

FLOWERY CLOTHES IN WORLD AT WAR

Gay Apparel Seems Futile at Most Tragical Moment of Savage Conflict.

REVIVAL OF FLOWERED FROCK

Slight Bustle, Colored Taffeta Sashes, Flowing Elbow Sleeves, and Immense Garden Hats, Among Favored Fashions.

New York.—The attempt to Dolly Vardenize our clothes began in Palm Beach in January. As soon as the French openings began in February, we, over here, learned that they, over there, had begun the same trick in costume; asserts a prominent fashion writer.

Organdies, printed volles and flowered chiffons were the materials used.



Flowered muslin frock that shows return to English garden fashions. It is made of blue and pink muslin. Surplice body ties at back, and neck line is finished with upstanding muslin ruche.

for these frocks, which bore close kinship to a softer epoch than the one in which we take our part today.

It is of psychological interest, this introduction into women's apparel of a kind of costumery that suggests everything we are not at this hour. There may be no reason that that of tradition for us to associate flowered muslins, big taffeta sashes with bows at the back, immense English garden hats tied under the chin, and lace-covered parasols, with that part of woman's nature that dwells in coquetry, the eternal appeal to masculine admiration, helplessness, and all the accented tricks of femininity which the world thought it had wiped out to a certain measure.

Yet we connect these clothes with these traits. The world always looks upon a woman who is frocked in a figured muslin, her eyes shaded with a huge hat, her arms half bare and a rose at her belt, as one who is out for admiration.

The Leopard and His Spots. There cannot arise a critic so foolish in these days as to suggest that the militant woman is not capable of looking like a Watteau shepherdess if she takes it into her mind to do so. Therefore, our surprise is not that the women of the moment should appear well in the English garden type of clothes, with which one always associates strawberries and cream, low voices, waving hair parted in the middle, and shy, almost gauche manners, but that they should elect this flowery and futile fashion at this hour.

Yet they are doing it. Both France and America are heaping figured fabrics upon its womankind. Lace is installed again. Immense bows of taffeta ribbon, sashes of every kind; flowing, elbow sleeves; surplice necks with wide handkerchiefs of colored fabrics, are shown and worn by women who have probably spent the morning at a class in nursing at a hospital and will spend the evening at a caution.

Isn't this a curious psychological thing? Here we have preached for two years the strengthening tendency of woman to dress more and more like men in the day, and either very simply or in an Amazonian fashion in the evening.

We have tried, in our country, to get rid of dress. We have tried, in the past, to get rid of the young woman in America is circulating a petition, signed by its members, to the effect that they are to lay only three gowns a season, one for each division of the day, the price to be \$30 apiece, and the uniforms to be of standard pattern. And yet these very girls, right on top of such an endeavor as this to conserve and

economize, fling themselves into flowered volles with pink and violet taffeta sashes tied with deep bustle bows at the back, and huge hats of Militar straw heaped with flowers!

It may be that the leopard cannot change his spots, but women can certainly change her type at will. She seems to shrink and grow thin, to curve out and grow full, to stand higher or lower in her boots, and to assume at will the militant or the coquettish air. In this spring of 1918 it looks as though she were going to do all of these things at various times of the day.

Chinese Influence Preferred. There is not much feeling of satisfaction in the adoption of Japanese fashions. Once upon a time whatever came from the Little Kingdom was eagerly seized as having artistic merit of the highest order, but times and thoughts have changed. Japanese art has been so cheaply commercialized throughout America, and its little shops outline the boardwalks of the pleasure resorts in such a prolific manner, that we prefer to go to China—the vast spaces around the Great Wall—for suggestions.

The greater designers in Paris have preferred China to Japan for half a dozen years, and we in America have made the kimono too much a part of our early-morning life, at \$2 per garment, that we may not see in this effort of the house of Cheruit an open path to beauty.

Entire Gowns of Jet. The house of Callot has thrown its influence into many channels, and the gowns of its making, which arrived in this country later than all the others, increase the respect we must pay to jet. The woman who has cherished a frock of jet and wondered if the style would ever return in order that she might revive it into something modern, may go to the work with enthusiasm.

Callot is not the only designer who whisks jet around the wheel of fashion into the top place, but she is the one designer who introduces entire gowns of it. These are coat-of-mail creations, that cling to the figure like a glittering cuirass and whiten in a brilliant way the skin of the neck and arms, which are left uncovered. These gowns have trains of tulle or lace, and they are costly—Oh! very, very costly!

To the average mind they may seem a bit heavy for an American spring, and it is safe to say that the woman who buys a costly evening gown in April of this year 1918 will expect it to do duty through the summer season. Even our glittering birds of paradise, who heretofore floated through a forest of riches showing their plumage and thinking nothing of the cares of life, have been changed heart and soul by the war and its terrors into creatures of self-sacrifice and much higher ideas.

Choosing Green for Suits. Another thing that the house of Callot has done to get us away from a conventional fashion is the exploitation of green for the street. It may be roughly said that there are a thousand navy blue gowns to a hundred of any other color, and, admirable as dark blue is, the world grows a bit



Organdie redingote of corn color, tucked and trimmed with Val lace and worn over a narrow corn satin slip. Belt of Nattier blue taffeta. Straw hat, with crown of organdie.

wary of the monotonous procession of gowns in this color which moves to and fro from France to Alaska. We cry aloud for something else. We are like the heroine of the novel, who passionately wished for just a thread of a new color to make her being here in the world a happiness and not a duty.

But there is a chance to quiet our nerves. She gives us a chance to get a new color. We have a new color.

Concealed Beauty. Silver ribbon under the chiffon or tulle through embroidered eyelets in the chiffon enters into the trimming scheme of certain very chic blouses, and lace or embroidery under the thin stuff is usually better looking than much embroidery of the outer veiling.

ONE PIECE SLIPS

Directoire Frocks Look as Though Grafted on Egyptian.

Girdled High Under the Bust, Having Short Sleeves and a Slight Round Neck—Short Hair.

In the reaction toward the directoire, which has come about through the influence of many designers, there is a return to the classicism that was insisted upon by Mme. Tallien and Josephine in the days of the directoire. You remember, recalls a fashion correspondent, that these two women established simplicity and, history says, semimodesty, as a protest to the extraordinary frivolity of the gowns of Marie Antoinette.

Our fashionable women have already adopted the short hair which these



Frock of printed chiffon, with silver fringe at hem of skirt and chiffon silver scarf, adapted from gowns worn when Napoleon was fighting in Italy. High coiffure has also returned.

two brought into fashion in France, and which was called the "coiffure a la victime." Today the hair is worn pulled up on top of the head, sometimes ending in a mass of ringlets, as was the fashion of the directoire, when the short locks were considered a badge of honor.

These directoire frocks are one-piece slips, girdled high under the bust, with short sleeves and a slight round neck. Callot makes them to look as though they were directoire grafted on Egyptian—a curious combination indeed.

TABLE OF FASHION HINTS

Little Things Which Put a Costume in Mode and Aid in Keeping Women Dressed Up-to-Date.

- Gray is a favorite shade.
- Waistlines are never in the same place.
- Sleeveless coats are made with capes.
- Yellow is a shade fancied by Paris.
- Mushroom sailor hats are with us again.
- Ivory white beads make a pretty girdle.
- Gray and yellow make a pretty combination.
- Small poke-shaped hats are worn.
- Satin is used for dresses, suits and hats.
- Knitted plaids are much in favor for skirts.
- Wool embroideries are more than ever used.
- There must be a note of contrast in the dress.
- Flu blue is combined with gray and chambray.
- Sashes are tied at one side under the left arm.
- The slip-on coat is one that Paris is very fond of.
- Wool hop sacking is to be used for motor wraps.
- Printed silk voile is used for some of the spring blouses.
- Pointed trains are a feature of the new evening gowns.
- Drawn-work will be a feature of summer dresses.

SHOULD SPONGE WOOLENS

Treatment of Material Before Being Made Up Will Prevent Its Shrinking and Water Spotting.

Woolen materials should be sponged before being made up in order to avoid shrinkage and water spotting. Lay the material on a table that has been padded and covered smoothly with a cloth that is free from lint. Cover the woolen material with a wet cloth and press with a fairly hot iron until the cloth is almost dry, when it should be removed and the woolen itself pressed until it is dry. In pressing, the iron should be lifted and placed rather than pushed along. If the material to be sponged has a nap, the pressing should be done with the nap.

If double width material is to be sponged, it may be left folded, right side in. The wet cloth on one side is sufficient to stem both thicknesses, but both sides should be pressed in order to insure dryness.

Bordered Voiles. Yellow voile with a border design done in raised dots makes a very effective afternoon frock for summer.

WAR TOUCHES IN FASHION

Conservation of Wool Noted in New French Chiffon Blouses; Some Still Show Woolen Trimmings.

Some of the new French chiffon blouses show embroidery with colored string. The idea is to save the wool—we had actually become used to the combination of heavy wool embroidery on the flimsiest of chiffon—and instead of going about it with a kill-joy manner, as we are apt to go ahead with our own effects to economize in dressing, the French have achieved a distinct triumph in this string embroidery, states a fashion writer.

Some blouses still show woolen trimming. Knitted collars and cuffs on chiffon blouses for some reason acquired a distinct vogue, and they are still in favor and will be in spite of warmer days to come. They were first seen in expensive imported blouses, but clever women soon saw that they could fashion these cuffs and collars themselves with knitting needles and wool and either make a simple chiffon blouse to attach them to or get a home dressmaker to fashion the blouse for them at considerable saving of cost. And this wool collar and cuff set need not be unpractical—it need not use wool that might be used for soldiers—for there is in almost every woman's knitting bag enough dainty wool left over from a sweater with which to make these colorful accessories.

Who ever heard of wooden lavender? But if we can wear beads made from sealing wax and feel ourselves as well dressed as though we had emeralds and diamonds, why not jewelry of wood? Some of it is made by wounded French and English soldiers—whose taste in such matters is extremely good—and part of the profit in the sales goes to them. So we are, in a measure, patriotic, besides, undoubtedly, in fashion when we wear these trifles of wooden jewelry.

COLORFUL HATS HAVE CALL

Cobalt Blue, Rose Pink, Mandarin Yellow, Leaf Green and Scarlet Attached to Black, Favorites.

The milliners have especially laid stress upon hats in color, instead of black. The world should be quite weary of black on the head, for it has had six years of velvet, straw and satin in this cambray shade. We are now to wear gobbelin blue, rose pink, mandarin yellow, leaf green and scarlet attached to black.

The turban is the thing, although there are women who cannot abide it, who took ill in it and who insist upon the brim.

If they do, they will be in fashion. There is no one law that governs the whole. The heavier dark turbans, however, with its round crown, is a somewhat new note in millinery.

And another thing that is of interest is that the French milliners have taken the collar and put it on the hat. They have insisted for three years upon what is known as the fence collar—a wired, upstanding ruffle of organdie—and their women have liked and worn it with spirit and dash. Now it has gone up several inches and tries to cover the crown of a hat instead of the neck of a woman.

COAT FOR SPRING WEAR



Styles come and go, but the clothes used in making them stay pretty near the same. Corduroy always has been the practical cloth for a spring coat, for it gives just the quantity of warmth that is needed for spring days when sunshine is mixed with breezes. Styles in using corduroy have changed greatly, but corduroy is still used. The color, too, has changed for the better, for this jade corduroy makes a very pretty effect and with its dainty style, the coat is well-nigh perfect. The collar is of tan velours. The belt on the coat, fastened in front with three buttons, is the only slight suggestion of fanciful style.

Colored Facings. Although there is a disposition toward the wearing of black hats just now, still many of these hats are noticed for their facings in pastel colorings, georgette, taffeta and faille serving this purpose generally.

NEW EVENING GOWN

First Season in Three That Distinct Change Is Made.

Black Will Have Widest Popularity, Laces With Dots Embroidered, Choice Above Everything.

The tale of the spring evening gown should be an absorbing one, for behold, it is the first season in three that evening gowns have undergone a distinct change in style, mode and vogue, and a spring season ushering in new evening gowns for the elect and even ideas for the evening for those who sit by the fire, always presuming that it is a fire that necessitates evening clothes to sit by it.

Narrow skirts are sufficiently difficult to dance in, but long narrow skirts are impossible. And, inasmuch as we will dance, notes a fashion authority, war or no war, for the evening we abolish the narrow skirt in favor of the wide or draped garment so that we may dance in ease and comfort.

Some time ago I sounded the slogan of the sleeve in evening frocks. Every indication for the future confirms all that I thought at that time and even accentuates the fashion. Evening gowns without sleeves are not.

Every design for the spring will have the sleeves, some wide and flowing, others long and narrow and a few even elbow length, but the sleeves will be there beyond the shadow of a doubt.

The war will not necessarily affect the cut of the front or the back of the evening frock. Many of the spring offerings will carry the high square neckline and the V-shaped back, but just as many will show the gowns cut extremely low, both front and back and depend upon the effect of the sleeves to relieve the formal aspect of the creation.

In material black will have the widest popularity. It has had its halcyon time and again and despite that this spring will find it in great demand. Of the black laces the sheer designs will have the preference over the heavy tracings, while the laces with dots-embroidered in great profusion will be the choice above everything.

Brocaded chiffons that were used last season will be given another trial combined with laces and charmeuse, and dresses of shaded nets will also be popular. All-chiffon frocks will not be given much of an opportunity early in the season, but will be held over until spring begins to wane into warmer summer months.

HOW HIGH ARE YOUR SHOES?

Fall Footwear Likely to Be Not More Than Eight and One-Half Inches in Height.

For a year we have been hearing a lot about the necessity for cutting down the height of women's shoes. It has been predicted a dozen times, a fashion writer states, that there is to be strict restriction in high shoes for women, and every time certain shoe stores have offered any specially priced shoes they have told us that the reason they did so was because of new restrictions as to the height of shoes. They had to get rid of their old stock, they told us, because they were no longer allowed to handle shoes of that height. Well, perhaps that was the case; but we still see women going about with shoes of extreme height, and only occasionally have we seen, so far, shoes of a moderate height.

Now the restriction is pretty near to becoming a fact. Probably we shall not have any fall shoes more than 8½ inches in height. The shoe man tells us that this is to be measured "from the rand at the breast of the side of the heel to the center of the tops at the side"—all of which may be very helpful if you happen to know the lingo of shoe dealers.

COVERT COATS HAVING VOGUE

Cloth Is Favorite This Spring for Chaplains, Formerly Known to the Warriors as the "Box Coat."

Covert cloth is having great vogue this spring and top coats in all lengths and on various lines are made up of this new old material. There are smart little coats on the lines of what were known once as "box coats," but now are termed "chapple coats." They are about finger tip length, are unbelted and flare slightly at the lower part.

Many of the long models of this material are made in cape effect. Others are fashioned on long, straight lines, belted and pocket trimmed, much on the lines of the coats worn by Uncle Sam's soldiers. There is a high turnover collar and deep cuffs. Four patch pockets with buttoned flaps trim the coat front, two larger pockets on the bodice and two larger pockets on the coat skirt. A wide material belt is fashioned at the front with a large round dull metal buckle.

A Directoire Poke. A theater hat in orchid georgette and hair braid is of the directoire period. The crown is of the orchid georgette and the brim of real hair braid in two-tone purple. Around the crown is a band and long ties of taffeta black velvet ribbon. On the front is an exquisite garland of pearls tinted in orchid and rose. The facing is orchid visca straw braid.

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

SPANISH BOLERO IS HERE



The "bolero" effect is so decidedly tasty when in the proper cloth—it is surprising that it has not been popular for many seasons. Corduroy is the only cloth for a bolero, and as here shown it makes up wonderfully. The bolero is one of the outstanding features of Spanish dress, and it is due to become popular with American young ladies before the end of the summer month. This street dress in marine corduroy has a most youthful air. The bolero with the dainty embroidered design on each lap is the pre-eminent feature, and is the thing that puts the costume in distinctive class. The white vestee adds a most charming contrast.

NEW COATS WITHOUT SLEEVES

Corded Silk and Wool Popline Among the Materials France Offers to America for These Garments.

France likes the sleeveless idea in garments so much that she has built new coats that drop over the shoulders but have no sleeves. This is a medieval idea that did not seem to interfere with the comfort of the men and women of the twelfth century when the weather was cold and the houses 100 per cent colder.

Among the materials that France offers to America in the building of these sleeveless coats is a corded silk and wool popline. It used to be worn by us. It was made into frocks and wraps and turned out in those old mans that were trimmed with bangles and palliottes and edged with fur. This season the dolman has been replaced by the loose, shapeless, sleeveless coat. This came over from France, where it was worn on one of the smart stages by an actress who knows how to dress.

All the American shops are looking to the French theater today for its inspiration, and the theaters themselves have burst into a new bloom of life and beauty through the presence of so many thousands of American soldiers on leave with money in their pockets.

BONNET WITH QUAINET VEIL



Often the prettiest thing about a wonderful bonnet is the veil, though few young ladies have found this out. This hat, one of the most fascinating for spring and summer wear, proves it beyond a doubt. The hat, though very chic, is simply trimmed, and alone holds no special attraction, but attach this most charming veil to it and the combination is irresistible. The hat is of plain braided straw with a satin ribbon band. The veil is of very fine texture and falls in a new mode from the crown of the hat with a fullness that is most unusual and winning. The edge of the veil is trimmed with a dotted design, and the dots are extremely large for a veil. Altogether, spring looks mighty appealing, garbed thusly.

Children's Gowns. The fashion for dressing children in velveteen has progressed apace, and few things lend themselves to little people's daytime clothes more happily. The colors range through gradations of pinks, reds, yellows, blues, greens and violets. Velveteen is also adapted to the hand embroidery which, in limited quantity, is such a feature of children's frocks.

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