

## SPORT TOGS ARE OF LONDON KIND

American Importers Turn to English Designers for Their Spring Models.

## JACKET SUITS ARE YOUTHFUL

Suits Are Comfortable and Do Not Hamper Movements of Wearers—Fabric Hats Bid Fair to Be Popular.

At this time of the year we begin to buy our sport clothes, not only for wear in the South, but also for the country this summer. This is a part of our wardrobe which can be attended to early in the season, as styles in sport clothes are fairly well crystallized now, writes a prominent fashion correspondent.

Our American importers have turned to London for their models this spring, because the English designers and manufacturers are offering an unusually smart collection. Not since pre-war days have we seen such striking English sport clothes, although before the war England was looked to for the best in this line. During the war years such new things as we had in sport togs came from the Paris market, and consequently there was considerable change in this type of dress. Directly the war was over, as well as during it, our designers got their inspiration from the more fussy type of so-called French sport clothes. Now the London dress-makers have regained their prestige in this line.

**Jacket Suits for Sport Wear.**  
Most noteworthy in these new clothes are the bright-colored wools woven in bold patterns. These are especially attractive in the striped materials, which form short, separate skirts, as well as complete costumes, consisting of a short skirt, either plain or plaited, and a straight, full jacket, which is unbelted and rather of the wrap type, cut with kimono sleeves. These jacket suits, which are very young looking, are ideal for sport wear, because they are comfortable and do not hamper the movements of the wearer, but permit her to take part in games with ease and at the same time to be very smartly dressed.

Replacing the quieter plaids, such hues as orange, brick color and bright lavender striped clothes will make gay splashes of color on our tennis courts and golf courses this spring. Stockinette in plain tones, as well as rough camel-hair cloth, will feature in the coming suits. A new idea in the stockinette suits is the addition of corduroy collars and cuffs.

**Fabric Hats for Many Uses.**  
With the turning of our thoughts toward spring and summer clothes there comes the question of hats for this season; what will they be like? Already we have a very good idea of what



Blue Pique twill frock trimmed with red leather roses and sash of Morocco red crepe.

will be offered, but what will be accepted is another matter. The indications are that the fabric hat will not only be popular for street wear, but will be equally in demand for sports.

A new material used for hats is ciré voile, which is nothing more than a highly-glazed voile. For the spring it will be combined with straw. Later, it will be used for a more summery type of hat. As it comes in dark as well as light colors it will serve for both town and country wear.

Goat hair, as a trimming for straw hats, is a fashion of French origin. It has, upon first consideration, the appearance of a freaky fashion, but it is actually very pretty. On one Paris model, which is a straight leg-horn shape, the fur, which has its edges tipped with black, is laid about the brim to obtain an unusually pleasing effect. Haircloth hats are not new

—we had many of them last spring. This year, however, haircloth is combined with satin to make it softer and infinitely more becoming.

It seems impossible for milliners to give up the use of duvetyne, the French modistes appearing to have a particular liking for it. Some of the very newest models that have recently come over are of this fabric.

The clothes prepared for those going South are noteworthy for the practical element that has been combined with the daintiness that is characteristic of summer apparel. There are no extreme effects; all the dresses are of designs suitable to the well-dressed woman's summer wardrobe. Sport clothes show some change of design and considerable change in color, for they are much brighter than those of last seasons. One is impressed with



Chemise dress of tan crepe de chine with two knife-plaited tunics set on a few inches below the waistline.

the fact that they are not distinctly mid-season clothes, but designed for summer.

**Crepe de Chine, Especially Brown.**  
The exodus to Southern resorts all ways sees a great many crepe de chine dresses brought out, but this year they have a new significance for they are not only in the lighter colors but in dark shades for street wear. This, no doubt, is due to the fact that Paris has featured crepe de chine frocks very largely during the late winter and spring. Particularly pretty are those of brown. We do not, as a rule, think of brown as a spring color, but this season will see a great deal of it, not only in those lighter silk fabrics, but in broadcloths from which are fashioned more formal frocks. One is amazed at the beauty of these new brown tones; they are a real achievement in dyes.

Brown crepe de chine is used to develop an interesting frock. It has ever so many new and interesting features apart from the coloring of its fabric, which is light in tone—almost on a beige shade. It is girdled with a deep, rich brown velvet ribbon, the ends being allowed to stand straight out.

The dress is of chemise type, drawn in tightly at the waist by the dark-brown belt. A few inches below the waistline are set two knife-plaited tunics, one on either side. Another youthful idea is carried out in the use of a white organdie and net guimpe, like the guimpe of a little girl's frock. It shows above the neckline of the silk dress, which is gathered, and its little undersleeves peek from beneath very short sleeves of silk. Attached to the guimpe is a harem collar of organdie and net. This collar may be considered by some as an extreme feature, and for that reason it is made so that it may be easily detached.

**Doté That Blend With White.**  
Dotted crepe de chine also plays a prominent part in our new clothes. While a frock made entirely of this material would be monotonous, it is most effective when combined with plain fabrics. It is frequently used in combination with plain white voile.

This summer's organdies are in beautiful shades; browns as well as bright coral being among them. Embroidering organdie with worsted is a new idea in trimming. Loosely-twisted yarn is selected and the stitch worked in such a way as to give the appearance of the wool being split. Skirts of organdie frocks are entirely covered with this wool embroidery.

A bright coral organdie dress has the waist made in the form of a tiny shawl, to which, at either side of the front, buttons a white lingerie vest, extending below the waistline in apron form. This is an elaborate vest, being completely covered with hand embroidery and drawwork. It is the only trimming on the frock other than a tiny sash of the material. This, instead of being made double, as such sashes usually are, is of a single piece of the organdie, bound on either side with a bias piece of the fabric. A strip of material treated in the same way is used for little bows and tied about the sleeves, which are so short that they are little more than shoulder

## BLOUSE IS LIKED

Garment Has Undergone Change in Last Six Years.

At Present It May Be in Almost Any Material and of All Degrees of Richness.

It was in 1914 that the first overblouse made its appearance. Timidly, as if afraid of getting away from the lingerie type of blouse that was so established in its popularity, it appeared first in fine batiste or handkerchief linen. Dainty hemstitching and fine valenciennes lace formed the trimming, or, perhaps, the thinnest pearl buttons were sewed so closely together down its front or back that the fastening was made doubly difficult, but the effect was made doubly charming. Or, perhaps, again, the trimming would be of narrow bands or narrow plaited ruffles of a different color, says Vogue. Thus did the overblouse first present itself. Then came chiffons, delicately embroidered in silk or metal threads with collarless necks and short or three-quarter-length sleeves finished with pipings of satin in bright colors. Next the overblouse appeared in lace, rich laces in black, cream, or even with a simple girle of beads in color, jet, or metal cords. Then, as if to outdo all other blouses ever shown, Cherrill brought out rich brocaded metal laces, nets sparkling with jet and in a sudden inconsistency of mind, knitted materials, first in fine wools and silks and then in silk and metal thread combinations. Therefore, at the present moment, an overblouse may be in almost any material and of all degrees of richness with precedent.

Changes have occurred in the silhouette of the blouse, as in the silhouette of all other things. After six years of varying lengths and numerous materials, the overblouse is normal again and is quite the most popular blouse in Paris. It has grown very practical and may be worn with a tailored suit, a satin or velvet skirt to make a complete afternoon gown, or be worn with a cape, long suit coat, or top coat equally effective.

The separate waist, as the American woman knows it, has never been as popular with the French as it has with the American and English women. In the last season, however, the French have been very clever with the gilet, or vest. Quite sleeveless, and in many cases backless, these gilets lend a soft, pretty effect to the rather severe costumes that have been worn so consistently by the French women during the war. The reappearance of white in daily touches is a happy relief and will, no doubt, have a tendency to bring back the lingerie blouse.

## RICH PURPLE VELVET FROCK



Little Miss Simplicity could not make a more simple frock than this, and still it is charming. It is of purple velvet with clusters of flowers in a lighter shade for trimming.

## Hosiery Very Sheer.

In hosiery the vogue is entirely for sheer silk in plain colors, such as gray or tan. The color employed is so pure and the stocking so sheer that when worn the effect is as if no stocking at all was worn. Certain of the French manufacturers are bringing out new lines in silk stockings in much heavier quality, but for spring there is little chance that these will be adopted, stockings of the sheerest, thinnest quality possible being the strong note.

## Taffeta, Popular.

Taffeta frocks are very youthful in design, and one has puffs over the hips and wool silk embroidery. Straight back and front panels with shirred sides make another dress with slipover blouse, standing back collar and colored embroidery. Quite a few dresses have a wide ruff around the neck which can be detached if desired, and which would do away with the necessity of a fur piece.

## CHARMING MODEL FOR GIRLS



This is a modish costume of black satin with just a winsome touch of blue, green and gold in the embroidery. The short sleeves are as featured in the 1920 models.

## "BREST" NEW SPRING COLOR

Pale Yellow, Sort of Mud Shade, Added to List for Coming Season.

In the line-up of fabrics and colors that are being shown for spring, and that are of course being adopted now by many, a pale yellow featured by one of the foremost designers of blouses has been christened "Brest." It is supposed to be a sort of mud color, but to call it simply mud color does not at all describe it or do justice to its charm.

It is not a bit too early to begin to think about spring clothes. That alluring season has a way of putting in an appearance shortly after the first of the year, sartorially speaking. It is interesting to note that for tailored frocks for street wear wool plaids are to have quite a vogue. If the models shown by style designers may be taken as an indication, Scotch plaid worsteds are skillfully combined with plain color wool fabrics and frocks entirely of plaid are not at all uncommon.

Taffeta, as usual, will be a fabric leader. One charming advance spring model shows a simple surplice waist of navy taffeta with the taffeta skirt covered all over with Chinese embroidery. The embroidery is done in tan and king's blue.

On both tailored suits and tailored wool fabric frocks for spring some of the style authorities are featuring a clever arrangement of pin tucks. These are used in novel ways. Bands made of the ticking are applied to skirts, and wide flaring cuffs, sometimes of bow length, of self fabric, pin tucked, are shown on tailored suits.

## STRAWS AND WINTER FABRICS

Spring Headgear Shows Interesting Combination of Hemp Braid and Angora Strips.

Hats have a most lamentable habit of becoming shabby, and since accessories (the term includes shoes, millinery, veils, neckwear, and all small items of apparel) may make or mar a woman's appearance, it is certainly of first importance that headgear should be kept in spick and span condition and that as many new hats as possible shall be added to the wardrobe during the season.

Manufacturing milliners declare each season that women will be kept to hats made of warm weather material in summer and that straw hats simply will not be permitted to appear in January. But these self-same milliners started the trouble and each season now sees the unreasonable introduction of offerings that they declare they deplore. Clearance sales and spring "straws" arrived at about one and the same time this year; but one interesting feature in connection with these "straws" is the fact that so many of them show combinations of real winter fabric. For example, hemp braid and angora strips are blended to form many smart sports hats, and bits of fur are combined with straw braid in the development of some charming and becoming models.

## Pettibockers for Sports Wear.

For sports wear there are smart pettibockers fashioned from woolen materials and they are very warm. Dull colors are chosen and pastel shades are well liked, too. Sometimes there are no frills on these sport bloomers, but they are finished with buttons at the bottom. These are comfortable for skating, golfing, motoring or when you take long hikes through the country.

## Water-Spotted Gloves.

Don't let water spots on kid gloves dry, but while still damp keep them on the hands and rub them gently with a damp cloth.

## WE'RE IN LOVE

By R. RAY BAKER

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Mrs. Willie Weatherby, fleshy, florid and fashionable at all times, and at this particular time almost furious, glared through the window as the roadster left the roadway and turned into the avenue.

The glare somehow managed to leave the windowpane in a state of solidity and appeared to have no effect on the automobile or the two occupants, one of whom was a yellow-haired girl in a tailored suit, while the other was a young man who sat rather stiff behind the wheel and was garbed in a maroon uniform.

When the girl, just before the roadster became shut from sight behind a house, turned and waved her gloved hand, Mrs. Willie Weatherby snorted and became more furious and also frantic, and raced from the luxurious library, down the luxurious hall, to stop footstopping from one foot to another, before a closed door, on which she gave a resounding rap.

A deep roaring voice boomed "Come in," and she did.

A lean, lank six-foot man who had been strewn over a deep, comfortable chair—comfortable had the occupant been less long-gathered himself together, and when he recognized the intruder he folded his paper, placed it on a corner of the table, sighed, and inquired in a voice that was not so thunderous:

"What seems to be the trouble, my dear? You appear agitated."

Mrs. Willie Weatherby reeled into another big chair and sat clenching and unclenching her fists and puffing for breath.

Mr. Willie Weatherby (he signed and preferred it William T. Weatherby, but had been unable to down the nickname society had selected for him) waited in patience for his wife to explode, which he knew she would, and which she did.

"Agitated? Agitated? Who wouldn't be? Think of it! Agitated? Huh! You will be, too, when I tell you."

Mr. Weatherby sighed, and looked longly at his paper on the table, and waited to be agitated.

"It's nothing less than preposterous—criminal!" his spouse resumed, "It's simply terrible! Think of it, I say!"



"It Can't Be True—It Simply Can't." Our daughter, our little daughter, June, in love with the chauffeur!

Her predilection as to Mr. Weatherby's state of temperament was fulfilled. He gained his feet, as though impelled by a spring.

"What?" he roared. "In love with Jim Nevins? Our daughter June? Horrible, unspeakably horrible! It can't be true—it simply can't!"

Mrs. Weatherby smiled, and nodded with satisfaction, satisfaction occasioned by the perturbed behavior of her husband. For the moment her agitation over her daughter's plebeian choice in love was supplanted by her gloating over Mr. Weatherby's frantic conduct.

"It's true, though," she said almost sweetly. "I was seated in the library when the roadster passed with June and Jim. She's going to town to do some shopping, she said—the little deceiver! Well, as the car went past the library window I heard her say:

"Isn't it wonderful to be in love, Jim?"

"And that ungrateful rascal replied: 'Yes, and we're sure in love, ain't we?'"

Here Mrs. Weatherby bristled out again in ferociousness and launched a tirade directed primarily at Jim Nevins, but which broadened its scope to include all chauffeurs and wound up with an attack on the man who invented automobiles, whoever he might be. Her husband chimed in now and then, whenever she paused for breath, but finally both calmed down considerably, realizing that they were accomplishing nothing, and that perhaps their harumscarum daughter had eloped with the miscreant driver while they were holding their torrid confab.

"What's to be done? That's what I want to know," Mr. Weatherby inquired, as he sank back in his chair, tore off a piece of his newspaper and

began chewing it nervously and methodically.

"There's only one thing," said his wife decisively. "You must speak to her—you must forbid her having anything to do with Jim; and if that does no good you must discharge Jim."

Willie shrugged his shoulders. He had once visited France.

"Easily said," he observed, "but I don't care to tackle June. She's too much in the habit of having her own way, and she's too much of a spitfire. The first thing she would do would be to marry Jim, if she hasn't done that this afternoon. And I can't discharge Jim. He's too good a driver—and besides, it would make her care all the more. No, there must be another way."

Mrs. Weatherby stroked her double chin, and presently her eyes sparkled with a happy thought.

"I have it. We'll get Mr. and Mrs. Sparkwell to invite us for a cruise on their yacht. That will give June a chance to get in with Charlie Sparkwell, their nephew. You know we've often talked over with the Sparkwells what a good match it would be, and they'll be glad of the opportunity. Naturally, we wouldn't take our chauffeur on a boat cruise—and June is just crazy about the water. Perhaps she'll fall in love with Charlie and forget all about Jim, once she's away from him."

June returned late in the afternoon with no evidence of having eloped and fell unsuspectingly into the trap that had been laid for her, and two days later Mr. and Mrs. Willie Weatherby and daughter, and Mr. and Mrs. Saxton Sparkwell and nephew set sail on the yacht *Claver Leaf* for a two weeks' cruise on the Atlantic. In order to prevent June from fathoming their designs, her parents had kept from her the fact that Charlie Sparkwell would be one of the party.

June and Charlie seemed to get along swimmingly, much to the gratification of the four more elderly members of the party, who, while the young couple strolled the deck in the evenings, played bridge and seven-up and discussed the future happiness of their respective daughter and nephew.

One evening Willie Weatherby complained of being out of sorts and remained in his room while his wife and the Sparkwells partook of amusement according to Hoyle. In the midst of their game, however, Mr. Willie breezed in on them, his lank form fairly quivering with excitement and satisfaction.

"Come quick—all of you—to my room," he whispered, as though fearing the walls might develop ears. "June and Charlie evidently forgot where they were and they're seated outside my window—and they're making love. It may seem live eavesdropping, but you've just got to hear it. I'll do you all good—like it did me."

Swallowing their compunctions, if they had any, the four conspirators hurried into the room in question, arriving just in time to hear Charlie say:

"One thing is certain; our folks won't have any objections."

"Objections?" laughed June. "Rather not. They've wanted us to get married for the longest time, although my folks never dared to come right out and ask me. They know I have ideas of my own."

"The same with me," said Charlie. "Uncle and aunt never did anything more than drop hints about how nice a girl you were. They even kept it from me that you would be on this cruise, although, of course, I know about it already, from your telling me, the same way you know I would be in the party."

There was silence outside for a few moments, during which Mr. Willie Weatherby looked at Mrs. Weatherby somewhat sheepishly, and Mr. Saxton Sparkwell looked at Mrs. Sparkwell in much the same manner, and all smiled rather sickly.

"It's been lots of fun, anyhow," sighed June. "This falling in love of our own free will—without being told to. And isn't it fine for the folks to arrange a honeymoon for us?"

The conspirators listened with bated breath.

"Yes," agreed Charlie, "this is a regular honeymoon. Here the folks invite us on a cruise to get acquainted, and we've been married three days already. By the way, how did your chauffeur come out with his love affair?"

June laughed.

"Oh, he followed my advice and made up, and pretty soon the little black-eyed girl in the thware department of the five and ten will become his wife. He was terribly worried that day he drove me down, to meet you—so we could get married; but I told him how to fix it, and he did it. In order to soothe him I told him something about my own affair with you, and it was great fun confiding in the chauffeur, for we were both in love, you know."

**Danzig Strongly Fortified.**  
Danzig proper is a great fortress, with a population of 50,000 civilians within its ancient protective walls, which were strengthened by the Hohenzollern regime by the addition of modern bastions and the most improved artillery. Outside the city walls is a population for the Danzig district of about 100,000. The big guns of the city control the "Neufahrwasser," which is the port and docking place at the mouth of the Vistula; the grain warehouses—on an island near the city, built in a period when Danzig handled more of the Polish trade than she did during the later days of the Hohenzollerns, and the shipbuilding on the Vistula bank.

**Have a Supply for January 1.**  
A good resolution often slips for lack of sand.—Boston Transcript.