

## FRENCH CLOTHES AT HIGH PRICES

Tendency of Public to Ask for American Garments Is Popular Topic.

### FEW BUYERS VISITED PARIS

Women Adopt the Upward Draped Skirt—Attractive Girlish Frock of Blue Taffeta—Chemise Robes Cut into Tunics.

New York.—The millions who are employed in the making of women's apparel in this country are disturbed by an important discussion that is going on among themselves.

It has to do with the importation of French clothes, with the prices asked for all kinds of apparel, with the threatened abolition of the famous French semiannual exhibitions, and with the tendency of the public to ask for American clothes.

No woman should be ignorant of this situation, asserts a prominent fashion writer. On her shoulders, as an individual, which is part of a mass, rests much of the responsibility of the future. In France women are the decisive factors in fashion; in this country they have not assumed that role. With the exception of a few, they are willing to be led. They are guided by those in authority, and those in authority are guided by Paris.

This is not true to the extent that the reformers and the critics preach. No one is any the worse for it. Our country has not been in a position to assume the leadership in fashions, any more than in art, architecture or literature. We have had to be led in all these things; yet the very man who goes to Paris and Italy for art is the first one to ask his wife why she is foolish enough to adopt the French fashions!

If, therefore, the American women were not free thinkers regarding clothes, and were merely led into each fashion by a comfortable noose that was pulled along by the merchants and dressmakers, it was because they placidly felt that this was the best path in which they should tread.

Since the war, however, there has been a growing feeling here of independence of Paris. All of us who firmly believed that no country could get along without the deciding vote of France as to what should be done in clothes, realized, during the first years of the war, that our opinion was correct.

Changes of Importance. — But the situation has changed, and our beliefs have changed with it. As far as one can see, there is no chance of our losing the comfort of getting from Paris our inspiration as to the

of things for three years—a decided change—coming over our method of launching fashions.

The reasons are important, not only to the merchant, but to each woman. She is a thinking individual these days. If she never was before, and she will decide what is best to be done and will either coincide with the new method of work or go against it. Therefore, she ought to be informed of the conditions.

The American buyers were not enthusiastic. It is true, over the purchasing of hundreds of French gowns, although they spent an immense amount of money out of pure good will and taking a gamble. The prices were beyond all limitations set for clothes. France said she was compelled to ask such prices, and the American buyers thought they were compelled to give them; but they assert themselves as determined never to do it again.



This gown is in black taffeta embroidered with jet beads, is very narrow at the hem and has short tight sleeves. An apron of black tulle is gathered to the yoke in front and left open in back, where it is edged with a narrow piece of white fur at each side. Jet card passes through slits in front and ties, with ends that reach nearly to the knees.

Two hundred and fifty dollars was a simple price for any gown. Two hundred dollars was asked for a muslin without lace or embroidery. Callot asked for five to six hundred dollars apiece for her evening frocks. Now add to that the 60 per cent duty which every merchant must pay to our customs. There were some gowns that cost a thousand dollars to land. What would be the return on such clothes? No American woman would buy them.

America's Narrow Skirt. — It may be remembered that last season America invented the skirt with the slight bustle and the bias folds going upward from the knee to the back. It is claimed that a French designer sent to this country for twelve of these sketches, and adopted the bustle in deference to American wishes. Good evidence for the truth of this statement is shown in the bustle which a certain French house has sent to this country.

Another piece of alteration that is given away by good dressmakers is adding to a frock a narrow plain underskirt and cutting the gown itself 10 to 12 inches shorter, and letting it fall as a tunic with a girle over the new addition. This eliminates the flares in the chemise robe of yesterday and gives one the proper silhouette.

As long as it is fashionable to wear two or three materials in combination one is not called upon to watch the color when adding a separate underskirt over which to drop it. Black satin goes with blue serge, beige cloth with blue serge, and on the other hand Scotch designs in woolen and other fabrics are used for skirts. Tunics of plain material are combined with these skirts by the best dressmakers, and therefore the amateur sewing woman need not be timid in making the same combination.

The Insistent Round Neck. — The prophets who spoke against the success of the Italian neckline should be without honor today. The American woman took up this difficult neckline of the Renaissance with an enthusiasm that was most unexpected. One might call it well-nigh universal wherever fashionably dressed women are foregathered. It is not only the ruling line in gowns for the street and semiformal frocks for the evening, but it rules in separate blouses.

It is not considered fashionable any more to pull the collar of one's blouse over one's coat. Remember that. It is a small touch but a most important one, this spring. The coat may have its own collar of white pique batiste or flax face, but it cannot be ornamented with a collar that is not attached to it.

It is not necessary to keep to white at the neckline. Collars and cuffs are made of white organdies and checked gingham; but these should not be adopted for any hour except informal ones.

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## BLACK IS POPULAR

Gowns Suitable for All Occasions and All Ages.

May Be Relieved by Use of Colored Lining and Touches of Jet and Metallic Lace.

With the spring season almost upon us, nearly every woman will have need of a smart new evening gown. Something simple and dignified is looked for in these days of economy, says a fashion authority, and women gladly pass up the frivolous frocks of more prosperous days. Black is tremendously popular for evening wear, but it is usually brightened by quantities of fine jet or metallic lace.

One of the loveliest black evening gowns is made of black tulle over soft satin. If you have a black satin or charmeuse afternoon frock, the waist of which is worn, you can use that to great advantage. If the skirt is rather narrow, use it as the foundation.

First make a plain drop skirt of black net over the satin, reaching down to the hem. A narrow band of jet sewed to the net will give it weight and make it hang well. A tunic with four points, also bordered with jet, goes over the net skirt and falls a little longer than usual.

This tunic can be elaborately embroidered in jet beads, or you can buy black net that is already embroidered. However, it is not difficult to do oneself, and if white tissue paper is held under the net, it will not be so hard on the eyes. Later, carefully rip the paper away.

The bodice of the gown should be extremely simple. Make a plain dart fitted foundation of black satin and drape the net over it in soft folds. Shoulder straps of jet hold the bodice, while two loops of jet slip over the arm. Or you can make a bodice of net with long sleeves flaring at the wrist. A jet band is the only trimming on the sleeve.

An interesting note could be given this gown by a corsage bouquet of gay colors. A rich red poinsettia would be striking at the belt, especially when worn by a brunette. The girl with the auburn hair should select a few orchids (artificial if necessary) to wear with her black dance frock.

For those who find all black too intense, try black tulle or lace over a slip of flesh-colored satin. Finish the bottom with a deep flounce of silver lace and have a black tulle drop skirt.

Silver embroidery should trim the tunic of this style gown and silver banding used at the shoulders. This makes a lovely dance frock for the young girl, and one of which she does not easily tire.

Black evening gowns are well suited to all ages and occasions, from the elderly matron with snowy locks to the golden-haired debutante.

### BLACK SATIN HAT AND BAG



Clever sets are offered as spring accessories and among the latest and most attractive designs are those in satin decorated with wool embroidery and cut-out floral designs. This fetching hat and knitting bag of black satin are trimmed with gay-colored appliqued flowers.

### New Handbag Linings.

Some of the new handbags show a most interesting lining arrangement. The silk lining is held in place of the inside of the silver frame by means of tiny artificial flowers in dainty coloring in thin silk. A little bow of forget-me-not blue flowers, for instance, holds in place—or at least seemingly holds in place—the old gold lining of a black velvet bag mounted in dull silver. Tiny rose-pink flowers are used on the blue lining of a mauve velvet bag.

### MILLINERY FOR SUMMER



Ostrich feathers are having a remarkable vogue this year for summer millinery. The attractive hat here illustrated is covered with pale blue ostrich plume.

### COVERING THE HAT FRAME

Sure Way of Getting Headgear That Fits and Is Becoming—How to Economize on Millinery.

It is a difficult matter usually to cover a hat frame so that it looks well. However you can do this if you go about it in the right way. If you have an old hat made on a buckram frame that is becoming the best thing is to re-cover that. Then you are sure of a hat that fits and is becoming. You can cover the brim by making a bias band slightly more than twice as wide as the brim, joining it in a circle, folding it lengthwise through the center, slipping it over the brim with the raw edges toward the crown—one on a line with the lining and the other on the edge of the outside crown—and gathering the fullness along both edges neatly into place.

The lining, which always goes in after all trimming has been placed, covers one of these gathered edges. Now cover the crown letting the raw edge of the crown piece meet the raw edge of the brim covering. Over this joining place a neat band of straw braid. Where the two ends of the braid meet you can arrange the flower trimming. Sometimes you can wind several lengths of straw braid around the lower part of the crown to make a band three or four inches wide.

### GRAY MATTER AND CLOTHES

How a Smart Girl Copied Hat She Saw in Shop Window, Making a Most Clever Reproduction.

Read about these two clever things that one girl did whose allowance for clothes was nothing what it should have been, which only goes to prove that pocketbooks don't always make smart clothes and that gray matter has a lot to do with it. She saw a hat she liked in a smart shop window. It was a tricorne, with the most adorable trimming cockades on each of the three sides. But she couldn't afford it. However, she went straightway and bought a plain blue chiffon hat and then proceeded to copy those fetching little cockades. She painted a wooden button mold with some gilt paint, then covered it with some dainty figured chiffon. The result was that of an enameled ornament. She then used some long yellow and black beads, which she had on hand, and arranged them around the button as spokes in a wheel, backing the whole thing with a plaiting of the folded chiffon.

This same girl did wonders to a plain blue chiffon blouse designed to be worn with a dark blue suit, but not quite dressy enough as it stood when bought.

### THE LATEST IN DRESS GOODS

Covert coating is always smart. Winged hats are in great favor. Brown is a good color for spring hats.

Tan coats are lined with navy blue. Peanut straw is popular in millinery. Lace ruffles are used on combinations.

Linings are generally in dark shades. No draperies are seen on the newest Paris creations.

Not a few of the new spring coats button up close under the chin. Wool cashmere and silk jersey are favorite materials for spring suits. The smart sport sweaters have hems turned up to serve for holding golf balls.

### Three-Quarter Length Gloves.

Some concern is felt by buyers of gloves over the difficulty in obtaining 12-inch silk gloves, and the 8-inch leather glove, which the bell effect now applied to many of the high-priced waists and to the Eton coat will make quite necessary, for the reason that these sleeves are worn only half way to the wrist.

## BLUE SILK JERSEY

Winsome Design of Material in High Favor.

Best Suits Embroidered by Hand or Are Decorated With Braiddings. Worked in Silk Soutache.

The sketch shows a Jersey-cloth costume of the latest design. It may be accepted as a fact that jersey cloth, in silk or wool, is as popular as ever it was; even more popular, according to a prominent fashion correspondent. Several of our leading dressmakers state that jersey cloth has come to stay. That it is as much a necessity in the world of dress as serge or satin. This particular model was expressed in dull blue silk jersey and embroidered in smoke-gray silks and soutache.

This combination of blue and gray is very fashionable. For quiet afternoon dresses, navy blue jersey cloth is made up with smoke-gray satin, and with the best results. The model sketched had a long tunic coat, but this garment was slightly bunched up at the back to form a sort of Japanese sash. On a tall, slight figure such an arrangement would be very attractive, but for the average woman a tunic coat, which falls straight all round is best.

Both Worth and Paquin are using a good deal of a heavy make of silk jersey cloth, especially for sports coats of elaborate design. Worth is making these coats of striped materials, beige and white stripes, black and gray stripes and so on. Nearly all the best jersey-cloth suits are embroidered by hand or decorated with braiddings worked in narrow silk soutache.

These embroideries and braiding are in the same color as the dress material as a rule, but sometimes one



Robe of Dull Blue Silk Jersey Embroidered in Smoke-Gray Soutache. The Model Shows the New Draped Tunic.

finds a beautiful model in which bright-colored embroideries have been introduced on neutral tinted jersey cloth. Gray, in every shade, is the craze of the year; and especially popular is the soft shade of elephant gray.

### COLORED COLLARS IN PARIS

White Neckpiece Gives Way to Different Welcomed Shades—Striped and Checked Gingham.

A letter from Paris says that the white collar has given way to a colored one. Gowns of jersey, voile and serge carry broad handkerchief collars of plaid gingham. Dark suits and one-piece frocks carry high, rolling collars and broad, gauntlet cuffs of blue, rose, lavender and yellow organdie edged with filet lace or with the organdie itself.

The use of brilliantly striped and checked gingham for entire collars has met with approval in France, although it is still a question in abeyance over here.

The prophecy is that America will take to these collars with eagerness. We like gingham. Whenever we get a chance to wear it we rush in and almost spoil it by overpopularity.

For those who do not like the all-ingham collars there will be nainsook, organdie and heavy filet lace ones edged with broad bands of gingham.

### LINEN COLLAR AND CUFFS



This charmingly simple coat of liberty blue satin has detachable collar and cuffs of white linen edged with a frill of the val lace.

### HERE AND THERE IN SHOPS

New Sports Skirt Made of Striped Wool—New Chiffon Fabric—Straw Flowers—Plaited Tulle.

One of the new sports skirts is made of striped wool, the stripes running up and down. The skirt is so cut that the stripes are altered, becoming at hip depth in the back, and they meet at the back seam in a cross-wise direction. The two next stripes, one on each side of the front, are altered at hem depth, and so on, each two stripes are altered higher and higher until those at the back are altered at hip depth.

One of the new chiffon fabrics is made with a deep border running along one side of silver embroidery, in a rich and intricate design.

Straw flowers, not a novelty this season, are shown on some of the new hats. The very fact that they are not a novelty has given them a change to show what they are worth, and we all know from experience that they are durable for summer hats that will get hard wear.

Tulle is sold all plaited, by the yard, to place about the crown and brim of the straw hat. This tulle comes with a wide flouncing, laid in plait, to place over the brim of the hat, and a narrower flouncing, likewise laid in plait, to stand upright about the crown. A soft folded band of tulle that goes about the bottom of the crown connects the two widths of flouncing. With a big flower, perhaps placed against the crown where the tulle is joined, the hat trimming is complete.

We have heard and seen much of braid this season. One striking suit of sand-colored gaberdine is made with all edges, including the hem of the skirt, bound with self-colored braid a couple of inches wide. The sleeves long, and flaring over the hand, are slashed at the outside seam and this slashing, of course, is also bound with the braid.

### FOULARD FINDS ITS WAY

Into bathing suits. Of course it is a little previous for most of us to talk of bathing suits, but in Southern resorts are already to be seen the modes that will be in favor with us all later on. These foulard bathing suits are usually in dark blue or black and white.

Into millinery. Some of the new sailor hats have crushed bands of foulard silk to match the gown with which they are worn. Sometimes the foulard is in batik design, and sometimes it is simply dark blue or black foulard with white polka dots.

Into coat linings. Sometimes in the spring suits that combine the minimum of wool with enough silk to supply the wool deficiencies the lining of the coat is of foulard to match the underskirt or other silk part of the suit.

Into collar and cuff sets for serge dresses. The pattern showing polka dots and ring dots are especially chosen for collar and cuff sets to be worn with navy blue or black serge street frocks for spring.

Into parasols. Some of the newest parasols are made of foulard in black and white or blue and white in all sorts of designs. The silk is shirred, and sometimes ruffled and tucked and, because of its softness, it lends itself especially well to this sort of treatment.

### Long Front Panel.

The long front panel is featured in many frocks—that is, a panel in skirt and bodice, which may or may not be separated by a belt or girde of fabric contrasting in color or material with that of the rest of the frock. For instance, a figured foulard frock will show a panel in both bodice and skirt or satin in the color of the ground or the figure in the foulard. A serge frock will have a panel of satin, a gingham frock will be paneled with tulle or lace.



A Girlish Frock by Douillet—It is made of dark blue taffeta, with round neck and short baby sleeves. The décolletage is trimmed with gold braid, and this is repeated at one side of the skirt, where it ends in several gold roses.

silhouette, and we shall also get from that country of consummate art in apparel, the various movements of cloth, the details of ornamentation, and the production of new tissues, which stimulate and enliven our work. But—and I say that with full conviction, after talking with people in power and with dressmakers, designers and merchants who have had their hand on the pulse