in length, extreme in breadth, or gaudy details of finish.

STYLE FROM HAT TO SHOES

Let us visualize the correctly dressed man as he steps out of his front door and starts for his downtown office during the dual seasons at hand.

For the weeks of spring he will wear a soft hat, and the one now in high favor is a pearl gray with black band; the crown unusually high, shaped so as to fit his own ideas. During the summer months a greater diversity will rule his choice.

Leghorns will be very popular. Panamas will also be good forms, while the split or sennit straw hats, always in high favor, will have crowns slightly higher than usual and a trifle more tapering even than last season. Hat bands, especially leghorns, will prevail mostly in plain and fancy crashes.

His collar will be as his fancy dictates. Men's necks are of such varying lengths that to seek to establish a standard style would be ridiculous, but the collar most in favor will be a low, turn-down, cut-away effect.

His shirt will be of silk, linen or madras, as he deems wisest. It will have soft, turn-back cuffs, and young men will show a decided preference for broad stripes in virtually every color of the rainbow. The colloms of good taste, however, for this season will be a plain white shirt of some soft material.

BOW TIES HERE ONCE MORE. A great many men will welcome the news that the bow tie again is coming into its own. While the silk four in hand will be plentiful in evidence, the man who is careful of his detail of dress will wear a plain bow tie of solid color rather than a figured one.

Of course, hose of every description, in plain colors and in fancy combination, may be had, but the socks that will be de rigueur are either plain black silk with white clocks or plain white silk with black clocks.

Shoes, of course, will be low, and russets will be more popular than the more resolute black, although the latter, in shade in better taste. Heels will be broad and mostly will be capped with rubber, while a great many cloth tops will be seen.

ONE-BUTTON SACK COAT IS "IT"

And now as to his suit. You have already seen what the prevailing preference will be in fabrics. I believe the man and young man who will be in best form and greatest comfort this spring and summer will be seen wearing the new one-button sack coat with long, soft, rolling lapels and slightly cutaway front, the lapels somewhat wider than ever.

He will wear a five-button vest, with the collar also slightly soft roll and cut low.

His trousers will be hip-fitting, with or without cuffs, as he prefers—mostly without.

Leading ready-to-wear stores in Chestnut and Market streets report this particular style of suit as to be full of the promise of popular favor. It is form-fitting, all its lines are graceful, and it is constructed so as to be handsome as well as sensible.

Topcoats demand a little leeway as a matter of course. The Oxford and black Chesterfield coat will be in evidence, as usual, but all fashion authorities this spring agree that the lightweight topcoat of covert cloth, with a suspicion of green tones, will be the sign manual of the man who knows his style in Philadelphia.

The coat is made to be snugly form-fitting, with slightly bias pockets, and blunt (not peaked) lapels.

Two-piece suits of sticks the Malacca cane continue to be in strong favor, while, of course, gloves for street wear will be tan capes or light colors.

FOR THE OUT-OF-DOORS.

The American man has been sharply criticized by the sporting Englishman for his almost constant disregard of the proper observance of correct out-of-door clothing.

It is true that the average man seeking recreation is more than likely to select old coat-out suit and pair of shoes too old as to be comfortable, any sort of a hat, take his golf stick or his racquet and seek exercise at his club or country home. A few men are working quietly, but none the less earnestly, through the power of example to overcome this tendency at the country club and in about Philadelphia, and they are meeting with some success.

They try to lay down a few rules of dress for the out-of-doors that certainly will not lessen a man's enjoyment, while it will add vastly to his appearance.

Two-piece in knickerbockers and heather effects built Norfolk style make a wonderfully comfortable lounging and knock-about suit for a man who wants to spend an afternoon at his country club without participating too strongly in its athletic activities.

THOMAS POWER.

THE PART OF FLAX AND LINEN IN INDUSTRY

Some Interesting Points and Figures on Usefulness of Blue-eyed Plant.

From the dawn of civilization the cultivation of the flax plant and the spinning and weaving of the fibre have employed the active hands of many of the world's inhabitants, yet history does not tell us who first discovered that the delicate, beautiful blue-eyed plant contained a fibre so useful to mankind. While in some countries the flax plant is cultivated for both the fibre and the seed, in others the seed is considered of greater importance, and this is particularly true of our own country, where there is a greater acreage each year under flax than any country in the world, with the exception of Russia; and it is estimated that the market value of the lined oil and the byproduct of oil cakes produced from this crop amounts to about \$60,000,000 annually.

Flax is grown for the fibre in many countries where labor is cheaper than in the United States, notably Russia, Hungary and Belgium; but the average yearly importations of linen is only \$20,000,000 or about one-third of the market value of our annual crop of flax products. Flax intended for the manufacture of linen is not cut, but pulled up by the roots. In order to produce a fine fibre must be gathered before it is quite ripe. The next process is called "retting," which means to separate the flaxen fibre from the woody core. This is accomplished by steeping in water for from 10 to 14 days. Next comes "scutching," the operation necessary to remove the shell (which is flax) from the pithy stalk, followed by many other processes known as "hackling," "levelling," "sorting," etc., until the flax reaches the stage where it is ready for spinning.

So fine can this flax be spun, it is recorded, that in the exhibition in London in 1874 were shown specimens of linen yarn, hand-spun, one-pound weight of which would measure 228,000 yards, or about 130 miles.

Next comes weaving, an art as old as civilization, and the loom may be reckoned among the earliest of man's inventions; in bygone ages the loom used was a very simple affair, and the most handloom of the present day does not differ much from that used by the Greeks and Romans. In the National Exhibition of Industry, held in Paris in 1889, a machine was shown, invented by Joseph Jacquard, for controlling the warp threads of a loom. This machine made possible the producing in a woven fabric any figure or design. This is done by perforated cards denoting the pattern in conjunction with an arrangement of lifting hooks, which raise the necessary threads of warp to produce the design. Numberless improvements have since been introduced, many of which doubtless were brought about in the last 25 years by the American public's demand for more elaborate designs.

About 20 years ago a border could not be made on table damask of a greater width than 10 inches; now they can be made 20 inches wide without repeating the design. These elaborate designs cost considerably more to produce than the drawing, painting and mounting is more intricate; for instance, most of our designs are made by three machines on a loom, one picking up the thread borders, and it is necessary to cut from 12,000 to 15,000 cards for a single one of these designs. These cards are about 3x3 inches and perforated. We have more than 200 designs in table damask made each year exclusively for Strawbridge & Clothier, necessitating the cutting of over 4,000,000 of these cards, and have from 500 to 600 looms constantly engaged in the weaving of humidior linens.

Weaving is followed by bleaching. The old-fashioned way was by exposing the linen to the sunshine and air. The exigencies of the present day, however, demand a more rapid process, and bleacheries now form a separate department in the perfecting of linen manufacturing, hundreds of miles from the place of manufacture to bleacheries, where the water, air and other conditions are just right. After being thoroughly bleached, the linens have yet to be subjected to various finishing processes, such as calendaring, beetling, etc., all of which must be carefully watched to insure success with the finished article.

Fashion Novelties

The first warm day of spring brought out all that was new in gowns and hats in Chestnut street. One military waist seen recently was made entirely of white voile. Red buttons were used to close it down the front. A taupe girdle of dull gold color completed this very modern costume.

This blouse was worn with a navy blue tailored suit, and a natty hat of white kid finished the costume. Its severity of line and the fineness of the material in the suit—a gabardine of the best quality—attracted much attention.

Even styles are seen in both suits and gowns. They are even shown to some extent in the newer blouses, although these are not common by any means. Tassels, epaulettes and braiding are used on a good many of the new blouses.

Fashion Hints

Side plaits are seen on most of the dresses adapted from mid-Victorian models. Borders, with contrasting effects in braiding or made in varying widths, are worn.

Hip yokes, fashion's favorites of several years ago, are being resurrected as long lost friends. They are very attractive when properly renovated.

A cloth skirt, with a striped fallie or tafetta blouse, was used as the foundation of a very striking gown seen recently. An underblouse of sheer white muslin was used to make the lining for the little jacket, and the white sleeves gave a pleasingly fresh touch. The skirt was perfectly plain, just about four yards around the bottom, and gored at the top.

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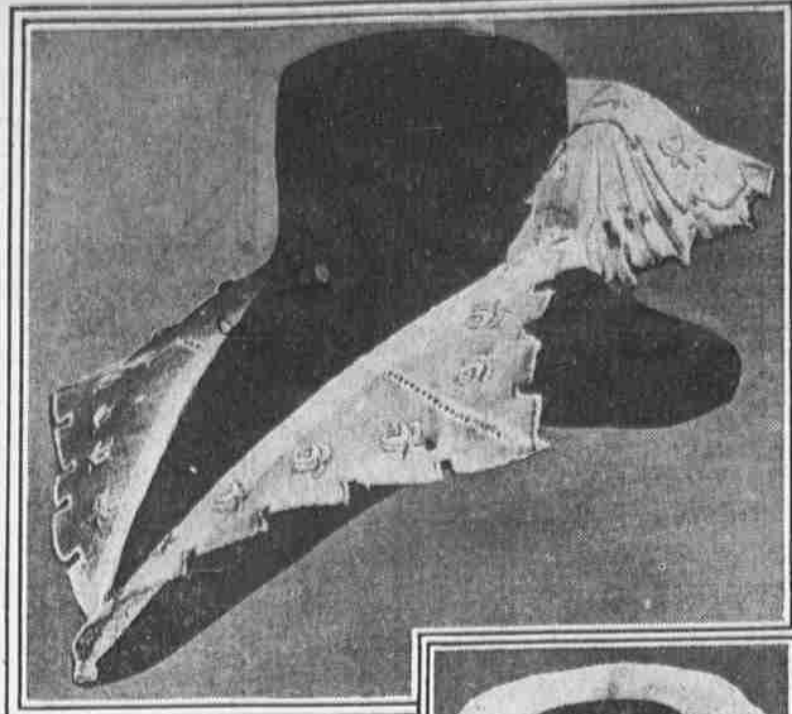
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Neckwear Novelty and Its Raison D'Etire

Queens once enjoyed the distinction of setting the styles in women's neckwear and judging from some of the specimens preserved by the process of art, it would seem they sought to defeat the gullotine or the ax.

Now that each woman is a queen by divine right of charm, tradition falls to bind us to the ruffs and uncomfortable neckfittings that framed the royal visage.

Mrs. Vernon Castle, whose kingdom covers Terpsichorean territory, introduced—revived rather—the "trik little collar" and Windsor tie and the renaissance is worthy the attention of those who can wear it with equally pleasing effect.

It is chic, it is laudable, but have a care, my lady, as every "female of the species" is not a Mrs. Castle and cannot wear this simple but trying little neck rigging.

Be not dismayed because there are collars, collars and still more collars of all sorts and conditions. Your style (or obtainable no matter whether nature or art fits you for its requirements).

The Exposition collar is new, dignified and promises to become popular for its own name's sake.

Dainty bits of organdie in monotonous, immaculate white or combined with delicate coloring, are shown in myriad forms and styles. Organdies are very sheer, still there's a severity that marks them as belonging to the world of the most conservative as well as the more ornate outfitting of womankind.

Time-honored laces made into neck accessories, are, like God's poor, always with us, and may they remain until the end of time, for what is there about the eternal feminine that stamps the quaintness of refinement more surely than laces handed down from generation to generation like the sins of the fathers?

Brides revel in the thought of a bit of lace from William the Conqueror or the conquered, for that matter, and a mere touch at the throat serves as a credential, just as surely as the coat of arms—real or spurious.

Military neckwear owes its popularity to present-day belligerence, not so much that lovely woman approves the cause, but her vanity admires the effect.

"Vanita vanitatum" is all very well as an excuse for most of women's movements, but when it comes to reasons for this season's neckwear, "reasons are plentiful as blackberries" and every season is met with a becoming bit of neckwear, each vying with another in beauty, charm and distinctive feature.

Spring Styles in Women's Neckwear

Illustrations from N. Ennenburg & Co.'s Neckwear Shop.

More material and simple lines will be the important points about the newest spring frocks.

A pretty blouse of black chiffon over white satin, with corselet, belt, and cuffs of white satin.

The Lace Shop

922 Chestnut St. Extraordinary Sale of Real Lace Collars, Medallions and Cuffs.

\$4.00 Real Lace Collar Now 50c. \$3.00 Real Lace Collar Now 35c. \$3.00 Real Lace Cuffs Now 35c. 85c Real Lace Medallions Now 15c.

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Smart Styles in Blouses

Blouses are getting more and more attractive as the seasons go on, and the surplus in elegance of material and simplicity of line anything shown in former years. There are certain striking differences between the blouses of last season and those of this spring. In the first place, the kimono sleeve is conspicuous by its absence. Not that it has entirely disappeared, but it is not seen on the more exclusive wearers. The kimono sleeve is fashion's favorite.

Various pretty ways of making the kimono sleeves are shown. A little row of buttoning to outline the place where the sleeve is inserted is one of them. Another most attractive way is the lace in gold or silver beading at the shoulder line. Hand embroidery on the sleeve blouses and Valenciennes materials are variations of this.

This season's fashionable material for blouses are mostly of the sheer, soft type. This is true even of the tafetta models, which are made of pussy wools, taffeta and satins. Georgette crepe is most popular, as well as the lace and satin combinations, which are good in the year around. The latter are trimmed with tulle to be ornamental effect.

The spring colors have taken a decided turn toward the artistic in blouses. Pastel shades, flesh, Nile green, gray and white combinations and black and white effects are in vogue. Maise is another standard color. These are used in solid color and combinations of two or more.

Tailored models are extensively fashioned of black and white fabrics, pussy wools, taffeta being the most common.

An interesting feature about the blouses this season is the fact that they may be worn either high or low. Since a great many women consider comfort before style, this is a most welcome compromise. The blouses which button straight up the front to the high collar, may be opened at the throat, and this will detract nothing from the fashionable appearance of the wearers.

The name, "minister's stock," has been given to the new collar, which is seen on the tailored blouse.

Linens are being worn a great deal just now, and promise to become even more popular later on in the season. They are to be seen in almost any light shade and white, of course, is the favorite. Stripes are also worn.

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