

GOWNS SHOW AN ALGERIAN SKIRT

Tucked-In Effect at the Hem Is Suggestive of Trousers Worn by the Troops

SHOWS POPULAR HIGH SPATS

Silhouette to Be Slim as a Planked Skid, Except That It Will Go in Sharply Toward Ankles—No Flare Is Permitted.

New York—The persistence shown by France in the desire for gowns in continuing a certain look for several years, deserves more attention than is usually accorded it, writes Aime Rittenhouse.

A study of the obstinate way in which Paris designers have held on to a thing they had might go far toward explaining a vast number of the fashions of women's apparel that seem to be weather vanes, it is true, but it swirls back into the same quarter so frequently that at times there is a feeling that it changes little.

The American shops, it is claimed constantly convince their patrons that an old gown must be replaced by a new one by showing a revolution in silhouette.

We have millions of women to dress, where France has thousands, and we have a population that is quite capable of indulging in its desire for new clothes from the rim of the Arctic circle to a line above the tropics.

It is a well-known fact that the American buyers who go to Paris to get new clothes often refuse lovely gowns if they bear a close kinship to those that were sold the year before. They wave such frocks away with the remark that American women must have novelty.

This act has always depressed the designers in Paris, who care for beauty and detail rather than for startling changes, and it is the French designers who say that they rack their brains for eccentricities to give to America far more than they would if their clientele were only Rome, Paris and London.

It is this underlying trait in the French dressmakers that gives them the desire to persist in a certain line—which is coming back to the original discussion.

Now the Zouave Skirt.

This line happens to be at the present moment, that tucked-in effect at the hem of the skirt, which is suggestive of the trousers of the Algerian troops.

Nobody would remember, probably, the exact date of the beginning of this idea, but it was evolved long before the war. It has been brought out in various kinds of skirts.

The house of Caillot was probably the first to bring out the idea in a narrow skirt, but it did not take.



The sketch shows a combination of two of the most fashionable fabrics of the spring. The skirt is short and narrow with a white matisse hem and panel at the side. The bodice is slim in outline, with long sleeves, and shows a slightly low, slender vest of the matisse held in by two girdles of black satin.

Point, who has a devotional attitude toward anything that comes out of the East used the skirt throughout his years of excess.

Cheruit adopted it in a modified form about a dozen years ago. Jenny

accustomed it in her popular costumes in such a manner that America grew more weary of it through this channel than any other. Somehow as Jenny made it, it did not savor of the East. It was merely awkward and extremely girlish.

Last autumn the immense bulk of the American public looked with a shrug at the shoulders at the pink and blue tulle skirts that were tucked up at the hem and caught here and there with a formal little bouquet of roses. How slow the stupid Parisian was the comment that she ever got it into her head that America does not want that loose, overfall skirt with its ungainly full line about the ankles? Debutantes and young girls conducted by their fathers and young girls conducted by their mothers were the first to feel the fiddles sounded, but women of more mature years dismissed it as a fashion from the start.

Now, here it is again not only here but very much accentuated and amplified in the latest fashions.



This dinner frock is of black tulle and the sturdy silk tulle which is embroidered in a rose design in colored silks. The skirt is made of two flounces of tulle and it shows again at the girdle. There is a knotted sash of tulle that hangs at one side.

Accepted as the leading silhouette among certain houses that establish fashions.

The first French gowns that come over show it; the American dress makers who are preparing for a brisk spring trade speak of it as a power fur factor in the shaping of the new fashions. And the interesting part of it is that it entirely changes the silhouette.

This seems to be in contrast with the stated fact that France is persistent in certain things and maintains a certain line for a longer period of time than America. The truth is that France persists with a trick, but changes the silhouette and still uses the trick, and that is what she has done in the new Algerian skirt.

It is difficult to say whether the trousers of the French troops in Algeria give the clue to this new skirt or whether it was the entire array of men in baggy trousers which curve in below the knees to fit the legs.

Here is the Silhouette. The waist is normally large, the line down the hips is either straight or slightly bulging through the fullness of the material, and the hem is exceedingly narrow and tucked under. A woman wearing the most fashionable of these skirts, with high boots added, will look at a slight distance as though she wore baggy trousers and army boots.

To the majority of women this news may not be welcome. They will fancy a far more sensational garment than what actually exists. That mild revolution against the sheath and the hobble skirt may also crop up against this Algerian skirt, but both the other features of fashion were incorporated in our ordinary apparel after a while, without creating disturbance.

There is so little fullness in this new skirt that it does not seem to be even a first cousin to the skirt of Jenny with its tucked-up hem. That skirt, which pervaded the continent for two years, had a tendency to flare out, to fling itself away from the ankles; this skirt goes in so rapidly from knees to hem that it does not need to undergo the same treatment that was accorded the other skirt.

For instance, to be technical—the fullness at its hem is not caught up and gathered to a short, narrow lining. This is not considered necessary. It is merely turned under and run into the conventional hem, allowing its fullness, slight as it is, to fall against the sheaths and accentuate the trousered effect.

This extreme skirt has brought about the narrowest silhouette we have had in years. When the hem is not tucked under, it is only wide enough to provide free movement in walking. The skirts are necessarily short, for their narrowness would, if they were long, readily impede progress if they were long.

Warrior-Like Corsage Is Embroidered With Pearls, Brilliance and Flashes of Steel—Jewel Headdress.

Not only Cheruit, but many other French dressmakers have lent their ear to making a pronounced change out of silver tissue. Two years ago, she was a prominent writer who wrote extensively on the subject of making a change in the material of the bodice, and she is now a prominent writer who writes on the subject of making a change in the material of the bodice.

NEW LOOK OF MAIL

Entire Tunics of Tarnished Silver, Dropped From Neck to Knees.

Warrior-Like Corsage Is Embroidered With Pearls, Brilliance and Flashes of Steel—Jewel Headdress.

Not only Cheruit, but many other French dressmakers have lent their ear to making a pronounced change out of silver tissue. Two years ago, she was a prominent writer who wrote extensively on the subject of making a change in the material of the bodice, and she is now a prominent writer who writes on the subject of making a change in the material of the bodice.

But what? The reveal of a coat of mail for women the warriors' armor of ancient days which go modern light or would tone in, is another and a more pleasing thing than the evening gown of metallic cloth.

Entire tunics, in the twelfth century fashion, are made of tarnished silver dropped from neck to knees, or longer, over skirts of blood red or mid light blue satin or velvet. Except for the costliness of the material, the tunics have all the simplicity of primitive dressing. Their introduction into the early spring fashions has brought about a quantity of silver used in every way.

Miss. Someone of the Theater Antoine in Paris, wearing, I hear, a wonderful gown which is being copied for this country. It is of silver cloth faced with red, hanging in parts on the ground over a slim, light skirt that clings to the figure as she walks. The warrior-like corsage is embroidered with pearls, brilliant and flashes of cut steel. To it she adds a warrior's headdress made of the same jewels as in the corsage and mounted on silver cloth.

Wherever silver can be flicked in and out of a frock to enliven it, the designer loses no chance of trying out her ingenuity through this channel. When she abandons the Russian blouse of gold and bronze metallic cloth, which drops over a skirt of bronze satin, she takes the same material and uses it in bands, cuffs and high, wrinkled collars that enclose the chin like a fence.

It is a strange idea, this bringing out of a new coat of mail for women as the spring approaches. Is it a recognition of their first victory toward suffrage and the fact that they may be counted as warriors today in civil national and war work?

ATTRACTIVE SPORTS COSTUME



This is just the suit for the girl who is going gunning for beaux, for it is well equipped with holster pockets. Of course she won't need a gun. The whole effect of this tasty costume is one of readiness for sport. It is fashioned of durable jade dress corduroy that will stand up under the severest usage. A collar faced with French blue satin and Norfolk straps on the jacket complete the costume.

Fancy Coats for House. Very becoming over a black or some dark-hued frock is a black chiffon cloth or marquisette coat, pouching in a sacklike manner just above a high waistline and edged with the whitest and finest swansdown.

Silk Jersey Jumpers. Decidedly charming are the silk jersey jumpers, slipped on over perfectly simple plain skirts, and emphasis of outline can be imparted through the simple means of a sash.

POLKA DOTS AND WIDE BRIM



The novel use of polka dots combined with a large inverted brim makes this hat delightfully entrancing. It is designed for the tourist who wishes to bring joy to herself and all beholders, and is fabricated in blue and white, with the polka dots as the sole trimming.

SOME SPRING FASHION TIPS

Linen Blouses With High Collar Are Popular—Pumpkin Color Is Worn With Navy Short Jacket Suit.

A swayer linen blouse of white recently seen had a high collar, plaited cuffs and long bands of rose-colored linen, which were stitched all the way down the upper part of the sleeve. The effect was decidedly now and interesting, observes a fashion writer in the Philadelphia Public Ledger.

Very smart and attractive are three-piece or middie suits evolved in silk and cloth combinations, and these have very becoming lines for youthful figures.

Decidedly unique is this idea: Pumpkin yellow handkerchief linen is developed into a mannish, tucked front sleeveless blouse to wear with a navy suit whose jacket is short and boxlike in the latest fashion line.

Effective contrasting in heavy silk is seen for spring. A lovely shade of amethyst suede draped and clasped with a silver buckle forms the belt on a white velours waistcoat made to go with a short jacket of navy-iridescent suit. The result is most pleasing.

Many different colored piques are used for collars and cuffs or lingerie blouses for spring, and this same material forms many of the smart vests and waistcoats made from spring suits.

A delicate gray handkerchief linen is used for some of the most attractive, handmade blouses that have arrived from Paris.

FASHIONS AND FADS

Suits have straight skirts. Topcoats are made of taffeta. The silhouette remains unchanged. The finest suits are the simplest ones.

Foulards are becoming very plentiful. Afternoon dresses are made of satin.

Straight one-piece dresses are made of linen.

There is some evidence of a return of lace to favor.

Black-and-white checked materials are favored.

Pretty turbans are made of green leaves and rosebuds.

There is a return to volles, both printed and plain.

There are some very pretty evening gowns all of chiffon.

Slipover blouses are thought very well in some quarters.

Button-back blouses also find their place in many spring lines.

Hats are of the simplest shape, depending entirely on line.

Venise lace is slowly pushing itself into favor among laces.

All velvet gowns are made very simply and without trimming.

The length of the skirt should be cut with an eye to becomingness.

Of materials there are a great many silks, pongees and rajahs used.

Color News and Notes. If you would be considered modish, subdue your favorite reds and greens, advises a fashion authority. Not to the point of fadedness, however; far from it! Simply soften them into bewilderingly beautiful shades.

Soft gray-blue lavenders, ashes of roses, that old-time favorite, wistaria, and silver grays and lichen grays; of these are the color cards of fashion. If you desire a spice, add a dash of rosy orange or peacock blue, but the smartest costumes are usually of one tone, with the exception perhaps of the lining, which may be as gorgeous as you please. Wool embroideries and stitchings are used with effect either in the same shade as the costume or in contrasting colors. The Chinese, Japanese and East Indian influence is plainly felt in the newest designs and colorings. Sometimes they are fairly riotous of colors, almost breath-taking in their beauty.

Colors for Lingerie Blouses. The colors that promise to be popular in lingerie blouses for spring and summer are coral, Pekin blue and taupe. The last named shade is especially popular both in linen and in sheer fabrics, one of the daintiest blouses recently seen being in taupe with dotted in white and finished with white linen collar and cuffs.

PROOF FOR CHOICE TO WEAR UNDER SUITCOAT

Sleeveless Jacket Admired by Many for Wear in the South or as a Summer Sport Garment.

The little sleeveless jacket to be worn underneath the suitcoat if desired, or, if worn in the South or designed for summer sports wear, slipped over a tailored blouse, is one of the popular modes of the moment.

These jackets are made of wool jersey cloth or of lightweight wool velours usually, although they are correct in corduroy, velveteen or satin.

One of these jackets, is a very simple affair, buttoning frankly in the center front and held in with a belt of self-fabric. Occasionally a little "chango" pocket is let in at one side and some of the jackets are shown with double-breasted and finished with two rows of buttons. The simpler ones are, however, decidedly the smartest and have the additional advantage of being easy to make.

Another sleeveless jacket has been christened the "trinch" vest. It consists primarily of a panel front and back, with opening through which the head is slipped. It is open underneath the arms, except at the waistline where a belt holds it to the figure.

This is the simplest of all the models to make, as a straight piece of fabric sufficiently long to reach from back to front of the figure and allow six or eight inches below the waistline is cut out to form a neck, which may be plain or finished with a "Monk" collar, and the whole is belted in as desired at the waist.

Jackets that are semi-fitted, are however, smarter and in better taste.

SEPARATE SKIRT TO BE WORN

Spring and Summer Demand for This Favorite Garment Promises to Far Exceed That of Winter.

More than ever the separate skirt, has a definite mission in the well-dressed woman's wardrobe. It has been worn this winter under the heavy coat and it is to be worn in the spring and next summer with lingerie blouses and sweaters of silk or wool. Separate skirts for spring will almost all be made of silk. The conservation of wool demands that women use more silk and when climates conspire with patriotism the task will not be difficult. The new skirts are themselves so attractive that every woman must desire them. They are of course, moderately scant, but there is never anything skimpy looking about them. Of course, there is much drapery or plaited fullness about the hips in some of them. In others the hips are well defined and such fullness as there is is secured by clever plaits and sometimes by shirring or the use of hip yokes. All sorts of silks are used in making these skirts. There are some striped taffetas—the stripe of satin—that are especially attractive. They are made in a heavy quality and not only always look crisp and fresh but will give good wear.



Tailored One-Piece Dress.

plain color material. The vest is of fine tucked white organdie, and must of course, be detachable.

In order that fabric may be economized, the skirt section of this frock—that is, the underneath part—need not be entirely of the material of which the gown is made. Lining material may be used for the upper part of it.

The dress is, of course, a one-piece affair, the bodice lining fastening in the center front. It would be best to have the organdie vest fastened in visibly at one side, and if buttons are used in the center, as shown in the sketch, let them be purely ornamental.

Navy serge is holding its own in the lineup of spring dress fabrics, and, while dresses of silks and satins will be very much favored for strictly utility use, nothing can replace serge. Soutache braid, wool embroidery, cording and stitching are favorite decorative touches for the serge frocks.

The two-piece coat dress is shown for spring developed in both wool and silk fabrics. One of the most popular types consists of a straightline one-piece dress of figured material, checked, worsted, flowered silk, etc., with sleeveless coat of plain color.

Fur Trimmings and Pieces. Just now it is with fur that the most effective suits and coats are trimmed and nothing is so cozy, rich and becoming at this time of year. A very simple costume takes on an air of style with fur fixings, whether these are attached or take the more practical form of separate sets. People who have cleverly waited, writes a New York fashion correspondent, to make their selection of furs have unusual advantages this year, not only in price, but in the assortment, which remains practically unbroken. On display—the other day were seen some of the best imported pieces at one-third of the prices earlier in the season. The foxes remained in fascinating array, ranging in all tones from pure white, taupe, browns and grays, to sets of the glossy black that are the most becoming of any dark furs. One advantage of fox furs is that they remain available nearly the year round and are fashionably worn when heavier-looking pelts are laid by.

Timely Suggestions. Warm, new, sleeveless sweaters can be made out of old, discarded ones by ripping carefully and knitting yarn double. The yarn from two to three different color sweaters may be used in making one. After sweater is completed, wash and dye your favorite color.

Little Girl's Coat. It is a pretty idea to make the little girl's coat with a cape and line the cape with a bright lining. If the coat is of plain material a checked material will make the prettiest lining.

TO WEAR UNDER SUITCOAT

Sleeveless Jacket Admired by Many for Wear in the South or as a Summer Sport Garment.

The little sleeveless jacket to be worn underneath the suitcoat if desired, or, if worn in the South or designed for summer sports wear, slipped over a tailored blouse, is one of the popular modes of the moment.

These jackets are made of wool jersey cloth or of lightweight wool velours usually, although they are correct in corduroy, velveteen or satin.

Another sleeveless jacket has been christened the "trinch" vest. It consists primarily of a panel front and back, with opening through which the head is slipped. It is open underneath the arms, except at the waistline where a belt holds it to the figure.

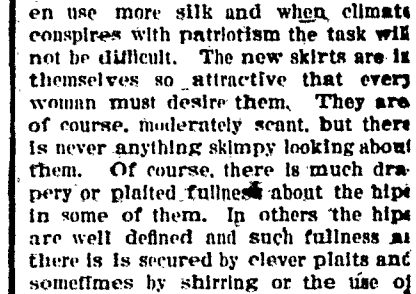
This is the simplest of all the models to make, as a straight piece of fabric sufficiently long to reach from back to front of the figure and allow six or eight inches below the waistline is cut out to form a neck, which may be plain or finished with a "Monk" collar, and the whole is belted in as desired at the waist.

Jackets that are semi-fitted, are however, smarter and in better taste.

HAS A SEMI-FICHU EFFECT

Women Search Shops for Chinese Embroidery for Decoration of Gowns to Which Richness is to Be Added.

Women are gleaming in the Oriental departments of the shops for bits of Chinese embroidery to use as trimmings. Some of these embroideries are quite modestly priced; all of them show rich and beautiful colorings and sometimes the silks may be matched so that details of the pattern can be repeated by hand here and there on a gown.



A new line is touched with the semi-fichu effect of the lingerie frock ornamented with crocheted olives. Superimposed ruffles are of embroidered organdie with edging of flit lace. The lines of this frock give the figure a fine appearance of grace and beauty.

Women Search Shops for Chinese Embroidery for Decoration of Gowns to Which Richness is to Be Added.

Women are gleaming in the Oriental departments of the shops for bits of Chinese embroidery to use as trimmings. Some of these embroideries are quite modestly priced; all of them show rich and beautiful colorings and sometimes the silks may be matched so that details of the pattern can be repeated by hand here and there on a gown.

Not infrequently, however, strips of embroidery offered at low prices are worn and shabby that they are scarcely worth buying and no matter how effective the pattern they would detract from rather than add to the smartness of a new gown.

FOND OF ORIENTAL THINGS

Women Search Shops for Chinese Embroidery for Decoration of Gowns to Which Richness is to Be Added.

Women are gleaming in the Oriental departments of the shops for bits of Chinese embroidery to use as trimmings. Some of these embroideries are quite modestly priced; all of them show rich and beautiful colorings and sometimes the silks may be matched so that details of the pattern can be repeated by hand here and there on a gown.

Not infrequently, however, strips of embroidery offered at low prices are worn and shabby that they are scarcely worth buying and no matter how effective the pattern they would detract from rather than add to the smartness of a new gown.

FOND OF ORIENTAL THINGS

Women Search Shops for Chinese Embroidery for Decoration of Gowns to Which Richness is to Be Added.

Women are gleaming in the Oriental departments of the shops for bits of Chinese embroidery to use as trimmings. Some of these embroideries are quite modestly priced; all of them show rich and beautiful colorings and sometimes the silks may be matched so that details of the pattern can be repeated by hand here and there on a gown.

Not infrequently, however, strips of embroidery offered at low prices are worn and shabby that they are scarcely worth buying and no matter how effective the pattern they would detract from rather than add to the smartness of a new gown.

FOND OF ORIENTAL THINGS

Women Search Shops for Chinese Embroidery for Decoration of Gowns to Which Richness is to Be Added.

Women are gleaming in the Oriental departments of the shops for bits of Chinese embroidery to use as trimmings. Some of these embroideries are quite modestly priced; all of them show rich and beautiful colorings and sometimes the silks may be matched so that details of the pattern can be repeated by hand here and there on a gown.

Not infrequently, however, strips of embroidery offered at low prices are worn and shabby that they are scarcely worth buying and no matter how effective the pattern they would detract from rather than add to the smartness of a new gown.