

CAPES AND GOWNS FOR SPRING WEAR

Garments in Vast Array Make Choice Wholly Up to the Individual.

UNIFORMS AMONG PAST EVILS

Manish Dressing Does Not Admit of Women Looking Their Best; Pretty Clothes Bring Out True Disposition.

Clothes reflect current events and the spirit of the times in which we live to a greater extent than appears to the casual observer. Fashions are now as topsy-turvy as the rest of the world, observes a prominent fashion correspondent. Many things are shown, but few are chosen, so the best thing we can do is to select the clothes that best express beauty and harmony and that above all are lovely and feminine.

Let uniforms and manish dressing for women be among past evils. It may be that uniforms are inspiring to feminine wearers—some people think so—but why be inspired to be an efficient machine? Who wouldn't prefer the inspiration that comes from frills and furrows? If a woman is beautifully and becomingly dressed she has that soul-gratifying assurance that comes with the knowledge that she is looking her best, and she is possessed of something akin to the faith that removes mountains. There is no doubt about it—pretty clothes make us cheerful and happy and charming.

There are ever so many new French ideas that we can use in making our spring frocks smart and becoming—for instance, the little undersleeves of white mull that peep from beneath short, tight sleeves of either silk or serge dresses are beautiful. Many of these have picot finished frills of the mull set on flatly, and sometimes these frills are edged with real lace.

Worth showed director gowns of silk with tiny undersleeves, and often a matching treatment was carried out in the rousing neckline. Here a little gilet of mull was edged with one of these perky fruted frills that barely showed itself from beneath the cloth. Short-waisted dresses of taffeta are corded both at the waistline and rounded neck, and sometimes at the bottom of the sleeves as well. Several of these dresses have small di-



Navy blue tricotine gown and cape to match affords one of the favorite combinations.

rectoire capes to complete them. Such capes are cut short in the front and longer in the back.

Winged Moths Luring the Flames. A slender, straight-line dress with a cape that makes its wearer look like a little winged moth is picturesque enough for any woman who does not wear strictly tailor-made things and practical enough to adapt itself to any hour of the day. Wide box plaits of the cloth that hang loose except where they are caught at the neckline and underneath the hem at the bottom of the skirt are a new feature. The round neckline appears in this model and it is softened by a rolling collar of white silk. Venetian red buckles are used to fasten the belt, which is somewhat wider than is usually worn on gowns of this type. The cape is made like those just described, which curve shorter in front, and it is slit for armholes at either side. White satin is used for its lining. Many of these capes shown at the French openings were lined with cotton fabrics. Old-fashioned white cross-hatched muslin frequently was used to line both capes and coats.

Dove-gray silk made another suit that had smoke-colored Angora as its trimming. Brick red silk was chosen for a cape. A straight strip of the faille was taken and gathered to a band of gray Angora. Any one who can use a needle could easily make such a wrap—and it was so pretty and effective! The more serviceable red velours might be substituted for silk, or turquoise blue cloth with white Angora would be effective.

Martial et Armand of Paris have made a cape for country wear of turquoise blue duvetyne. It is rather a scanty cape that sweeps gracefully around its slender wearer. Deep rose satin lines it, and the openings that serve as armholes are cut in a way to reveal the rose lining and make a pleasing color contrast. These armholes are banded with ever so many tiers of narrow braid.

Topcoats have not been neglected this season. They, too, have come in for their share of trimmings at a time when everybody seems to be quite mad on the subject of ornamentation. Leather and tweed are favorite combinations for country wear. Coarse grained black leather without even a suspicion of gloss forms a voluminous shawl collar, cuff and even ample patch pockets on a coat of dark gray homespun, and with a narrow strip of leather it is belted high under the arms; then it flares toward the bottom after the manner of swagger topcoats. Smooth red leather trims a motor coat of dust-colored Irish tweed. The large buttons that fasten it are leather-covered, and this time the leather collar and revers swing the



Oiseau bleu is the name of this frock of chiffon velvet with flowing Chantilly lace sleeves.

pendulum of fashion in the opposite direction by being very scanty. The cuffs are unusually narrow; in fact, they are little more than facings. To make this overcoat warmer as well as smarter it is given a red cloth lining.

Linon of coarse weave is used to make surplice waistcoats for still other topcoats. Marine blue is the color most often chosen, and a leather collar and cuff in the same hue is added. One new motor coat that I saw was of black and white plaided worsted. It was a loose, baggy affair with raglan sleeves, and tan leather faced the collar and cuffs. Another good-looking one was of champagne-colored camel's hair cloth—the real camel's hair cloth which is so difficult to procure now. The coat was swung from a deep yoke, and the collar, which in this instance was of the cloth, ruffled up around the ears in becoming folds. Champagne-colored silk with a broad purple stripe made a striking lining.

Humble Straw Makes Its Debut. There is a French coat that has gone so far as to have a straw collar. Collars and cuffs of other coats are adorned with bandings of tightly interlaced straw. This idea of trimming clothes with straw is rampant. The other day I saw some tailored sport shirts of white linen, and under the tucks in the front was set a dandy fluted trimming of brown linen woven so as to appear like straw. A prim Eton collar and turned-back cuffs were bordered to match.

Why faille silk should be selected as a material from which to evolve sport clothes is a bit difficult to say, especially when there are so many beautiful silks of rough weave that are made for nothing but this type of dress. However, the fact remains that faille and Angora have formed an alliance to make some sport clothes so good looking that we scarcely dare question their practicality. One suit that I saw was of buff-colored faille and had bands of brushed Angora down either side of the skirt, from waistband to hem. The Angora, which was light brown in color, encircled the bottom of the short box coat and formed a scarf collar just like the scarfs we have worn on our sweaters. These loose, scarf-like collars are much used.

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BLACK AND WHITE

Vogue Launched by French Makers Still in Favor.

Afternoon Dress of White Crepe de Chine Heavily Embroidered in Front With Black Wool.

The imported gowns from that dear Paris are not pretty as to line and design—not even the most enthusiastic admirer of French creations can enthuse over the very short skirts and sleeves and the rather bunched look most of them seem to have—but they are decidedly interesting and, more than that, even they are different from anything we see hereabouts. Now, for instance, says a fashion writer, comes a white silk jersey evening gown, and from Doucet. It is a charming thing with long lines so very graceful that it is distinctly novel.

While it is true most of the imported models seem to be rather bunched, it is also to be noted that they all more or less are of the one-piece or chemise type of dress. This particular evening gown is an excellent example, as it has nothing to break the long lines except a wide sash going twice around the waist and looping just at the hip on one side. The ends are finished with a heavy silken fringe and about halfway up the skirt are looped strands of white beads punctuated with large flat jet sequins. The yoke of the bodice is ornamented with the same sort of beads and jet so placed that they fall over the shoulders and thus form the sleeves, as there are no others. It is difficult to describe a frock of this sort for the reason that it is far lovelier to see than it is to read about.

All last year the French makers were busy launching a vogue of black and white, and the combination is still highly favored, as I find it exploited pleasingly in a Lanvin afternoon dress of white crepe de chine heavily embroidered in the front with black wool. This dress has the queer skirt distinguishing a number of French gowns by being so much longer in front than in the back and also by having most of the fullness gathered in the front. A black sash goes around the waist and falls quite to the hem in the back.

Indeed, the sash is an important thing on every gown, as it appears in many unusual and interesting arrangements, sometimes placed high up under the arms and crossed in the front and again in the back, where it loops between the shoulderblades and then falls the length of the entire frock. In this instance the sash is not more than four inches wide and appears on a Lige satin frock made with the simplicity of a little girl's school dress, falling long and straight from the shoulders, with only the little crossed sashes at the bust and in the back to hold in the fullness. The sleeves are very short, just the length we would call awkward, as they stop far short of the elbow.

ROSE SILK AND LACE VEST



This is a most charming vest of rose silk and lace. Many are the accessories for midday's spring wardrobe and the vest is decidedly popular among the number.

GINGHAM AND MUSLIN LINING

Materials for Inner Finish of Coats and Capes Afford New and Improved Idea.

We hear of satin capes shown at the Paris openings that were lined with a soft pile fabric like duvetyne. These must add materially to the warmth of the garment, notes a fashion writer.

And have you heard of gingham linings? This is a new idea, but after all, why would not gingham make as good a lining for a summer cape or coat as satin or peau de cygne or chiffon?

Who would ever have dared to use unbleached muslin for the lining of coats and capes? No one in the world but one of the smartest of Paris dress-makers. Apparently this is merely a bit of daring, and not done in an effort toward economy, for the unbleached fabric is used to line the most gorgeous and luxurious of garments.

Organdie and English Prints. Some of the newest French blouses are of organdie trimmed in English prints, a cotton fabric printed in calico designs.

GOWN IS OF BLUE GEORGETTE



Of blue georgette crepe, elaborately embroidered in oriental designs in tones of blue. This draped model is held in place at the waistline by a gold cord.

ASSUME GARB OF GROWNUPS

Little Girls Naturally Wish to Copy Elders and Designers Have Provided for Them.

Did you ever see a little girl who didn't want to dress like grownups and who was not always surreptitiously borrowing things from her mother's dressing room to play at dressup? Even the powder box at the dressing table is included in the game.

Those who design clothes for little people, states a fashion writer, have not forgotten their own childhood. They remember that little girls, even as you and I, have better dispositions when they are wearing clothes that they like.

A very young lady, say of about five years of age, could not possibly have that insignificant feeling which is so trying when wearing a dolman cape just like mother's. One is of buff colored velours—a nice soft, cuddly, double-faced velours is used for it—and the bonnet that accompanies it is of bright red chiffon cloth with lots of tucks. If you ask any little sub-deb what the trouble with most party dresses is she will tell you that they make one feel entirely too dressed up, and this, of course, is fatal to a good time. For who wants to sit around and talk and sing and never romp or anything?

OVERBLOUSE OF THE FRENCH

Garments Have Apron Fronts and Coquettish Little Sashes of the Material.

French women are wearing the overblouse in each of its many versions. There are some that end at the waistline in the back and are finished to go over the skirt with an inch-wide ribbon of unusual weave and usually in contrasting color. After finishing the back of the blouse these colorful ribbons slip through loops made by buttonhole stitching to tie over the apron front. The fronts of many of these short-back blouses take their inspiration from the waistcoat of the past winter.

Organdie overblouses are very smart. They have apron fronts and coquettish little sashes of the material edged with real lace. These new organdie blouses could be combined with separate skirts of organdie to make an attractive summer frock.

The late imports of blouse almost invariably feature the short sash, usually cut on kimono lines or set into a very loose armhole.

The fastening of the blouse appears to be a movable thing. It may close on one shoulder or on both, in the back, in the front, or it may not fasten at all, merely slipped on over the head.

TAILORED SUIT IS FAVORITE

Coat Outfit Depicts Supreme Art Which Has Been Mastered by American Manufacturers.

For so long a time now women have come to accept the tailored coat suit as the very foundation of their wardrobes that it is the first consideration as the seasons change. Especially is this true of the average woman whose wishes are controlled by expediency and determined by absolute need. There is no doubt about the fact that American manufacturers have developed the supreme art in the making of the coat suit. It is now possible to buy such suits, so well built, so perfectly designed, that few tailors can excel, for as great care is given to detail as the master makers themselves can show.

Some foreign critic has said that there is such a monotony about the clothes of American women that it is as if everyone were trying to be as much like her neighbor as possible, and originality is an unknown sartorial art in this country. This critic must have referred to the blue serge suits, for it is undeniably the custom to clothe ourselves in dark blue, resting secure in the choice of color and its suitability for all occasions.

SUIT OR A DRESS?

Question Is a Puzzling One for Majority of Women.

Tight-Fitting, Severely Tailored Outfit Not So Much Shown as More Youthful Looking Models.

Whether to buy a tailored suit, or a dress and separate coat, that is the problem which confronts the woman who goes forth at this time to spend her dress allowance, and this spring the question is a puzzling one. Some years are what the garment makers call "suit years," when the problem is settled, before we even begin to shop, by the manufacturers; other years the shops show nothing, comparatively speaking, but one-piece dresses and coats. But this year both suits and dresses are shown in amazing variety, and wise indeed is the woman who has looked over her wardrobe and reached a decision as to what she needs, before she goes to the stores.

The new suits are distinctive in several ways. Coats are "just finger-tip length, as a rule, and many of them have the loose outside pocket effect, achieved by turning up the bottom of the coat at the sides and in front. The skirts are narrow, as rumor predicted that they would be. The more extreme models have made allowance for the wearer's need, either by slitting the skirt at the back seam for a few inches up the hem, or, as in one case, by making the skirt with the front and back widths absolutely separate as far up as the hips; these two sections were then caught together at intervals down the sides by short threads, heavily buttonholed, which held the two sections together except when the wearer was walking. When such skirts as these are worn, there is worn also a heavy satin slip, matching the skirt in color.

The tight-fitting, severely tailored suit is not so much shown as are the looser-coated, more youthful-looking models. Narrow belts are on nearly all of these jackets, fastening at the side; the skirts of the coats are rather full, and are quite apt to be inconspicuously trimmed. Embroidered silk arrow heads make one such coat interesting; another is banded with narrow, they like.

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Suit of Gray English Tissue.

flat, black silk braid; still another harks back to the woven ribbon work in which our grandmothers delighted, the skirt of the coat being made of black ribbon, woven in a squared pattern with the blue tricotine of which the suit was made. Tucks, running crosswise, relieve these short jackets of plainness, and sometimes, on suits meant for formal wear, an embroidered band around the bottom edge of the coat gives it distinction. One delightful simple suit of dark blue serge had rather wide, rolled seams, which made a decidedly interesting finish. The wide, scarf collar, one end of which is thrown over the wearer's shoulder, is nearly always becoming, but is, of course, impractical on a suit which must be worn on all occasions and in all weathers, since its effect is more becoming than trim.

FADS AND FANCIES

The new tunic skirt has the tunic coming only to the knees. Gray and black form the smartest combination of the moment.

A good deal of Chinese flit is used on flesh crepe blouses.

Dressy taffeta suits are seen, some with cape coat effects.

The suit coat has made excellent use of the deep shawl collar.

Copper, tete de negre and black are the favorite colors for vella.

The afternoon "racks" have been made of material rather than of ribbon.

The Oxford shoe, topped by a ribbon stocking, has no rival for winter wear.

CREATION OF BLACK MALINER



Very plain but attractive is this model of black malinier and Spanish fold-over edge of brim veiling the eyes. Diamond-shaped medallions and blue ostrich are arranged on brim and crown.

GRACEFUL FOLDS OF CAPES

Clingy Lightness of Serge, Satin, Wool Jersey or Tricotine Supplants Winter Materials.

The spring maid is all wrapped up in capes as voluminously as her predecessor, Madame Winter. No matter how she tries she can't seem to get out from under the graceful folds. The only difference between the winter and spring models is that those folds have dwindled from the heavy richness of fur, velours and tulle to the spring-like clingy lightness of serge, satin, wool jersey or tricotine.

If we follow our Omas's admonition and fling our winter garment of repugnance in the fire of spring it will only be to don another exactly similar in cut and style. Of course the spring capes have some new and novel touches to bring them up to date, such as embroidery ornamentation, scarf collars ending in swishing tassels, patch pockets and button extravaganzas jutting out in nobby designs.

A perfect jewel of a model is of pearl-gray jersey with a deep soft open collar edged in a wide band of black silk braid. The wide band also finishes the sleeves for the arms and a vivid lining of orange and black checkboard satin shows free and unobscured when the folds blow.

A smart draped cape of black malinier has one of the deep soft open collars which is edged with a wide fringe of long narrow tulle ribbon loops, as is also the bottom of the cape. The lining of this distinctive model is a vivid apple-green silk crepe, frantically sprinkled with cherry points dots and plum-hued dashes.

Almost all of the cape linings strike such a gay, joyous and riotous color note that they seem to indicate the real inner nature of their fair wearers.

BLOUSE WITH PEPLUM FRONT

Model Christened "Bibette" and It Occasionally Is Known as the "Apron" Blouse.

Among the very interesting blouses developed this spring the models with peplum fronts are increasingly popular. This type of blouse came in style last fall, when it was christened the "Bibette." It is known either as the "Bibette" blouse or the "Apron" blouse.

Most of the models developed on this line fasten either in the back or at one side, as a straight-front fastening would mar the effect sought; but great individuality is possible in designing such a blouse, as it may be rather tailored and severe or very dainty and feminine, according to choice.

When worn with a dark suit a blouse in light or bright color, with long front section, appears to much better advantage when the suit coat is on than when it is removed, as the normal waistline at back and sides and long panel or apron front give the figure a rather marvellous line. But American women are being converted to the French idea in wearing suits, and rarely is a woman seen with her suit-coat removed, except at luncheon or tea. At such times the blouse may be merely part of a one-piece frock, as far as the actual observer is able to tell.

KITCHEN SHOULD BE CHEERY

Workshop of the Home in Which Majority of Housewives Spend Most of Their Time.

The average woman does not think of her home as a mirror, but that it is exactly the relation to herself in which it stands.

Of course, it is not natural that a milady spends a goodly portion of her energy upon her living and dining rooms.

Yet the kitchen, as the workshop of the house, is the room in which many housekeepers spend most of their waking hours, and therefore it should be the lightest, airiest and most cheerful room in the home. But how often it is not!

Harmony of color plays an important role in making interiors attractive, and one pretty combination for the kitchen is to have the walls painted a light green and the floor a light blue. The Oxford shoe, topped by a ribbon stocking, has no rival for winter wear.