

SLEEVES REFLECT WORLD'S HISTORY

Arm Coverings of Every Epoch Incorporated into Costumes of Today.

SUIT COAT ALONE ESCAPES

Only Garment Which Designers Have Left Untouched in Their Mad Efforts to Create Something New.

New York.—As the current of clothes goes rushing by, one has a strong temptation to reach out and grasp at the straws that are swirling along on the top eddies.

Standing on the bank and watching the brilliant things borne down the stream, one is strongly reminded of an old article by Mr. Beebe, the explorer, who has brought back so much that was worth while to the zoological knowledge in America.

Mr. Beebe rests quietly on a bank, as he tells it, by which passes a great, swiftly flowing stream which comes from the heart of the jungle and which is full of mystery and color and



This suit is of cream velours stitched with the same shade of silk and trimmed with sealskin. The coat is fastened on the bias and ripples at the back.

splendid exotic life. The stream has caught on its top current parts of this life, and as he studies it keenly and with knowledge, as it swiftly goes by him, he is able to form in his mind just what the life of that special jungle is. Ferns and flora go by, an opoponax with its young, a peculiar kind of snake on a leaf, bits of wood that explain the tree growth, birds that have been caught in branches and cannot extricate themselves. On, on goes the colorful stream, rushing past the flat mud bank and explaining to the zoologist and ornithologist the entire life and personality of the sources from which all these things come.

It is thus in fashions. All the tumult, the revolt, the color, the personality and the life of a country flow by in this semi-annual stream of clothes that are symbols of their sources. And the one who stands on the bank wants to reach out a hand or throw out a grappling pole, as Mr. Beebe did, and bring in for closer observation the peculiar and particular things that can be developed into a whole chapter of interest.

Sleeves From Every Epoch.

Sleeves, for instance. There is a detail that one wants to catch at with a grappling pole, pull into the bank and study for a week. They are representative of the history of the world. Each epoch seems to have offered a peculiar phase of arm covering for the designers to incorporate into modern costumes.

We have the medieval sleeve, which opens after it leaves the elbow and drops in a point to the knee; we have the Chinese sleeve which is roomy enough for all the juggling we care to do; for the tight sleeve of the Directoire that fits into an over-sleeve armhole and stretches to the knuckles of the hand; there is the Italian sleeve that begins in an armhole that is nearly at the elbow and widens itself out in order that it may drop in clocklike folds to the wrist, where it is caught into a band of white velvet or cloth.

There is the sleeve that is slashed from armhole to wrist, as Marguerite and Faust wore it, and there is the Directoire sleeve that is formed from

the front edge of a cape and confined to the arm with a bracelet of tulle or jewels.

Another sleeve is merely a brassard and, of course, it is on an evening gown. There are sleeves taken from the church, from comic opera from the Round Table, from Wagnerian legends, from the days of Dante and, one might almost add, from the Sultan of Sulu. There are sleeves that are nothing but arm bands above and below the elbow, to which are caught swinging folds of colored tulle.

Possibly the one garment which the sleeve-mad designers have left untouched in their wild orgy of designing is the street coat which is part of a conventional tailored suit. All sorts of liberties are taken with sleeves in top coats, because this garment has reached so high on the ladder of fashion that it gets a whack of originality from every designer who wants to play with the garment in either a commercial or artistic way.

The short street coat, however, remains conventional. So little has been done with this garment in the line of originality that we begin to believe that the French influence dominates even in this line of American costumery. Paris, as you remember, insisted that she could do little with the coat suit because her tailors were wielding hand grenades instead of scissors.

Variety in Armholes.

It is not possible to deal with sleeves in detail or in mass, without taking the armhole into serious consideration. The tailors and dressmakers talk in an interesting manner about this alleged minor part of the costume. It is a pity, one might say in passing, that there are any cutters and fitters who treat it as a minor consideration, for the average woman knows that the skill or awkwardness in cutting an armhole makes or mars the fit of the frock and her individual comfort.

There are few people who can restrain their tempers when the subject of armholes is mentioned, because the extraordinary deficiency of talent in this particular line of dressmaking reaches out into the daily lives of thousands. Let us hope that the cutters of this winter will have learned more than they knew last winter, if they are going to attempt a dozen instead of two varieties.

There is the tight Directoire armhole that hugs the skin so that the fronts of the coat or bodice must be perfectly adjusted in order that they will not rise in waves about the neck.

There is the long, loose Chinese armhole which demands a certain lack of contour in the bodice or jacket.

There is the pear-shaped armhole which extends to the waistline and into which an elbow-length or three-quarter sleeve is usually placed. And, topping the list of comfortable armholes, is the one that belongs to the lining and not to the bodice.

New Type Saves Temper.

If you have had trouble with the fit of your jackets and blouses because of ill-cut armholes, remember that this last type saves temper and tears. When the sleeve is put into the armhole of the lining and the outer material is allowed to drop over it, moving with security and freedom according to the shifting of the shoulders, then you get the best armhole that the American tailors can achieve.

This is the kind that is now in high fashion. It is run well over the top of the arm and up on the lining. In order that there may be no revealing of the inside material when the outer armhole swings to and fro, some dressmakers use a band of colored tulle or something of ornamental cloth of some kind over the lining from the



This Egyptian evening gown is made of black satin covered with fine black lace and broad bands of black net embroidered with gold and jet. The panels are weighted with jet fringe.

The recognition given by the designers to this armhole in the lining has been the reason for an influx of sleeves made of different material from the gown fabric and also in a different color.

Street frocks of heavy cloth will have long, tight sleeves of braided satin running from shoulder to wrist. They do not make a shocking contrast in the gown, but depart from the tone of the gown sufficiently to give an artistic touch.

DAY OF DETAILS

It is "Little Things" That Make or Mar the Toilet.

Original and Striking Designs Shown by Paris Dressmakers Are Not Difficult to Copy.

This is indeed the "day of little things" in matters of dress. It is in the details of the toilet that success, or complete want of success, lies. Never, I think, was more attention paid to the dainty "frills and furbelows" that make a woman look so charming and, to the male eyes, so utterly bewildering, and these uncommon and lovely details are by no means expensive, only they demand the exercise of taste and—when they are made at home—when they demand some patience, writes Idalia de Villiers, Paris correspondent.

This is indeed to be a "winter of embroidery." But the latest designs, shown by our leading dressmakers and milliners, are not at all difficult to copy. They are original and surprisingly effective, but a clever girl who knows how to use her needle can arrive at wonderful things.

Take for example the exquisite little blouse-coatee shown in the sketch. This is one of Beer's latest models and it is expressed in putty-colored pout



The Blouse Coatee.

de sole, with a beautiful gilet, or waist-coat, of putty-colored canvas cloth embroidered in royal blue and rust-red woods. The straight lines which run across the waistcoat are royal blue, in the thick soft wool which we used to call "double Berlin," and the wool is attached to the canvas cloth after the manner of soutache or braid. Then the little rounds are worked in rust-red wool in a simple crewel stitch.

Further, the loose tie which holds the collar in place is made entirely of royal blue wool, with a row of little red balls to form a fringe. You will notice that the same wool embroidery is introduced on the loose blouse. Also that the blouse has a basque and a creature of putty color suede.

Several of the more important dress-makers are showing blouse-coatees of this order and very pretty and decorative they are. The model described would be lovely in navy blue tulle, or soft black serge, with any chosen colors introduced in the waistcoat and on the sleeves.

USE TURNOVER COLLAR MUCH

Extends to the Waistline in Many Street Dresses—Trimness and Simplicity Noticeable.

Loose panels or plaited panels, in varied lengths, predominate in street dresses, and there is a preponderance of the turnover collar extending to the waistline.

The regulation round or square collar also continues to be popular. A new coat dress shows a standing collar, the dress fastening on the side to the waistline.

Trimness and simplicity are particularly notable in street dresses. Although afternoon dresses may be cut on similar lines, there is a decided tendency toward the use of two materials, silk, crepe and satin, crepe and serge, etc., and there is a great amount of drapery and plaits in evidence.

Reliance of effect is added to many dresses by the use of a satin body lining under crepe, in contrasting or self-color.

FASHION'S FANCIES

Detachable ties—a new note. Plaids, and stripes for sports wear. Bags to match the new fall hat! Dull wood brown—a new color arrival.

The great hats of ceremony are as towering as a Chinese pagoda. Chenille embroidery vies with wool embroidery in decorating the new dresses.

New stitches of embroidery are arranged to imitate carpet weaving. Two belts, rather narrow, are supplanting the broad single belt, which has been popular for so long on one-piece frocks.

The tailored suits, dresses and coats show combinations of gaberdine, serge and satin trimmed with embroidery.

TWEEDS FOR SCHOOL FROCKS FOR THE HOSTESS

Are Among the Newest and Also the Most Practical Materials for Girls' Suits.

A charming tweed suit for a school girl is out on new and becoming lines, in a soft, woolly tweed in a double checked design. It is in black and white, yet the pattern is woven so skillfully that it gives a gray effect that is inconspicuous and splendid to conceal dirt. The skirt is straight and plain, and the loose coat is slightly high waisted, with belt and straps of the same material. It has hip pockets and the ever-becoming flat collar and revers. With this may be worn a hat in velours in a soft purple shade, simply adorned with a band of black ribbon. Tweeds are the newest and most practical wear for girls.

Delightfully simple dancing or school frocks are made in natter blue poplin with a little suggestion of silk embroidery on the collar, cuffs and sash ends. This simple garment merely hangs in straight plaits from a yoke, yet will prove most useful and becoming to youth.

Dark shades are to be worn this season—the grays, navys, and browns, and the tete-de-negre with dark greens are in vogue.

HANDMADE FLOWERS ON HATS

Newest Trimming Consists of Calla Lilies, Orchids and Clematis in Varied Colorings.

Quite the newest and most charming thing to do with your hat is to trim it with flowers that are handmade. The shops are showing beautiful things made of chenille and fine nets. For instance, there are calla lilies, orchids, clematis and tiger lilies, as well as butterflies in varied and brilliant colorings. Many shades of chenille are used to make the butterfly look as if it were poised upon the gown. The bride is included in the new trimming vogue. Her wreath of yore was made up of white wax flowers; now she wears adorable white silk roses set in silver with long spirals of silver. And her corsage matches.

Minable fingers can make most attractive flowers out of hand-tinted ribbons. One sees morning glories, poppies, pansies, sweet peas, etc., all of the tinted ribbon.

ZOUAVES WILL BE POPULAR

Idea Applied to Both Skirt and Jacket in Collection of Spring Models From Paris.

Possibly the most salient feature of the collection of models for spring brought over to New York from Paris is the prominence of the zouave idea. This does not apply only to the skirt, for the elongated jacket is a feature of the zouave dress, as is also the bound-in hips, and these features are all repeated and played upon in this collection.

While it may not seem that there is anything startlingly new in a dropped in the winter season of 1917-18, gowns such as this that shown here will undoubtedly show the blouse section under the very much favored, says a writer in the Washington Star. There will really another "blouse" which, although narrow, is not straight and binds in around the hips.

DAINTY BOUDOIR CAP



Sometimes you see a thing and you call it pretty or beautiful for lack of a word that would express the real exquisiteness and charm of the thing you were describing. This unusual boudoir cap is just that sort of thing. It has that Dutch effect, new this season, but which has been in vogue on and off for many years. The Venetian lace is held in place with a narrow pique blue ribbon.

Long Capes.

The long capes are shown in plush, in panne velvet and in various fur, and also heavily brocaded satin. Such models invariably have a tendency to the "tube" lines, so smart a season or two back. This line gives even the unfortunately "heavy set" mation the slimmer appearance so dear to the heart of her, and this is bound to be more popular than is the voluminous folds of a very few capes daringly exhibited.

Afternoon Frocks Designed Especially for Her Use.

Gowns of This Type Popular Because of the Decrease in the Number of Formal Entertainments.

One of the "hostess" gowns that have enjoyed such a vogue this season is shown in the accompanying sketch. These frocks are designed for wear at home, and both negligee and dress designers have laid claim to them.

The gown shown in the sketch combines a rich brocade with plain color velvet or satin, and while it is very simple in style line, the richness of the fabrics employed makes it a very



Hostess Gown for Afternoon.

handsome garment. The underneath frock is simple, with round length skirt and perfectly plain sleeveless bodice. Over this is worn the long trained overdress of brocade, with flowing angel sleeves. A cord girdle, which may be either of metal or of silk matching the gown, encircles the waist.

If preferred lace may be employed for the overdress.

Inasmuch as formal entertaining will not have very much of a place in the scheme of things during the winter season of 1917-18, gowns such as this that shown here will undoubtedly show the blouse section under the very much favored, says a writer in the Washington Star. There will really another "blouse" which, although narrow, is not straight and binds in around the hips.

Soft dark shades are preferred for the evening frocks, and frocks of tulle, heavy brown, plum and several shades of blue are shown.

George's crepe is a popular combination fabric for either satin or velvet, in which embroidery is used on the bodice to match it.

For the gown shown in the sketch the skirt of which is two yards wide at the lower edge, three and a quarter yards of plain material 36 inches wide and four yards of brocade the same width will be required.

Considerable originality is possible in the development of these gowns, and the woman who has skill at designing may easily turn out a charming gown for herself at comparatively small expense.

COLOR CAPRICES

Scarfs and collarettes of tulle in all colors are worn with this frock. Leaves of colored beads make a charming decoration for the hair.

Yellow is one of the favorite colors for bridesmaids' dresses.

Heliotrope embroidery is charmingly used with lemon-colored crepe.

Pale rose and pale gray make a charming combination for an evening dress.

Crow blue satin with gold embroidery makes a dress of great richness.

A black and silver Egyptian robe of not is worn over a rose satin foundation.

Children's frocks have small anti-mats in cross stitch on pockets, cuffs and collars.

The Coat Collar.

Large collars of cloth or fur, hunched up around the neck with a monastic surplice, would be chosen by few women except at the peremptory dictates of fashion; yet a glance at the advertisement pages of any newspaper shows that no winter coat is up to date without the "huge" collar. It is the giant collar lies flat on the shoulders the coat must be worn open; if the fastenings are closed, up goes the collar like a cowl about the ears. One cannot call it pretty; but it gives protection.

SOME USEFUL LINING HINTS

Baby Coat Is Made Out of the Ordinary by Employing Pink Silk Under White Crepe de Chine.

One of the prettiest baby coats imaginable is made quite out of the ordinary simply by its lining. The coat is made of a heavy quality of crepe de chine in white. The lining is pink, not too deep a shade, but sufficiently pink to show through the white in just a delicate glow. The two silks are embroidered and scalloped together; this embroidery holds in the lining just near enough to the white to give it an elusive touch, delicate enough for the tiniest baby.

Another lining hint is a bit more practical. It consists in lining the new satin collars with self-material to make them do double duty. The natural impulse is to save material when making wash satin collars and to line them with a thin lawn or muslin, but making the collar doubly of satin means that it can be turned over when soiled on one side, thus saving a washing. Most of the long narrow collars now worn with dark frocks can be turned over in the twinkling of an eye.

SILK BLOUSE STILL POPULAR

Garment Which Appeared First as Novelty Has Become Indispensable Adjunct of Wardrobe.

The separate blouse of figured, striped and plain silk bids fair to continue in popularity through the winter. This garment, appearing first as a novelty last summer, then gradually gaining a vogue among well-dressed women, has now become an indispensable adjunct of the wardrobe, says a fashion writer. That it has so firmly established itself in popular favor—that the smartly gowned woman has come to regard it as a very necessary article of her attire—this must be considered some achievement, considering the fact that even the most discerning of the style specialists did not predict its general acceptance.

There is this to be said for the separate blouse of figured silk—it is a welcome relief from the lingerie blouse or the silk or satin blouse of white or pastel shades. Further, it provides effective color contrast to a coat suit of one color, of simple design untrimmed.

ALL WOMEN NEED EXERCISE

Even Those Who Do Their Own Household Find It an Aid to Both Health and Beauty.

The woman who does her own household work is usually worn out at the end of the day. She is apt to conclude, therefore, that exercise is not a word intended for her. She could hardly make a greater mistake. However, declares a health expert, a woman needs a half hour's rest near the middle of the day. It is true, but she needs also systematic and stimulating exercise.

One reason why women are so fatigued at the end of the day is that they lack muscle tone. Half an hour of brisk exercise suited to the particular needs of each individual and taken regularly, followed by a cold dash of water will serve to keep the whole muscular and nervous system in tone. It also works wonders in keeping eyes bright and clear, and something that all women should

FOR THEATER OR RECEPTION



This afternoon gown, suitable for theater or reception wear, is carried out in an attractive scheme of maroon satin with coatee effect, the vest being embroidered in gold.

For the Tired Person.

There is nothing quite as luxurious and delightful as a cold cream massage or an alcohol rub. If the tired person can employ someone to knead a little cold cream on the face, forehead, temples and wrists, the result is often instantaneous, for instead of feeling tired and heavy, but not sleepy, one slips into that natural fatigue which comes before slumber. So it is with the rub of alcohol or witch hazel oil—it soothes and rests the nerves.