

AMERICAN WEALTH AND GAY CLOTHES

French Gowns Are Symbolic of a Changed Spirit in Paris.

BANK ACCOUNTS PLAY PART

Garments Brilliant, Cheering, Capricious and Sometimes Not Economical—New Evening Gowns—Many Capes.

New York.—Paris has sent her clothes over here. We have viewed them. They have been acceptable in large measure and approved in full measure. And yet observes a prominent fashion writer, we don't understand why they should be as they are. They are a somewhat from what has been. Paris has preached demureness, economy, simplicity and modesty. Her clothes have been symbols of the tidal wave of depression that swept over her spirit since 1914.

The Reason for the Change.
Do you realize why Paris has sent us over such brilliant, alluring, rich clothes? It is because American money has burst upon her with such force that she has gone up in a balloon, figuratively speaking.

France settled herself down for demure clothes on the day of the war and has kept to this contract with herself, compelling the rest of the world to dress likewise; but in the autumn of 1917 there burst upon her, astonished vision the vanguard of America. They were not commercial buyers; they were not cosmopolitan multi-millionaires who aped the French woman. They were the true representatives of a country whose vastness and resources France had only guessed at. Boys in blue flannel sailor suits had bank accounts of ten thousand dollars each; women in Red Cross uniforms could afford five hundred dollars per gown, if they wished; private in khaki paid their bills without looking at their change; fifteen workers hid under their collars strings of pearls worth fifty thousand dollars. All these Americans laughed and went to the theater and ordered expensive dinners and joked with the millionaires.

The confusing part about this situation is that America is getting into the spirit of economy and soberness that Paris had a year ago. Our reformers preach standardization uniformity in clothes; our economists preach conservation; our emotionalists beg us to go about in black without

dropped over a slim underslip of tissue, silver and steel as well as gold; and the note of color is given by an extraordinary sash. It may be of Chinese blue taffeta, of splendid Chinese brocade, of deep gold and black brocade ribbon, and one end of it always trails down the back panel and adds to the brilliancy of the short train.

Variety of Capes.
We have demure capes made of gabardine and serge which are as serviceable as those worn by the Italian police, and those who care for the quietness of distinguished clothes can put one of these over a slightly worn and much-used frock, thereby enclosing an old friend in a new frame and



Gown of black satin, short, sleeveless and thin. The sash, which ties at the side, is finished with large gold tassel at hem of skirt. The scarf, of black lace and tulle, with band of gold lace at each end, slips under belt at right, and is loosely thrown over left shoulder.

presenting a brave front to a world that is not too critical in these days.

But Paris does not stop at these demure capes. Her ecstatic mood shows itself in capricious and exquisite garments called capes, which are fashioned for afternoon and evening wear. They are made in Chinese colors, in Slavie tones of satin and chiffon and metal embroidery. Sometimes they are maroon colored faille lined with light blue taffeta and worn over a gray gown of crepe de chine or satin and chiffon.

What the Prophets Whisper.
There is no disputing the fact that French women have yielded to the American desire to wear short skirts on the street, and the skirts in these new clothes are both narrow and short. The women who appeared on the street in them without legines or high shoes have created unpleasant criticisms, which should compel them to change their style.

The smart women run a logging of a high cloth-top boot well up under the hem of these short skirts and the effect is military and pleasing. But at the very moment that we are accepting with enthusiasm this confined style of short and narrow garments, the prophets say that the real French skirts are growing longer. And the smart American designers say the same. They are making the garments slim, without using an inch of surplus material, but they are dropping them to the ankles, omitting the leggings and the high boots, and coming back to the flat-heeled pumps with broad ribbon bows across the vamp.

Three or four of the best houses in New York emphasize these skirts, and those who are tired of the levity of the skirt we have worn for years are accepting this new type of garment with more than the usual enthusiasm. If it had fullness it would be impossible for street usage but its narrowness and the slight bias-line at the sides, that comes from the material being pulled backward and upward, make it a pleasing picture on the street and an artistic contrast to the prevailing garment.

Miles of Tulle.
Even when France starts out to be demure she changes her mind and gets a little fling of gaiety into the most somber gown. For example, she makes a black satin restaurant frock in the style of the eleventh century, with the long chemise, the slight girdling about the hips and the half-low decolletage. Well and good. But she is weary of the black surface by the time she gets to the armholes and the neckline, so she swings in a pair of floating Chinese sleeves of jade-green tulle edged with jet, and she winds a narrow scarf of tulle once around the neck, pulls its fullness once over the chin and weights its ends with jet tassels. When green that is used, king's blue or wine color is chosen.

Every French designer used what she could of colored tulle. There has been a competition over there as to who could reduce the amount of tulle in France most quickly.

One designer took it into her head to omit white collars and use as a substitute tulle wrapped about the neck and tied in a bow. This fashion is already considered quite smart over here. In restaurants, for luncheons and for any affair where the hat is retained the tulle which covers it forms this collar, and sometimes drops in long ends from the nape of the neck to the knees.

There are chemise gowns of rare lace seldom in white, but in ivory tints and also in cloudy gray. These are

SOME SOBER GOWNS

Sensible and Economical Fabrics Not Disregarded.

Black Satin, Blue Serge, Gray Jersey Cloth and Shades of Gabardine Ruling Street Costumery.

There is no disposition shown by the French designers, as they have expressed their genius in the new clothes, to omit all the fabrics that are sensible and economical. Black satin, blue serge, gray jersey cloth and several shades of gabardine are ruling street costumery.

Metal tissues and laces are lavishly used for the afternoon and the evening, but they are sobered by miles of chiffon. Sturdy crepe de chine, which looks fragile and is not, is offered in the smartest gowns for the street.

There are one-piece frocks, as well as suits, and capes have superseded top coats. Elaborate and expensive embroidery has given way to ornamentation by means of wool or twine, and intricate machine stitching is abandoned in favor of bits of applied material, straight rows of military braid or folds of corded satin.

Lace is used as though Belgium had been reinstated and every one of the lace weavers working overtime. Frounces, capes, sleeves and panels of lace are draped on narrow, slim underslips of satin.

Satin and serge are combined for those who want to wear a frock for the next six months without feeling uncomfortably warm or cold.

Waistcoats, the styles of which were drawn from all the epochs preceding this one, are used in coats, which gives the economical woman a chance to re-turbish her last year's suit and feel herself quite in the picture. The French designers knew that they were offering a sop to the economists in promising this accessory.

Sturdy pique has been revived for those who do not care to invest in handkerchief linen, perishable batiste or expensive flowered voile. These suits and frocks of pique are trimmed with velvet, as in older days, and all the dyes that France has manufactured for her own use have been brought to bear upon white and cream lace in order to make harmonious costumes; and this trick again gives the woman of slender means a chance to look exceedingly smart through the medium of dipping yellow lace in a small quantity of reliable dye.

Paris has sent over a multiple number of short, straight jackets, with fronts that do not meet, and in the space between is displayed a frilled front with a turnover collar and a dotted foulard cravat. This little front is laced into the coat, and thereby saves one from using a whole shirt-waist, with its accompanying laundry bill.

CAPE FOR SPRING WEAR



The reason for the popularity of capes for the coming season is readily explained by the existence of this model of pearl-gray velour with its deep scarf collar edged with heavy silk fringe.

Laundered Laces.
Dainty laces should be washed in the following way if you would keep their fresh, new look: Purchase 4 cents' worth of benzoline; this spirit is highly inflammable, so should be kept away from artificial light or fire. Take two basins and into each put a little of the benzoline. Dip the lace in one, douse it up and down, then squeeze gently and dip in the second lot of benzoline; by then all the dirt will have dropped out. Shake the lace; it will dry in a few minutes and look like new.

Pile Fabrics Still Used.
In view of the shortage of wool fabrics expected next winter, it is thought that the various pile fabrics will be very much used. Plushes and velours for coats are expected to be much in demand and, of course, fur coats for those who can afford them.

TOURIST STRAW HAT



This tourist hat is of lizard-green straw. It has a high crown, narrow brim, and rather effective wings on each side.

HOW TO KEEP UP THE STRAPS

Tiny Gold Safety Pin, Covered Over by Sewed-On Pink Rose; Found to Be Satisfactory.

An appearance that might otherwise be the pink of perfection for a woman is often very much marred by the straps of her underwear, which slip each a different way, from her shoulders and show through the thin blouse. The only solution to this state of affairs when one affects the strap kind of lingerie is some sort of lingerie clasps. Of course, the little gold ones are very fetching, but there are some which can be made almost in a jiffy and make attractive gifts and favors at parties where girls foregather.

One girl specializes on tiny gold safety pins, sewing atop of them to hide the pin one-of-these-small-pink-rosettes which can be bought by the yard. Blossoms rolled from pink-ribbon would answer just as well.

Another girl embroiders hers, using linen of a heavy ribbon, half an inch wide, and buttonholes the edges. Then she sews snaps on them, half on each end, and they are ready to clasp over any number of tripart straps. A circle of French knots covers the sewing from the snaps.

Ribbons with a bow on one end, provided with snaps, will do the work efficiently and artistically, too. The crocheter will find it easy to make these little clasps, finishing on the narrow band with a small crocheted rose or shamrock.

NEWER BLOUSES ARE CLOSED

Garments So Arranged That the Deep Collar at the Back Need Not Be Disturbed.

The new blouses are closed in a number of fashions, and many of them are ingeniously contrived so that the deep collar at the back need not be disturbed. One model is made with a deep enough V-shaped opening at the front so that it slips over the head—if the head is not too large. This blouse therefore, has no visible means of closing—or opening. And it is very pretty and the full front falls in unbroken folds and the deep collar of the back is uninterrupted.

And if one puts this blouse on carefully, pulling it smoothly over the hair, it is all very well.

A newer method of getting around the difficulty of the deep collar in the back or the collar across the back, which marks so many of the new blouses, and the desire for the unbroken front, is to slit up the back from the waistline for a few inches—say five or six.

The matter of pulling the blouse over the head is then much simplified, and the results gained are about the same. Moreover, the little buttoned opening at the bottom of the back of the blouse is, if anything, of decorative value.

OUR FRILLS AND FURBELLOWS

Items of Fashion That Should Be of Especial Interest to Women Seeking Latest in Styles.

Gray and yellow make a pretty combination. Small poke-shaped hats are in evidence.

Satin is used for dresses, suits and hats. Killed plinths are much in favor for skirts.

Wool embroideries are more than ever used.

There must be a note of contrast in the dresses.

Flap blue is combined with gray and chamails.

Sashes are tied at one side, under the left arm.

The slip-on coat is one that Paris is very fond of.

Wool haphacking is to be used for motor wraps.

White silk is promised for spring suits and dresses.

The corset which laces in back is growing in favor.

The straight Japanese sleeve is one much favored.

Knife Plaitings Good.

Knife plaitings are a very popular trimming for sheer summer frocks. They are especially adapted to organzies or any striped materials that require little other trimming. These plaitings are also good when used to edge the surplus fronts of a dress that tie in the back in a big bow.

TWO-FABRIC SUITS

Very Smart Outfit for General Summer Wear.

One of Newest Ideas is Square-Cut Coat of White or Light-Colored Fabric—Topping Dark Skirt.

Coats of plain dark material, such as velvet, velveteen, serge, wool, jersey or satin, combined with gay striped or checked skirts, have been featured for sports wear through the winter. The sleeveless dark coat worn over a light-colored blouse, the two-topping a striped or checked skirt, has also been much in evidence of late. One of the newest ideas in sports apparel is the square-cut coat of white or light-colored fabric, topping a dark striped or checked skirt.

The sketch illustrates a very smart sports suit for summer wear. The skirt is of black and white striped satin, and the coat is of plain white heavy satin, with scarf collar faced in black. Tiny turn-back cuffs of black finish the plain sleeves, and large black satin-covered buttons fasten the coat. The skirt of this suit is laid in box plaits. Black and white satin ribbon might be attractively and conven-



New Idea in Sports Apparel.

ently used for this purpose, the seams necessary to join the ribbon strips being concealed by the overlapping plaits.

The coat has been christened the "pony" coat, and in various forms it is made a part of many spring suits developed in one fabric only. Sometimes the coat reaches only to the hips and is open in front to admit a gay-colored vest or vestee, and again it is long enough to be used as a separate sports coat. Straightness of line is its invaluable rule.

COATS WITHOUT ANY SLEEVES

Dolman Has Been Replaced This Season by the Loose, Sleeveless and Sleeveless Outer Garment.

France likes the sleeveless idea in garments so much that she has built new coats that droop 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 as cold as now.

Amour the materials that France offers to America in the building of these sleeveless coats is a curious silk and wool poplin. It used to be worn by us. It was made into frocks and wraps and turned out in those dolmans that were trimmed with hedges and paillettes and edged with fur.

This season the dolman has been replaced by the loose, sleeveless, 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 inspiration, and the theater 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.

Substitutes for Wool.

The rough weave heavy silks are good substitutes for wools, and will answer every purpose of gabardine or serge and at the same time a little cooler for summer. Silks of this description can be used either in light or dark tones, and some models have been made up most successfully with flat braid applied in smart conventional designs.

Vest Effects on Blouses.

Blouses of sheer materials with vest-like arrangements of silk over them are shown for afternoon. It is to be supposed that the skirt would match either the silk or the chiffon of the blouse.

USE GOOD TASTE IN STYLE

Sensible Fabrics Have the Call and Fashion Responds to Needs of World War Era.

In these days when women are placing their wardrobes upon a war basis, materials, like all other things, must be considered from the standpoint of economy, declares a writer in Vogue. There are wise and unwise economies, and today, when textiles are being produced under the most difficult conditions, and when it is impossible to make fine fabrics at small expense, it is almost invariably wiser to invest in thoroughly trustworthy stuffs. A suit which will not survive a shower and a dress which loses its shape and freshness after a few wearings are poor investments. To obtain materials, therefore, which are worth being made up (and the matter of making up also is more costly than in the past) a woman must reconcile herself to a greater expenditure. Let her curtail the number of her gowns, if necessary, but not the quality.

Fashions this season are exceedingly kind to the woman who is striving to dress sensibly. For instance, the vogue of foulard, now definitely established, is distinctly in accord with the principle of dressing sensibly. A foulard frock is one of the best wearing garments which a woman can include in her wardrobe. Not too formal for morning and quite formal enough for afternoon wear, it may be worn during many hours of the day. If need be, wartime informality will even allow it to appear in the evening.

Some of the new foulards are exceedingly charming; they are attractive in design and exquisite in quality, and nothing drapes more beautifully than this silk. There are two types of the material, one of them dull of surface and the other printed on a satin ground.

Next in importance to the foulards are the new printed chiffons. The designs are similar to the foulard patterns, though with a chiffon it is always possible to adopt a larger and bolder pattern than that which would be employed for a more substantial stuff, as its delicacy lends an illusively attractive vagueness to the design.

HAT LINES MUST BE SMART

Designers Apparently Deduce That the More Peculiar the Brim, the Smarter the Headgear.

In the Paris shops are shown many tall hats, extremely small models that are excellent for spring wear. They have satin trimmings, if they have any—for the lines of the hats are what make them smart, writes a Paris correspondent.

Two exceptionally pretty chapeaux were seen recently. One was of black raffia straw with a satin brim in military blue; the only embellishment was supplied by grosgrain ribbon and black astrich. The ribbon bow was made in tiny loops and ends, and was placed at the back of the hat; a little to the side. The ostrich was at the extreme left edge of the brim, in front.

The other model had a black llores brim and a very high black taffeta crown. The crown band which cased in a bow in the back at the center of the back—was of French blue ribbon, finished in front with a knot of French flowers.

There are many quaint twists in the brim of hats. The designers seem to feel that the more peculiar the brim the smarter the hat. Ribbon is used extensively and oh, so many flowers. We have rose toques, violet toques and many other kinds, and this revival of French flower hats has helped to revive our flower industry and for that we are duly grateful.

NEW WAIST OF GEORGETTE



To a waist of fresh-colored georgette is added a panel front, broad shawl collar and turn-back cuffs of natural color flit lace.

Black Tulle Dinner Gown.

There is no decrease in Chinese effects. Tassels, embroidery, brocades and all Chinese fabrics are employed in the new French gowns. Black tulle, embroidered silk net, thread lace and other kinds of lace flounces are among the first French fashions for dinner gowns.

The Zouave Girdle.

The zouave girdle, made of wide ribbon or of the material of the dress itself, is a becomingly draped feature on novelty afternoon frocks.