



SPRING MATERNITY — worn by Mrs. Lindell Tate is this navy cruisesene nubby rayon "Page Boy" suit. She's wearing navy straw hat and bag for a matched ensemble.

WHO SAYS — maternity wear isn't smart? They have another think coming when they see this raw silk two-piece by "Phil Jacobs" worn by Mrs. Tate. The white sailor straw gives just the right touch. Lester's smart shop.

Save this section. Use it for a shopping guide for your family.



BRIGHT BUTTONS—accent this dress worn by Mrs. Lindell Tate. The blue renium of the "Jean Fielder" maternity dress is dotted with white pearl buttons. Teen-Tot shop.

SPRING FASHIONS

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IMMIE'S

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Designers

(Continued from Page 9)

mal in pale pink organza, with a ruffled black lace bolero trailing long satin streamers.

Favored dress colors were white, blue-pink and yellow. For the first time in a Paris fashion show, an American orlon material was used. Another novelty was wool embroidered organdy.

The short ball-skirted silhouette with a breathlessly tight corselet top was Givenchy's star this time. Frilly, stiffened petticoats puffed it out.

Jersey sheaths had touches of bias draping. Big scalloped hems and scalloped capes adorned some jewel embroidered formal fashions.

On princess-line silk print dresses flaring from the hip, an inverted V of permanently pleated white orlon was inserted at the front of the skirt.

Little useless belt tabs and buckles dangled from jacket basques. Suit lapels were faced with pastel leather. Coats were slim, princess-lined and flattering to the figure. Often they were lined with silk matching the dress worn beneath.

Jacques Griffe

Jacques Griffe, in his spring fashion opening, fell back on the Greek chlamys (a sort of tied-in toga) for inspiration. His creations were based on flowing draperies depicted in Grecian figurines of the Tanagra modelers.

It goes without saying that chiffon was a favorite material.

When cocktail and evening dresses didn't look Grecian, they looked like nightdresses and petticoats, for a secondary theme was camisole tops and straps frankly borrowed from lingerie.

Suspenders supported highwaisted tweed skirts, but they were concealed under short tie-on boleros blouses of printed silk. Searchin hats and porcupine hoods bristled with thorny spikes.

The Grecian-inspired dresses were usually in pleats or drapes falling straight from a point just under the bustline. The midriffs provided a little rolled string belt so the wearer could lace themselves in across the tummy.

While most other designers have put any surplus fullness at the back of the skirt, Griffe pulls flar-

ing peaks and fans of pleating to the fore on some day dresses for a sort of bustle-in-front effect. For evening wear he goes in for sweeping bustle trains behind.

Maggy Rouff

The princess line was paraded again at the Maggy Rouff, spring fashion opening. Most of the show's sparkle came from such jewel colors as coral, turquoise and pearl.

For the most part the collection was unspectacular, keeping to the well worn groove marked out by earlier Paris openings this week.

Only Christian Dior, who started all the ado about the unbelted princess line, has abandoned it this spring. At his opening he went in for waists cinched in with belts.

The leading silhouette of the season seems definitely to be the figurine, an adaption of the princess line with skirts puffed out from the hip.

Maggy Rouff's princess line featured the tightly fitted bodice to the hip. There skirts flared out or burst into flounces or pleats. Like most other Paris spring creations, the dresses require a solid foundation of stiffly starched petticoat.



LOOKING AT THE BUNNY—are Mary Schmid, daughter of Mrs. Allene Schmid, and Diana Garber, daughter of Dr. and Mrs. Morris Garber. Mary wears a pink "Youngblood" Bates disciplined cotton with a rosebud print and velvet sash. Diana's pima cotton broadcloth by "Celeste" is trimmed with imported hand made lace. Incidentally, it's a musical bunny. Lester's smart shop.

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