

PARISIANS PLACE BUSTLE IN FRONT

No Woman Designer Had Anything to Do With Creation of New Feature.

STYLE ACCEPTED BY PUBLIC

Where Seems to Be Not the Slightest Idea of a Return to Fullness in Either Frocks or Coats.

New York—France puts a bustle in front of a fashion and America puts in the back. It is the interesting struggle going on between designers...



Suit of green velvet and cashmere with jacket that has the upward tuck at the back and is finished with a high waisted belt. Waistcoat of bottle green suede. The gown was made for a descendant of the famous Annie Laurie.

A fashion who usually can give only passing attention to each new idea as it is shot across the battlefield of apparel...

If you talk earnestly with those who deal in exclusive clothes, you will hear them say that the silhouette may change and that it is more than probable that the bustle will become a feature of the spring and high class designers than it is today.

There is not the slightest idea of a return to fullness in frocks or coats. There are two good reasons for this announcement—a scarcity of material in certain quarters and the wish of the various governments of the world for strict conservation...

We want slimmness, we look our very best in slimmness, and we are quite willing to wear less material than since the Civil war, but we are tired of tunics. Our trouble is that we don't want a return to the small waist, we will not have more material put into our clothes and we insist upon a straight line from armbone to hips...

Reason why something approaching the tie-back skirt and the bustle of 1840-50 should not appear quite gradually over the horizon for the better class of clothes.

Nothing More Than Soft Drapery.

You know by this time, of course, that the bustle is nothing more than a hideous word for a bit of soft drapery arranged to break the tight and often inartistic line across the figure at the end of the spine. This drapery is the saving grace on certain types of broad, stout figures. It may be almost impossible to believe that among this race of flat-hipped, long-limbed, slim chested, big-waisted American women...

There are other women who have long since forgotten that they ever had a bustle, but they cannot submerge the flesh around their hips and back and they look their worst in chemises, night and sandwich gowns. Here, too, the bustle drapery is for them. If the air-clothes can hold it in a manner that will not offend, it is a device which they shall probably use in the future.

Now as to the French bustle—it was copied from the Directoire period and taken, like all the Directoire clothes from the fashions of a century before. Napoleon inspired to control of France it merely transposes the bustle as the Americans use it, from the back to the front.

Bullez is the apostle of this bustle. If you can call the bustle in front by that name. Bullez, through his color schemes and his daring has assumed something of the widespread authority in clothes that Paul Poiret held, undisputed, until he went to war. Bullez dips his hands deep into his story, pulls out anything his fingers can grasp and puts all that he finds into the most modern of clothes. Two years ago his efforts were not taken seriously in this country; today, all the designers over here who wish to center to an exclusive patronage, buy freely of Bullez.

The hallmark of his work this season is that drapery across the front of the figure below the waist. It is death done. This drapery really sinks into the surface of the skirt and strips down into the cascades that run below the knees at each side.

The entire dress-making world of Paris was a bit touched with this fashion. When you look at all the new gowns that smart women appear in, and when you gaze at the shop windows to try to choose the frock you would like to wear, you may notice that a common thread of idea runs through them all in this uplifted line in the front of the skirt.

This trick, as you remember, is not new to the twentieth century. It belongs to the days out of which Goethe created Faust. Throughout the sixteenth and seventeenth centuries, there was a disposition to drag the clothes up in the front and tie them in loops and drapery below the waistline by running a cord under the fullness.

It looks as though a revival of this fashion were upon us. The skirts are dragged up so definitely in front either by the cut of the hem or by the placement of the lace or fur, that we have become accustomed to watching for that upward tilt in every new frock that appears.

This ermine cape was designed for afternoon wear. It is short in front, long in back and has ripple sleeves. The fronts cross to the back and tie, the long ends finished with ermine tails.

by the cut of the hem or by the placement of the lace or fur, that we have become accustomed to watching for that upward tilt in every new frock that appears. The house of Callot has always tilted the movement of her skirt at its hem upward in the middle of the back or the middle of the front, but this is a different type of fashion and it is taken from more primitive days.

GAY HUES PREVAIL

Some Petticoats Match Trimming of the Millinery or Gown.

Many Women Refuse to Discard Garment Despite Coming of Narrow Skirt into Fashion Again.

Petticoats are said to be going out of fashion because narrow skirts are coming into fashion again. Nevertheless, there are many women who will never discard the most feminine garment of the wardrobe.

For them have been provided many charming models of soft silks and of tulle. These materials do not add any perceptible bulk to the silhouette, while they give just enough backing or foundation to the dress to preserve the original lines.

The black petticoat is a rarity. One no longer considers the extremely practical phase of dress, but regards it as a necessity of duty to wear cheerful clothes. If purple and scarlet green and yellow are too pronounced for our habits, then they may be merely glimpsed beneath the tailored skirt or the tunic of serge or satin.

It is a pretty idea to have the petticoat match the trimming of the millinery or of the gown, if the latter shows a contrasting color.

Some women have the petticoat of a color corresponding with the hosiery, but if the former is very gay, it is questionable taste to extend its jubilant note to the ankles and thereby practically destroy the charming effect of the color suggestion in the undergarment.



The mother's frock consists of a fascinating coat of gray cloth, with a waistcoat embroidered in black, silver and cherry red soutache, and a small skunk collar. It is worn over a frock of black satin and gray chiffon. The little girl's coat is made of black and white checked cheviot, with collar and saah of bright green jersey cloth finished with wool balls.

FUR TRIMMINGS SAVE FABRIC

Coat and Suit Manufacturers Conserve Materials by Using Only a Lining Underneath Very Deep Bands.

Thirty designers of manufacturers of coats and suits on which fur is employed as a trimming often use very deep bands of fur about the coat with only a lining underneath, so that the expensive material of the garment is economized and elbow deep cuffs on the sleeves may be set over lining only.

If extravagance seems to be present in the form of an ultra long suit coat the wearer may point to the fact that this coat covers a skirt that is sheathlike as to width, and that could not possibly be a part of a suit employing a short or medium length coat.

The fabric shortage and necessity for conservation are real; but women must be well dressed, and designers are doing their best to meet conditions as they are.

SPORT COAT, PLAITED SKIRT

Bright Red and Green Are Favorites—Tweeds, Both Plain and Checked, Made into Simple Models.

For sports coats that are about three-quarter length, instanced in a khaki color gaberdine on military lines, there are any number of plaited skirts to select from, to go with them. In one case it is a bright red-and-green Scotch plaid, but many of the plain plaids are represented.

JUMPER SKIRT IS POPULAR

Requires Blouse of Lord Fauntleroy Type of Which Exaggerated Collars and Cuffs Are Features.

If one is interested in the new jumper skirt brought out this year by no less an authority than Douillet, and jumper skirts have always been adored by both women and girls—equally appropriate to women and girls if they are of the proper slender build—then one must have special blouses to be worn with them.

Exaggerated collars and cuffs are features of all Douillet's blouses. One is made of white wash satin and finished with wide Quaker collars and cuffs, the blouse made "kimono" sleeve style. A long streamer tie of narrow ribbon is worn with it.

REFRESHMENTS NEXT TO GO

Food and Drink at Social or Business Gatherings Declared to Be in Opposition to Conservation.

Food conservation is being religiously preached, and we are being taught that it is a sin to waste even a cabbage leaf. This is all well and good, but nobody seems yet to have organized a systematic attempt to effect a tremendous saving in food by the simple expedient of abolishing the custom or fashion of "serving refreshments" on any and every occasion.

Every patriotic woman interested in food conservation and thrift should consider this matter and appoint her own committee of one to make this very well with the government suggestion. Why not make her strongly recommended as part of an it a matter of social ethics to eat only three meals a day during the war?

SOMETHING REALLY NEW



This gown is extremely simple and could be made at home. Its grace and beauty depend upon the care used in arranging the drapery.

To make this gown for the average figure five yards of material 36 inches wide will be required.

SPATS POPULAR FOR WINTER

Gaiters Over Ties and Pumps Were in Pronounced Majority at Horse Show in New York.

Spats are going to be worn again this winter. If indications at the horse show at Madison Square Garden are to be followed, says Women's Wear, around it were arranged bunches of ties and pumps were almost the only types of footwear seen, accompanied by gaiters or two for color.

There were a few laced boots of dark tan with lighter tops, and one young girl wore tan oxford and worsted stockings in a gray heather mixture. Gray, almost bordering on rose taupe, was the keynote of this entire costume, one of the smartest there.

The seeker for something new in lady's clothes will surely be satisfied with this odd and unusual frock. The effect of the entire dress is decidedly new and every little touch accentuates its novelty.

ABOUT ACCESSORIES

Handout beads make delightful trimmings. And many of the new dressy blouses show horse collars. Rubbed crepe de chine makes wonderful sports coats.

SAVING OF FABRIC

Conservation Idea Carried Out by the "Wrapped" Skirt.

New Style Feature Can Only Be Used to Advantage in Connection With Bustle Silhouette.

Two style features of the season are portrayed in the sketch here shown. One is the "wrapped" skirt and the other is the bustle silhouette. These two are really properly shown together, inasmuch as the "wrapped" skirt without the aid of the bustle flare would be rather too narrow and close reefed, whereas topped with the bustle a very attractive silhouette is the result.

The "wrapped" skirt is of necessity rather narrow at its hem or lower edge, inasmuch as a section of fabric cut the right length for a skirt is shut



The "Wrapped" Skirt.

ply draped about the figure and drawn high at the back, where it is tucked in and puffed to form the bustle, with one side of the section of fabric hung straight to form the skirt proper.

A little inside bodice or yoke of tulle fills in the space between the shoulders and the sleeves, elbow length and finished with a deep ruffle, are also of tulle. The front of the bodice is fitted in the waistline. A little V-shaped vest or yoke of tulle is also let in to the front of the waist, matching the arrangement of the back.

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NOTES AND NOTIONS

The fashionable suit is rather severely tailored. Hats with flowers are promised for the future. Tassels are popular on millinery. All draperies should fall in perpendicular folds.

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Bustles or bustle effects are increasing in number. Many of the smartest frocks have Chinese embroidery. Blouses are showing necks elliptical instead of round.

Black velvet and white devyza are charming together.

THE KITCHEN CABINET

There is a difference between efficiency and effectiveness. Efficiency is doing in the best way something that makes oneself better off; effectiveness is doing in the best way something that makes other people better off.

GOOD EATING.

From stale bread cut six slices, remove the crusts and butter the bread. Put through a food chopper sufficient fresh coconut from which the brown skin has been pared to make a cupful and a half.

Put through a food chopper sufficient fresh coconut from which the brown skin has been pared to make a cupful and a half. Separate the whites and yolks of three eggs, beat the yolks with a cupful of sugar, a half teaspoonful of vanilla and one pint of milk. Cut in bread in half-inch dice.

Pittsburgh Potatoes.—Wash and pare potatoes and cut in half-inch cubes. There should be one quart. Put in a stewpan with one small onion chopped fine, and cover with boiling salted water, cook five minutes, add three canned pineapples drained and cut in strips, and cook five minutes; drain and put into a buttered baking dish. Melt four tablespoonfuls of drippings, add the same amount of flour, cook until well blended; then add two cupfuls of milk gradually, stirring constantly. Bring to the boiling point and add a half pound of good cheese, grated, with three-fourths of a teaspoonful of salt and an eighth of a teaspoonful of pepper. Pour this sauce over the potatoes and bake in the oven until brown.

Puree of Pea-Pods.—Chop the pods from two quarts of fresh peas, add five cupfuls of cold water and put on to cook for an hour and a half, then rub through a coarse sieve. There should be three cupfuls of the puree. Add three cupfuls of milk, a tablespoonful of sugar and salt and pepper to taste. Thicken with two tablespoonfuls each of fat and flour. Let boil up and serve piping hot.

Nellie Maxwell The KITCHEN CABINET

The day is most fair, the cherry wind blows behind the hill, Where bends the wood as seemeth good, And the suppling to his will!

FRUIT FOR THE TABLE.

If there is any one thing that appeals to the eye and thus affords pleasure at the table, it is a well-arranged, well-laid, attractive set table. The centerpiece is the first thing that the eye lights upon, so it should be as attractive as possible.

home centerpieces have the same methods of coaxing an often jaded appetite. This does not mean that great expense is necessary, for the simplest, least expensive arrangement may be beautiful.

A very pretty centerpiece was used the other day, which almost anyone could repeat with small cost. An oblong wicker tray with a pretty feathery fern in a pot dressed with green paper was placed in the center of the tray, around it were arranged bunches of ties and pumps were almost the only types of footwear seen, accompanied by gaiters or two for color.

Fresh fruit, without which breakfast is an incomplete meal, is nine times out of ten served in the same manner day after day.

If bananas are to be served for the meal, buy them attached to the original stem, then arrange a background of green, either of fern or a few leaves or even crumpled green paper and the transformation will surprise and delight the eye, making a tame banana seem something out of the ordinary.

The old-fashioned epergne is a treasure any woman would covet, for it lends itself to so many attractive arrangements of fruit, leaves or flowers. The old-fashioned standard silver cake basket is another artistic treasure.

Nellie Maxwell