

# NECKLINE GIVEN DRASTIC CHANGE

### Afternoon Gowns Are Often Lower Than Those for the Evening.

## FEWER COLLARS BEING USED

Callot's New Frocks, the Most Striking Origination Since 1915—Difficult to Wear but May Overturn Silhouette.

New York.—The world that amuses or instructs itself by watching the changes in dress finds itself highly diverted in the month of May. This is the time for settlement. February is full of rumors and cables from Paris concerning the gowns that are exploited there by the dressmakers. During the month of March the clothes that arrive in America are shown first by the importers, who cater to the dressmakers, then by the dressmakers and shops who cater to the public. After the first week of April the public takes a hand in the settlement of fashions and wears its new spring clothes at all hours, with reckless profligacy.

Now, asserts a leading fashion authority, we come to the month of observation. We see what has failed and what has succeeded. We know what the public likes and what it has discarded.

**Established Neckline.**  
In the settlement of fashions which comes this month there is one predominant feature that interests the majority as well as the minority. It is the new arrangement of the neckline.

This style has been creeping on us unawares since January, but it seems to have sprung out of ambush and attacked the people as the warm weather burst over the land.

Those who were not observing fashion closely went about with their shirtwaist collars pulled out over the coat collars, or the wide collars of gimpes pulled out over the bare edge of a one-piece frock.

Then suddenly, the whole process seemed to be wrong. The careless public observed that the fastidious crowd had abandoned white coat collars. They also noticed that the neckline of a one-piece frock was not outlined by a collar except at the back. They noticed that sailor collars had disappeared from fashionable garments. They realized that the neck line, instead of being V-shaped, was square and deeply decollete or delta-shaped—the decollete that we associate with Dresden shepherdesses, the Dolly Varden styles, Mozartian operas and Janice Meredith. This kind of neckline was accepted only for frocks; it should go without saying that it was not contemplated for coats.

But whatever the garment, its neckline was no more hidden and enveloped by a white collar. It is quite probable that this somersault in fashions disturbed the minds of more



The sketch shows a gown of black satin, with tight skirt and pointed apron lined with white. The apron bodice is of white georgette crepe embroidered with bands of jet beads.

women than even the incoming of the light skirt, for it necessitated thought and an entire change in the arrangement of the garments which have been carelessly worn in the same combination for several seasons. It made one go into numerous shops and regard one's self for numerous moments before mirrors in order to secure a satisfactory adjustment of the new fashion to one's neck and face.

**High Collar on Coat Suits.**  
Another movement in the arrangement of the neck is disquieting. It is the introduction of the high collar at an hour when the high fashion designers decided to discard it, and the public was informed that it was no longer in first fashion. No sooner had this edict gone out and been ac-

cepted than a vast number of women—well-dressed women, too—appeared with high loose collar, that either enveloped the chin or rolled in a loose fold beneath it.

There are two or three practical things that every woman must somehow manage to master in this new fashion if she intends to look her best during the warm-weather season.

One of them is that a coat suit requires some kind of collar at the back and sides of the neckline, to prevent the rough material from resting against the skin.

Another feature of the new neck arrangement which it is well to absorb



The satin in this frock is arranged as a redingote to show a wide front panel of biscuit-colored georgette boldly embroidered in black. The sleeves are short, and the scarf is attached to the frock.

Into the mind is the blouse with the Italian decollete—the best to wear under all coats. It is wise to avoid superimposing one collar on another. This Italian neckline may be round or straight across the shoulders, or brought to the base of the neck. The wearer must decide on that. Her Dolly Varden styles, Mozartian operas and Janice Meredith. This kind of neckline was accepted only for frocks; it should go without saying that it was not contemplated for coats.

**Low Neck for Day Usage.**  
Another interesting detail of fashion is the definite tendency toward a deep decollete for day usage. The neckline may be on the Italian model, or it may be on the American Colonial model, which brings the material high and tight against the back and side of the neck and then dips it down to a deep square or delta in front.

The introduction of the high collar seems to have come about through necessity rather than choice or inclination. True, there are smart women who insist that their one-piece frocks shall have these upstanding flower-like collars that rise on the stem of the neck and open out wide to envelop the chin and the back of the head, but the majority of women have adopted high collars only with coat suits. They don't know any other kind of collar to adjust with a neck that is high in the neck and has rolling revers.

They find that the wash blouse, which has a high turn-over collar and is worn with a cross of black or colored pleated ribbon gives just the right silhouette to the neckline of an everyday coat suit. If this high collar cannot be adopted, then a low one must be worn with the suit, because of its collarless condition.

**Strength of Surplice Jacket.**  
The beseeched neighbor of chiffon blouses shown this summer is indicative of the lessened number of tailored suits worn, so the workers claim. It is true that the shops are filled with wash blouses, which are always in demand for many reasons. However, there is a large segment of Anglo-Saxon women who will not forsake the coat and skirt, and they will cling to it, if not for humane reasons, in order to give men work, then for personal reasons. It is our uniform, and we know how to wear it. We are not nearly so sure of the one-piece frocks as we are of the well-cut, well-washed coat and skirt. It is, therefore, to speak of its abolition while this strong feeling of approval exists for it in this country as in England. And because of this condition it is well for women to realize that the buttonless jacket, or the surplice kind, is the one preferred.

One might deduce, in looking at these surplice jackets, chemise robes, slip-over-the-head tunics and Callot mummy gowns, that it is a buttonless era. We are to be tied into our clothes from now on. In truth, those startling Callot frocks for afternoon and evening, which strike the eye as really new notes since 1915, give one a quick memory of the ludicrous costumes of those who took part in picnic days, hopping along in coffee sacks tied at the feet, through a lane of cheering, excited pleasure seekers.

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# SLEEVES WE WEAR

### Mandarin Style Is Preferred by American Women.

### Ends Between Wrist and Elbow—Many Exaggerations and Attractive Color Combinations.

The short sleeves are not taken up in America as much as in France, but the wide mandarin sleeve which ends between wrist and elbow is shown in many exaggerations and attractive color combinations. The clever woman sees to it that there is a tight cuff attached to this mandarin sleeve, to keep it down and hanging in a good line. The tight cuff, which extends over the hand also, obviates the necessity of long gloves.

A French dressmaker designed a new trick to keep the loose short sleeve in place, and one may say that it is cordially received with "bare" arms. This sleeve, ripping away from the shoulder and not touching the elbow, has an armlet of contrasting silk or satin attached to it by two rows of French knots in colored silk. The armlet is attached on the under side of the sleeve, and either clasps the arm as tightly as a bracelet above the elbow, or, better still, drops loosely over the elbow. Whenever the arm is lifted this band keeps the short sleeve in its proper place. Since short sleeves became the fashion for afternoon gowns, women have struggled with their exasperating method of slipping up and over the shoulder whenever the arms are lifted on a level with the shoulder. This trick can be taken into the heart of the sewing room and used for various kinds of sleeves that have a trick of not remaining downward.

Don't get a new sleeve which is very interesting. It is suggested by the opening up of those Mesopotamian regions by the British army. It is only for gowns worn in the evening, formal or informal.

The sleeve is short, like a six-inch cap that fits the arm, and is finished with a band of some glittering ornamentation. At the back of this band start two strips of the same ornamentation, which extend in a loose curve to the wrist, where they are caught by a light bracelet of the same material. For instance, on short sleeves of black tulle, in a black and jet gown, there are two loosely flowing bands of jet from the back of the short sleeve, and these are caught into a jet bracelet.

A woman who is in search of novelty will find this a clever trick to introduce in a gown she is rearranging to meet the modern demands.

## FROCK OF SILK GINGHAM



A chic frock for a summer morning is this one of blue and white checked silk gingham with its bodice and sleeves of white georgette.

**New Bandeaux.**  
Bandeaux are now produced to cover every possible requirement for the miss or for the woman. New samples show many silk styles in flesh-color or pink, including crepe de chine, wash satins, silk jerseys, tub silk or broche.

The dainty laces in all-over patterns or in lace-trimmed embroideries are also seen, but whatever the material the texture must be sufficiently firm to perform the real function of the bandeaux—confine the flesh at bust and shoulders.

**Fringed Articles.**  
If you have a fringed bedspread, towels or dollies with the fringe torn or frayed, remove the fringe and in its place sew a coarse lace crocheted from knitting cotton. This will make a novel change and the article will be as good as new.

# STRAW TURBAN, MESH VEIL



This black chip straw turban trimmed with an upstanding gray wing is charmingly set off by a square mesh veil carrying a running design in velvet.

## GRAY IS GOOD THIS SEASON

### Previous Objections Have Been Removed and the Color is a Prime Favorite.

The world has gone on for a century or two feeling that gray is the tone of sadness and that its Quakerish ugliness must be avoided. It has been a difficult color for decades. Women have adopted it only when the silver sheen on its surface made it possible.

This season, however, all doubts are dispersed by the superior tones which the dyes have imparted to the various fabrics grouped under the elastic names of gray.

There is moonlight gray, which may spell peace, but it is in close proximity to artillery gray, which stands for death. There is the gray of granite and the gray of London smoke. There is the gray of a New England sea mist and there is the tone that one gets from the glitter of cut steel.

These grays are not used alone this season. They are combined with horizon and Chinese blue, with jade and Egyptian green, with amethyst red, mandarin yellow and amethyst purple.

## WEARING OF SUMMER FURS

### Style is in Favor With Many of the Smartest Women Until First of June.

The wearing of furs during the warmer months has become an accepted fashion. Until the first of June one sees furs worn by the smartest women all up and down Fifth avenue, says a New York fashion writer. Of course, "summer furs" are more or less a fad and are adopted by the less conservative, but the woman of discretion need not choose furs of this type. Fisher, pointed fox in black or taupe, pink, Hudson bay sable and American ermine in white, are well adapted to this time of year. The prices are usually good, because the great rush of fur buying is over at this time, and the furriers have skins which they can afford to sell at reduced figures. These models offer a good opportunity to buy a small piece which is sure to be in fashion next season. A smart scarf of fisher or Hudson bay looks very well with a simple tailored costume.

## Suits of Silk Poplin.

The revival of silk poplin is a bit of news that appeals to the majority of women. This fabric makes admirable coat suits, and with the modern activity of nearly every woman in this country there will not be such a wide demand as usual for frocks that need constant cleaning and laundering.

The late spring and summer will probably usher in a vast array of women dressed in silk poplin, shantung, the thinnest gaberdine, satin and crepe de chine.

The tailored suit which is adopted by such numbers of women doing active relief work has already set its impress upon the fashions, and it is quite probable, despite the talk of the dressmakers, that coat suits of silk poplin in black, beige, brown and blue will rise to unusual heights of popularity.

**Youthful Etons.**  
As to the suits, any woman with a trace of youthfulness will be wise to adopt one of the short ones which have the Eton line, but older women and those who incline to that hush-hush of age, a little excess of weight, will do well to avoid them.

For just the right type of girl or woman they are extremely jaunty, and for the woman who is not of the right type come models with longer and less trying lines.

The longer models have not been shown to any great extent as yet, for novelties in line and treatment are always the first of the season's showing and models which are more adaptable are usually shown later.

**New Waist Effects.**  
Cotton frocks have plain, straight skirts, slightly full, sometimes with large tucks, simple little waists, often with surplice or fish-tail effect. They are made of organdy or tulle with the simplest

# CAPE FOR SUMMER

### Daytime and Evening Wrap in the Same Garment.

### Materials Include Serge, Gaberdine, Broadcloth or Wool Jersey—Worn Loose or Belted.

There is no question about the popularity of the cape for the spring and summer of 1918. A year ago, states a fashion writer, capes were brought out in large numbers, but their popularity was never very firmly established, and a great many manufacturers who put up much good material for these garments were inclined to be slow about repeating the experiment this spring. However, as the weeks have passed the cape vogue has firmly established itself. At this time it is the wrap par excellence for morning, afternoon and evening wear, and is developed in nearly every one of the spring fabrics.

Capes for wear with bathing suits appeared last summer and are again in evidence for the coming summer, and one of the latest uses of the cape is that of part three in a set of boudoir or lounging pajamas. The pajamas noted, made of rich silk with mandarin coat handsomely embroidered, had a detachable elegant cape reaching a trifle below the waistline in the back. The cape shown in the sketch, made of one of the popular spring wool



## CAPE FOR SPRING AND SUMMER WEAR.

fabrics, such as serge, gaberdine, broadcloth or wool jersey cloth, has moderately long pointed back and front sections. The cape has arm slits, and it may be worn loose all around, or shown in the sketch, with the belt of self fabric drawn about the waist in the back, underneath the cape, pulled through openings left for the purpose, and tied loosely in front.

This cape is lined with one of the bright printed silks, and it can easily be made reversible, using either self material in contrasting shades, or wool fabric for one side and satin or silk for the other. Thus a daytime and evening cape will be embodied in the same garment. Only loose capes can be so handled, of course.

## Madonna Cape.

Capes have evidently made good, for they are shown now in all the better shops and not a few are seen worn by well-dressed women. The madonna cape is a novelty introduced recently in New York and that has now reached other places. It is a draped style with armhole or wide sleeve in one side only. The other side falls loosely or can be caught up with a snap fastener to form an opening for the hand. The straight hanging styles are perhaps best, either with or without a body, part or vestee. Some have merely extended collar ends or tabs that cross and fasten around the waist.

## Quaint Boudoir Cap.

A pretty little cap that reminds one faintly of the head coverings worn by French sailors—in shape, not in coloring—is made of pale pink crepe de chine. A straight band, four inches wide or so, of the silk is edged with a fringe of lach-wide lace and banded with rows of insertion to match. The crown is made of fine Brussels net over the pink silk and is divided into four segments by straps of narrow pink satin or velvet ribbon, the center of the crown, where they cross, being adorned by a fluffy pink pom-pom.

## A New Motor Veil.

Now that long motor trips are about to begin, women will welcome a new motor veil which completely envelops head and hat and has a breathing space of thin chiffon to be worn directly over the face. Silk jersey cloth of thin weave is used for the heavier part of the veil, which is rainproof as well as dustproof. The colors most often seen are gray, green, navy, beige and plum.

## Beaded Georgette.

Dressy fabrics of beaded georgette, despite their popularity of two or three seasons, are still in favor and virtually all the best shops are showing them as a prevailing mode.

# TAILORED SUIT A FAVORITE

### Indications Point to Reaction From Dressy Top Coat Uniform—Jackets Vary in Length.

The strictly tailored suits are again receiving attention. Many of the best-dressed women have been noted wearing such suits, a good indication, notes a fashion critic, that there has been a certain reaction from the dressy top-coat uniform of the winter. There is no denying the fact that the tailored suit is dear to the heart of the American woman.

Few suits were shown at any of the openings which were recently held and those few were of more elaborate design. It therefore follows that the tailored suits seen this spring may be said to be thoroughly American in make.

As usual, the first choice for such a suit is the dark navy blue serge, the man's serge, or the more twilled gaberdine, but it must be dark and, this year more than ever before, blue is to be the color used above all other shades.

The length of the skirts this season varies from six to eight inches from the floor. Where the skirt is inclined to be rather narrow, it is best to adhere quite closely to the six-inch length, for these skirts are bound to draw up on the body and prove very irksome when a woman is sitting. In skirts that are plaited and when the figure will allow it, the eight-inch length is considered smart.

The jackets vary in length from the Eton, of which you have heard a great deal, to the jacket which reaches about to finger tips, which is probably the type of jacket that will be featured for fall.

## WOULD REVIVE TRIMMED HATS

### American Milliners Anxious to Bring the Fashion Back—Paris Approves the Plan.

The American milliners are earnestly endeavoring to bring back trimmed hats into fashion. They feel that the American woman will continue to buy shapes, cheap and expensive, bad and good, and then attempt to trim them at home. Paris has set the seal of her approval on the trimmed hat, and it is probable that we shall get the impetus of this influence by July, says an authority.

As far as women and art go, the hat should be left as it is. However, the trade thinks otherwise.

The poke hat continues to gain admirers. It is both small and large; it is made of straw and of satin, and the ribbon streamers hang down the back. Young girls are ordering this kind of hat in light straw with pink ribbons, pink roses and a pale blue chiffon facing. Sounds Victorian, doesn't it?

## DRESS HINTS FOR WOMEN

Novel sleeve designs inspire dress habits.

Suit skirts are plain, narrow and fairly long.

Flowers made of ribbons decorate organza frocks.

Tailors, as a rule, are made without belt or girle.

All forms of field flowers are used for hat decorations.

Bison, bay chin-chilla and deer are names of new colors.

Fancy checked voiles make up into smart chemise blouses.

Kid coat and Sea Island duck are materials for white shoes.

Baby's bonnet is no longer a bonnet, but a crocheted toque.

Flowers of raffia with moss background trim garden hats.

## GOWN OF BLUE SERGE



This afternoon gown designed in Paris is of blue serge with the skirt draped over a black satin petticoat. The upper part of the dress is blocked off in yellow.