

USE OF WOOL IN CLOTHES LIMITED

Four and One-Half Yards Fixed as the Maximum for a Single Costume.

SKIRTS NARROW AND SHORT

American Tailors and Manufacturers of Ready-to-Wear Clothes Will Co-Operate in Campaign of Conservation.

New York.—Patriotic action is demanded of women in clothes as well as in food. There was an important meeting in New York which consolidated the co-operation of the trade with the commercial economy board, which has its headquarters in Washington. The government knew that it



This suit protects from the cold and conserves wool. The short skirt, which is of beige-colored wool, extends to the bust and is met by a deep yoke and sleeves of chiffon. The velvet coat has collar and cuffs of peltry and huge pockets made from pieces that were left from the skirt.

was useless to appeal to women to save wool in the building of their clothes, under the present commercial circumstances of clothes selling. The great majority of women buy their clothes. They do not make them at home. They buy what they can get, and they do not know the amount of material contained in a garment.

Therefore, the government made its appeal for co-operation in the conservation of wool to those who make and design women's garments. At this meeting it was resolved and rules were formulated that no man or woman in America would use over 4 1/2 yards of wool in any costume, and less, if possible.

The response to these rules was given not only by the dressmakers, but by the manufacturers, the mill people, the ready-to-wear department stores and private dressmakers. The decision was far-reaching. It is now up to the women of America to carry out for the government a continuous process of conservation in wool. It will not be a hardship. One will not have to face the chasm of doubt and despair that opened up with the conservation of food. The government does not want a standardized uniform for women, such as hosts of unwise but well-meaning women advisers have offered as a solution of the clothes question.

All that the women of the country are asked to do is not to make a gown that has over 4 1/2 yards of wool in it, and it is the appeal of the government that a woman should refuse to buy from a tailor, and a retailer should refuse to buy from a manufacturer, garments that have been made in defiance of this urgent appeal.

Long Jackets to Go.
The American tailors and manufacturers of ready-to-wear clothing will cut out the long jacket for women when it is made of wool, no matter how light the weave; they will eliminate fullness in the skirt and cut it as short as decency will permit. Three and a half yards of wool is a good average measurement for the majority of women, but the government will look kindly upon those retailers and dressmakers who must deal with large and stout customers, and even here it is believed that individuality of design and a plentiful use of other materials, rather than wool, will produce a gown of charm and satisfaction.

VEST IS FEATURE

Seen in Smart Dresses, Indicating Style Trend for Spring.

Advance Models Show Straight-Line Simplicity Is Likely to Be Keynote of Next Season's Apparel.

Clever little vests are features of a great many of the smartest dresses now shown, especially the latest numbers that indicate to some extent the style trend for spring. It is interesting also to note that advance spring models that have as yet made their appearance lean strongly to straight-line effects. Some sort of belt or girdele is often noted, but the waistline is merely indicated, not defined, and straight-line simplicity promises to be the keynote of next season's apparel.

The sketch illustrates a good-looking little utility dress that might be developed now and worn throughout the winter and coming spring. With navy blue serge as the fabric for the dress proper, white satin or white broadcloth may be used for the vest and girdele, with narrow black souchette braid criss-crossing the girdele. The wide girdele extends only across the front of the dress, two and a half inch wide bands of the fabric, braided to



One-Piece Frock With Vest.

match the front, continuing around the back of the bodice. The long shoulder is a feature of this frock, and, as will be noted, the sleeves are long and close-fitting. The little one-piece slipover frocks have won what seems to be a permanent place for themselves in the feminine fancy, and their popularity is certainly merited.

This frock might be attractively developed in velveteen in any preferred dark shade, with trimming of white or light-color satin or faille silk. A dress of this type may be made by the home dressmaker without much difficulty; but one point that must be borne in mind is that excellent workmanship must be embodied in the development of these very simple garments, if the desired smartness is to be realized.

Woolen suit that meets decreed. The skirt has two ounces of wool laid on a silk lining which gets its depth by means of a hem of peltry. The short coat shows a waistcoat and sleeves of satin with a Japanese bow pulled odd-ways through buttonholes at the back, to flare out from the waist.

away top coat, which drops below the knees, is loosely hung from the shoulders and made of dull green velveteen with an immense cape collar of peltry held closely about the neck with a scarf of velveteen. As a bit of trickery, to show that the coat and skirt are intended to go together, odd bits of the wool that were left from the cutting of the skirt have been stretched across the hipline of the jacket in the form of loose pockets. These are brilliantly lined and held in place with a fur button.

Gold Embroidered Scarf. A lovely evening scarf is made of black silk net with gold embroidery. The gold threads form an irregular border at each end, consisting of wavy lines of different depths extending all across the width of the scarf.

HAND TUCKING ON BLOUSES

More Elaborate Models, Imported From Paris, Show Marked Tendency Toward Collarless Style.

The subject of blouses is one which arouses perennial interest in the minds of the feminine portion of humanity, and the recent importations of French blouses are enough to arouse the enthusiasm of even the merest man, declares a New York fashion letter. The great majority of them, even the more elaborate models, are developed in fine voile, handkerchief linen and batiste. There are, of course, a number of designs in Georgette, crepe de chine and chiffon.

On the whole, less lace and button trimming is being used on the blouses this season than last; hand embroidery is largely supplanting these. Hand tucking is being extensively featured, this fall with very good effect, especially on fine white linen blouses designed for wear under a suit.



Tea Gown With Panel Back.

The more elaborate models show a marked tendency toward the new collarless style. In some instances the absence of the collar is covered by the introduction of a hemstitched yoke, in others there is a small collar hung from the shoulder seams.

Some of the more extreme styles show sleeves of the full bishop variety, which are gathered in to a very tight cuff at the wrist. Sports blouses have rather tight sleeves, with deep cuffs reaching almost to the elbow in some cases. Speaking of sports blouses, a great many novelty materials are being pressed into service in their making. Wash satin in all the popular pastel shades—perhaps leads the list, the dark taffetas in brilliant stripes are a close second.

Color Liked in Neckwear.
Surplice, Shawl and Tuxedo Shapes are Favorites Although Sailor Type Has Not Been Discarded.

A bit of color is liked in the neckwear as well as in the new handkerchiefs. Indeed, it may be said that several of the monochromes can easily be matched up in color, if not in fabric, with the new collars and cuffs.

LONG TRAIN REAPPEARS.
The long train which had practically disappeared from evening gowns but a short time ago is back. Noticeable, too, in this charming black satin gown is the deep square-cut back and the bodice effect. It is trimmed in embroidered net in gold and oriental colors.

WOMAN DELIGHTS IN TEA-GOWN

Striking Color Combinations Are Used in These Garments, Which Are Restful and Feminine.

A woman may clothe herself in sackcloth and ashes and pursue her missions of mercy, but when she reaches the friendly confines of her home, she gladly flings aside the practical dress of the work-a-day world and gratefully dons the soft, clinging draperies of the negligee or the tea-gown. It is restful and conducive to a pleasant mental mood to slip into something bewitching and feminine and enjoy one's ease and comfort, if only for a moment, says a writer in the New York Post.

After all it is refreshing to be a mere woman at times. Most striking color combinations are used in tea-gowns. Some call them slumber rolls, but no matter what their name, they are about the most modern word in the pillow world.



Tea Gown With Panel Back.

The pillow roll is particularly interesting because the covering need cost very little. Cover the ends with either velvet or silk; this may be the most expensive part of the covering, but as two straight pieces the length of the circumference of the pillow are required, it is almost a foregone conclusion that enough suitable material will be found in the family piece bag, says a writer in an exchange.

From the center of the uncovered pillow end measure back the width of the end covering. Sew the black edge fast to the pillow, after having attached up the seam to it. Gather the other edge into the pillow end's center and hide by a bit of gimp and a tassel.

The middle of the roll is covered by a coarse cream-colored linen; the center is ornamented by stenciled circles, done with dye to match the colored ends; in each circle yellow and white daisies are embroidered, using the petal stitch; stamping is not necessary.

A cross stitch or filled-in border in a conventional pattern is run midway between this and the edge. Seam up the linen to fit the circumference, slip it on and tack it in place. Finish the edge which joins the old covers with gimp, and a very attractive pillow is the result.

To make the roll itself, turn over and over an oblong flannel pillow, sewing it firmly in shape.

MANY NOVELTIES FROM CHINA

Bits of Embroidery and Brocade Silk Imported From the Orient Enliven American Costumes.

We are much indebted, just at present, to the Chinese for inspiration in our interior decorating. We have many times acknowledged that fact.

But now we are also indebted to the Chinese for many charming things about our clothes, says a fashion writer. This is partly because the French designers have looked to that part of the Orient for inspiration. It is partly, too, because it seems to be easier now to make imports from China and Japan than from Europe.

Hence our shops are filled with lovely bits of Chinese embroidery and brocade silk—and we must, perforce, make them wearable.

One novelty is the stock collar of rich Chinese embroidery, with a full jabot below it in front of lace or fine muslin, lace trimmed. These jabots are often made to give a sort of one-sided effect—that is, they are much fuller on one side than on the other. There are often little cuffs, quite snug, fastening with snappers, to wear with these collars.

Another novelty is made of Chinese silk, embroidered with metallic threads. This consists of three-piece suits, consisting of neck scarf, handbag and cap, all lined with brilliant color, with worsted fringe on the scarfs.

THE FALLING CROWN.



The "falling" crown as shown in this smart velvet turban is especially interesting. The narrow cordings afford the only break and a ball button of skunk fur forms the only trimming.

Style designers may wrinkle their brows to decide whether narrow or wide skirts as a part of suits and one-piece dresses shall hold sway; but separate skirt designers go happily along defying rules that apply to other types of outer apparel, and make platted skirts that are comfortably wide, regardless of season or of fabric employed. True, plain skirts, bustle skirts, spiral and tunic skirts are shown; but the platted model is a perennial favorite, while all other skirt types enjoy a fluctuating popularity.

Yokes are being developed on many small skirts of the season, and where either a plaid or a striped fabric is used this is an admirable plan. The fabric may be cut lengthwise for the skirt proper and crosswise for the yoke if in a striped weave; or if plaid material is employed the yoke may be cut on the bias and a very smart skirt sans other trimming be the finished result.

HINTS FOR BUSY WOMEN.

Tailored jackets are less full. Satin dresses are in great favor. Chiffon velvet toques are popular. Small barrel muffs are still popular. Tulle veils are banded with velvet. Green is a favorite color in wool jersey.

The sleeveless blouse is almost a negligee. Beaver fur is lavishly used for trimming. Ruby red is one of the fashionable colors.

There is some velvet on almost every Paris gown. Matelasse and broche are in favor among silks. Waistcoat fronts appear on knee-length coats. Velvet suits are having a considerable vogue.

Hats are simple in trimming, but elaborate in line. Rabbit fur is not smart unless it has been clipped. Colored satin apples are actually used on bridal robes. Georgette crepe is excellent for semi-evening dressing.

NOTES ON DRESS.

The square décolletage is featured on many of the new evening frocks and in many afternoon gowns the deep V line is filled in with a little square tucker of muslin or white satin. Checked velvets are much in vogue for smart suits and the results obtained with them are most gratifying. A rather small check made up with diagonal lines gives an interesting effect.

Many of the effects in new frocks are one-sided. Especially is the one-sided tunic much featured in serge and satin combination frocks. A French model in black satin shows jaunty bows of this material at the turned-back cuffs that terminate the elbow-length sleeves. Two yards seems to be the favorite width decreed by the masters and makers of fashion for winter skirts.