

### HOURLY CHANGES IN SKIRT STYLES

Garment Takes on New Curves at Different Times of the Day.

### TUNICS' AID TO NARROWNESS

France Decides on Corsetless Figure; America Compromises With Loose Drapery on Shoulders to the Hips.

New York A woman should give more than passing interest to the lines of the spring skirt. It does not change from day to day, but from morning to afternoon to evening writes a prominent fashion correspondent.

One can sum up the whole situation by saying that a woman begins straight in the morning and is on the lines in the evening. When she appears on the street at 10 a. m. her skirt must be as straight as the path of life laid out for us by the Bible.

In the afternoon the skirt begins to waver from the straight line. It takes unto itself a tunic, which is attached to it or begins at the waistline. This tunic has a ripple and a flare but its slenderness is achieved through its flexibility.

In the evening the skirt drops all pretensions to straight lines. It becomes more slender than ever through widths of material wrapped around the figure, after the manner of the ancient Egyptians.

Already one hears it said that the coffee-bag skirt will not last through the summer. It is not an admirable model for thin materials, such as pongee, extra fine serge, and the new worsted that is expensive but ultra-fashionable.

The plaited skirt is a substitute for this coffee-bag skirt, but unless it is done by machinery it is not acceptable and women are not able to wear elastic over the circumference of straight

but it is quite possible to make a happy combination of the two.

Compromise with the Tunic. Judging from the multiplicity of tunics that have sprung up into the spring clothes, there is little doubt that the ungarmented, plain, tight skirt is deplored by the dressmakers.

This lecture in America as well as in France, and one makes that statement with a boastful feeling today, for the American houses and designers have done far-reaching and serious work this year. They have taken a stand that is important. What they have devised in clothes is sufficiently brilliant to give them hopes for the future.

So when women realize that the American as well as the French dressmakers have insisted upon tunics as an offset to the straight narrow skirt they see that this kind of drapery is not accepted fashion and they grasp it eagerly if their figures are not at their best in the limited amount of straight material that the tailored suits offer.

These tunics are diverse in shape, coloring and ornamentation. They like sleeves are produced in such variety



This frock by Georgette of Paris is of tete de negre satin, with collar and cuffs of gray Angora. The waistcoat is of cream-colored linen.



The tight skirt of the frock is of gray-blue taffeta, with two minaret flounces. The tight bodice is of king's blue satin, with short sleeves and a square neck. Patent leather pumps, tied on with wide ribbon.

plaiting. They are willing to accept it as an underskirt, fashioned after the Alexandrian manner, to serve as a mere foundation to a tunic of brilliant lines, but they do not want to use it for a whole skirt. Therefore, the chances are that the wrapped or draped skirt will have its own way and creep into the clothes that are worn at 10 o'clock in the morning, as well as dominating those that are worn at night.

There is more distinction about one wrapped skirt than the straight one,

### SASH AND GIRDLE

Adornment Among Leading Features of Spring-Clothes.

Metallic Cloths, Tissues and Ribbons. Given Preference Over Metallic Laces Which Are Obsolete.

The colored sash is a dominating feature on evening gowns. It is made of Chinese blue tulle, of yellow satin, of transparent Egyptian gauze, beaded and spangled, of brocaded velvet and satin ribbon and of plain charmeuse. The most sumptuous evening gown of jet, mullin tissue and thread-laces will have a sash of Capon-lagen blue silk, with one streamer falling over the short tulle train.

Gipsy girdles taken from Romania and the Syrian countries are made of soft, exquisite brocades. A girdle of Chinese embroidery and brocade is wrapped around the hips or lifted above the waist on a chiffon or satin gossamer and the long ends are loosely weighted with beads or fringe.

House gowns made from three and four-colored chiffons, superimposed and girdled from the waist half way to knees, loosely and gracefully with piquant brocaded ribbon.

It is interesting that the dressmakers have thrown the weight of their influence in favor of sumptuous metallic cloths, tissues and ribbons while they banish metallic laces according to a fashion authority. There may be wisdom and policy behind this.

The French dressmakers are devotees of instituting a widespread desire for thread laces. They have put them on a multitude of new spring frocks. The shops wish to sell their great quantities of laces. The dressmakers find in the late fervor a fashion easily latched by those who are skilled in drapery. Therefore, the balance is against the metallic laces, but all the world shows kindness toward metallic tissues. It seems strange that they should be introduced in such quantities at the beginning of warm weather, but they are not only used for evening gowns, but combined with navy blue serge and crepe de chine for afternoon wear.

While broad sashes are used for house gowns, there is clever ingenuity shown in a multitude of narrow girdles. These are made of metallic ribbons, plain, beaded in colors, or embroidered. They do not girdle the waist, they are merely used to break the line of the garment.

Banded bodice strings are again in high favor, after their partial failure last October. However, they are not as much sought after by the public as the gold and black metal ribbon of the steel and blue.

Gold and black Chinese ribbons, sumptuously brocaded, are used for the evening gowns. They are dropped in the Chinese fashion from waist to hem and they have underfoundations. In the occidental fashion, of black tulle over gold tissue. The bodice of such a gown is made entirely of the ribbon wrapped around the figure, with the black tulle shoulder pieces held 2 1/2 or 3 short sleeves.

Gold and black Chinese ribbons, sumptuously brocaded, are used for the evening gowns. They are dropped in the Chinese fashion from waist to hem and they have underfoundations. In the occidental fashion, of black tulle over gold tissue. The bodice of such a gown is made entirely of the ribbon wrapped around the figure, with the black tulle shoulder pieces held 2 1/2 or 3 short sleeves.

### "ONE-PIECE" ECONOMY GOWN



The war time economy frock for women is here. It is in "one piece," and is called a silhouette gown. This pictured model in the new terra cotta color crepe de chine is draped to give a silhouette effect as the wearer walks along. The drapery in the back, which reaches to the waist, is stylish. The tassel falling from the neck in back is an unusual feature.

### One-Piece Dress.

The one-piece dress will reach the very apex of its vogue this spring. In the universal effort to simplify all appearances to dress there is nothing that lends itself so easily as the one-piece frock. Numerous designs for the spring will show the one-piece creation with the straight, narrow bias bodice and fitted with an occasional top of embroidery.

### TAM O' SHANTER AND TURBAN



This combination tam o' shanter and turban is of tan straw banded about the face, with a satin ribbon in dark blue, and trimmed with four pairs of dark blue mercury wings.

### SPRING CLOTHES IN PARIS

French Taste in Smarter Frocks Bears the Hallmark of the Times, Simplicity, Says Writer.

At a place where about 150 frocks were shown every one was marked by that hallmark of French taste in clothes, simplicity, according to a Paris letter in the London Times. Tailor-made, little dresses, dinner gowns, were all simple, exaggerations were not to be found. Black silk jersey was much used for tailor-made, with long waistcoats of embroidered linen. The prettiest of these being a white one finely embroidered in jet-beads. Skirts are short and slim, coats are either polka-dot or short, the three-quarter coat being nowhere. There are pockets and buttons, but the pockets do not bulge, they lie flat and have buttoned back flaps.

Collars are no longer important for size, but there are some well cut shawl collars on the coats, some of which run off into a waist belt and button behind. Beige, sand color, gray, navy blue and black are the colors for tailored suits; some show practically no trimming except in the waistcoat, or in pockets and buttons. Basques show a slight fullness on the hips, and skirts look even narrower than they are, as they often have a deep hidden plait.

Little dresses of all kinds are shown this season, from the most simple of country frocks in linen to the most elaborate town dress in tulle, crepe de chine, silk crepons and mousseline de soie. Two materials are still used to make one frock, and embroidery is much used for trimming. A favorite embroidery is gray Angora mixed with white or blue, and there are some good little dresses in black crepe de chine with fawn and gray embroideries or impressions. The sleeveless pinafore tunic with wide shoulders and loose sash belt is general. Sashes, loose belts and girdles are common. Short sleeves are as general as long ones, especially for the young.

Related to coats is the sweater, and children share in the fondness of their elders for these useful garments. Mothers and big sisters can make these in a much shorter time than they can the soldiers' sweaters. They extend a few inches below the waist and are slightly fitted at the waistline. The neck is V-shaped to permit of its slipping on easily over the head. The sleeves, which are of one-piece with the body of the sweater, stop just short of the elbow. These are being knitted of gray wool by college girls for French children. They would be very attractive in light or bright colors for American children.

### HEAVY COATS FOR CHILDREN

Silk or Satin Garments Are Made Up From All Colors—Sweaters and Hats for the Kiddies.

Heavyweight silk or satin coats for children are seen in all colors. A lovely rose-colored one had three rows of shirring at the waistline and three narrow tucks about half an inch apart, two inches from the bottom. Smoking is much used on these coats, in side groups at the waistline where the skirt is started on to the yoke and on the sleeves. It is used in varying designs and often in contrasting colors to the coat material.

Related to coats is the sweater, and children share in the fondness of their elders for these useful garments. Mothers and big sisters can make these in a much shorter time than they can the soldiers' sweaters. They extend a few inches below the waist and are slightly fitted at the waistline. The neck is V-shaped to permit of its slipping on easily over the head. The sleeves, which are of one-piece with the body of the sweater, stop just short of the elbow. These are being knitted of gray wool by college girls for French children. They would be very attractive in light or bright colors for American children.

With coats go hats, both on the child and in an article on fashions for children. Most of the new spring hats for little girls have a decided droop, coming well over the face, although some of them turn up rakishly on one side. Small hats are the rule and many have without streamers or tie at one side of the chin.

### Boston Fern Ball.

A Boston fern makes a splendid fern ball, far more satisfactory than any of the Japanese ones you can buy. Get a wire or muzzle, line it with moss and in it place the fern roots, allowing some of the fronds to come through the open meshes of the wire. Fill up the center with good dirt and keep very moist. It will grow most luxuriantly, some of the fronds attaining the length of a yard.

### Field Flowers of Feathers.

Field flowers for hats have acquired a tremendous popularity this season, and stimulating these, a most attractive wreath is used about the crown of a large Swiss straw shape in purple with the wreath made entirely of feathers and giving a soft, fluffy appearance to this most unusual model.

### DRESS OF RIBBON

Great Individuality Possible in Development of Frock.

First Make Skirt Foundation, Cut Ribbon Lengths and Finish Each With Hem or Self-Fringe.

The ribbon frock shown in the sketch would be charming for a youthful figure, and wide, soft ribbons may be obtained in such exquisite colors, color blendings and combinations that great individuality is possible in the development of such a frock.

To make this dress, first make a skirt foundation of net or chiffon; then cut the ribbon lengths, finishing each with a hem or self-fringe. The number of lengths required will naturally depend upon the width of the ribbon selected, and if desired two shades may be used, pale green and yellow, lavender and pink, etc., or a veritable rainbow frock may be developed by selecting and combining several colors. If this is done, either the pale pastel shades should be combined, or high shades; never the two in an evening frock.

The ribbon lengths are not joined in the skirt except at the waist, and the entire skirt is overdraped with tulle or fine net, chiffon, etc.

A side flare is effected by the ribbon loop and end arranged over each hip, and the bodice is entirely of ribbon.



New for Evening Wear.

draped over a fitted lining. Flowing sleeves of the transparent fabric drape the arms.

Ribbon dresses are quite the newest things brought out for evening wear, and they are unquestionably lovely, or may be if good taste is used in the selection of the ribbon and good workmanship employed in putting the frocks together.

### ROSES USED AS TRADEMARKS

Idea Was Suggested to Artists by Their Love for All That is Spanish, They Declare.

When we are not Oriental we are often Spanish, says a fashion writer. Lucille Lanvin and Paul Poiret used roses as their trademark, and they assert that the idea was suggested to them by their own love for all that is Spanish for these two great artists and in Seville and Madrid the same inspiration for clothes that made Spain the ruler and arbiter of women's dress in the sixteenth century.

Madrid wore its rose in its mouth or in its hair, but Lanvin and Poiret look a formal rose and applied it to the surface of a costume, as a painter puts a symbol or an initial in the corner of his canvas to show that the work is his.

Now Callot takes the rose—Callot, who is Oriental and not Spanish, and places it at the waistline as the mark of a piece of work that comes from that house.

Naturally there is not a rose with every gown, but when the French theaters broke forth into brilliant plays for the American public the actress who was crowned by Callot made her greatest sartorial sensation in a gown of dull red jersey, with a long, brilliant necklace of jet and a huge rose at her waist.

### Black Evening Petticoat.

An attractive petticoat to wear beneath a black evening gown is of black messaline with wide flounce of black lace and a large bow arrangement of wide black ribbon.

### Italian Silk Bloomers.

It is now possible to get Italian silk bloomers in every color under the sun. This is really a very pleasant state of affairs, as one can buy a pair of bloomers to match each frock.

### VOILE IN BLACK AND WHITE



Indestructible voile in black and white makes this effective frock with its unusual neck line. Narrow black velvet is used in just the right places to add character.

### HINTS FOR THE HOUSEWIVES

Sewing Suggestions That Will Be Found Valuable to All Who Make Their Own Garments.

When stitching a plait in a skirt that goes over a placket, stitch to end of placket, then without breaking thread, pull work out from under the presser-foot of machine, break lower thread, leaving the thread several inches long. Put plait under again straightened out smooth, wind slack thread back on spool, then finish stitching to bottom. Thread the end left on wrong side into a needle, take several stitches, then draw end of thread between plait. Fasten all ends of threads like this and they will stay, besides the skirt will look much neater on the inside.

Always do pressing before sewing up the last seam, preferably the back or side-back seam, then finish and press it, also.

If you wish to trim gingham or percales in white piping, use the widest width of bias seam tape, but in the middle and it is ready to use. An authority writes: "I use it for facings in the different widths wherever possible, pressing out the one side flat."

For binding I always crease so the underside will be a trifle wider, then stitch on upper side, and it will then be caught with the one stitching.

To keep pockets on aprons and dresses from tearing down at the upper corners tuck a piece of tape about one inch long on the wrong side of the garment from each corner down, then stitch around the pocket twice.

### SOLVING THE ART OF DRESS

Problem is Attracting Attention of Many Women Who Are Seeking the More Economical Ideas.

Women are viewing with keen interest and favor the new and revolutionary solution of the dress problem. The basis of this solution is the fact that the entire wardrobe—day and evening, indoor and outdoor wear—has been planned as a single unit. By this means every garment has a definite practical as well as artistic relation to every other garment thus permitting a greatly increased degree of economy.

The more essential garments are: The slip—a one-piece dress of a design yielding perfect simplicity yet the long, unbroken lines artists demand in dress, the undergarment, the combination undergarment, the overgarment and the reversible coat.

The slip is made without sleeves, in any material. The undergarment is of self-material, chiffon or georgette. This convenient garment supplies yoke and sleeves, and being separate is not only easily cleaned, but can be exchanged for other undergarments to be worn with the same slip. The combination undergarment is the same garment lengthened so as to serve also for corset cover and petticoat. The overgarment, made in several different forms, goes on easily over the head, and when combined with the slip gives it an entirely new effect.

### White for Young Girls.

Whether it is in accordance with the universal law of contrasts or not, I do not know, but from Paris there come descriptions of many sartorial efforts to achieve the "all white" result, notes a writer in the London Daily Telegraph. White, as it should be, is symbolic of youth and innocence. And, just at the moment, white fabrics of all kinds have become a perfect craze, and it is the belief held by all who know that the wearing of white will be one of the most salient features in the fashions of 1918. As far as youth is concerned nothing could be more beautiful than the simplicity of all white, especially when combined with the slim, straight line that is the accepted mode of the moment. White, when carried out in every detail, is capable of offering some interesting developments, but here and there it is merely the foundation or setting for a light form of girlish toilet in color.