

PARIS PROMISES IN SPRING TAILORED WEAR

by Joel Feder



A Serviceable Little Suit of Navy Mohair



A French "Sac" Dress by Douillet



A White Serge Coat and Skirt Suit



Unusual Touches Always betray Paris Origin



The Useful Three Piece Combination in Khaki Serge

WHILE the retail shops are still exploiting bargains in furs, and snow and sleet make winter habiliments eminently comfortable and satisfactory, behind the scenes the spring machinery is whirling at full speed.

All the summer plans have now been laid. Buyers have returned from abroad with brains teeming with new ideas and packing boxes heaped with fresh, springlike Paris wearables and fabrics. Tailors here are prepared to furnish next summer's costumes along the prescribed lines and already vanguard of the coming styles are to be seen, displayed in high-class shops.

The woman who must study economy in dress always does wisely to provide herself early in the season with a smartly made coat and skirt suit. This costume will render her freshly spic and span when the first spring-like days come along and may be worn all through the fall, and when summer togs have become passe, and it is not yet time for heavier rainment. Such a suit also proves a reliable standby for little out-of-town trips during the summer; for no woman in this changeable climate ventures far from home without the protection of an always neat, trim and showproof coat and skirt suit, made of something more substantial than washable stuff.

Good Lines of First Importance.

The cut, or, as the tailor deftly expresses it, "the line," of the coat and skirt suit, is a far more vital matter than the kind of material used. The tailored suit of good material will of course wear through two seasons, but of what profit is the second season's wear if the style is hopelessly out of date or the shape of the garment unbecoming? It is equally of course wisdom to put money into fine material when one can, but in these changeable times, when styles vary with bewildering rapidity, it is a question whether material that will wear like iron is the chief desideratum. After all, the appearance of the coat through one season is what matters most, and, unless the lines are built by a master hand, broadcloth at \$3 a yard will scarcely be more satisfactory than humble chevot at a third of that price.

Therefore, if economy must be accomplished somewhere, let it not be in the tailor's price. If he is true to his ideals—and values his reputation—he will cut his garment, not according to his cloth, but rather in spite of his cloth; and the desirable lines and smart touches of his finished effort will attest his skill.

Making the Skirt at Home.

Some women compromise cleverly on the tailored-suit problem by having the coat smartly built by an expensive tailor and fashioning the skirt themselves, or with the aid of the home dressmaker. It takes a clever knack, however, to cut and hang a skirt just right—especially in these days, when the allowance of material is so scanty that every line is, so to speak, in the limelight for criticism.

Moreover, the short, trotteur skirt, the accepted style for all tailored suits except very ceremonious calling costumes, is much more difficult to manage than the trailing skirt whose breadths of fabric hide discrepancies of "hang" by their kindly amplitude.

If the skirt is to be made up at home it will be wisest to avoid the eccentrically cut models offered by French fashion magazines and choose instead a simple gored pattern with good lines. The crafty home dressmaker knows a trick or two about skirt patterns. She purchases a pattern two inches too small for her actual waist measurement and then cuts the back breadths that give the skirt a smooth, snug fit across the figure in front while allowing sufficient fullness at the back to avoid a scanty or drawn appearance. High-

class tailors achieve this effect and their skirts always hang gracefully without too much fullness, while the average "ready-made" or cut-from-a-pattern skirt is apt to bulge out below the waist line in front.

Another tailor trick which the home skirtmaker makes the most of is the hot pressing iron. A very heavy iron should be kept in the sewing-room for this purpose, and every inch of the skirt should be gone over, a thin, damp cloth between the material and the pressing iron. Only by thus steaming and pressing the material will a wool skirt be made to take on crisp, tailored lines.

Another point that should not be overlooked in making up such a skirt is to have the same shade of sewing silk used on both skirt and coat. Many a cleverly made skirt, worn beneath a faultless tailored coat, has betrayed the secret of its home construction by the shade of stitching outlining its seams. Co-operation with one's tailor upon this point should be insisted upon.

Spring Materials Are Satiny.

Fabrics with a rich, yet soft, luster have the palm for this spring; chiffon broadcloths, satin cloths, the luster finished serges over which Paris is enthusiastic, franelles, chevots and the heavy pongee silks will all be used for serviceable coat and skirt suits.

Perhaps the most desirable fabric of all for the warm-weather tailored suit is one of the lightweight silky mohairs which come now in all the smart shades. There is a new mohair and wool mixture which, while it has all the advantages of a wool fabric, has not its weight. The mohair threads on the surface give a lustrous finish which is very much like silk. This fabric like mohair is ideal for traveling and motoring, as it sheds the dust easily and is very light and comfortable for warm weather wear.

A Three-Piece Suit on Practical Lines.

Mohair in a cool navy blue color was used for a smart little traveling suit which is shown among today's illustrations. The suit comprises a three-quarter length coat and a princess frock, the latter cut very simply and trimmed only with braiding, satin-covered buttons and a graceful little girle. To match this neat costume in which, on warm days, one might fare forth presentably without a wrap, there is a natty waistcoat of blue and mauve flowered silk with fastening of small gilt buttons.

A Khaki Suit of Serge From Paris.

Khaki nowadays to everybody except the military man means a color rather than a fabric. Khaki is a peculiar shade of sunny brown resembling the soldier's fatigue uniform, but much richer in tone when developed in silks, wools and other stuffs of this character. Earth brown is another new brown shade. Indian is still another, and this latter color is supposed to be the hue of the Indian maid's cheek—a rich, bronze brown mixed with red. These three shades blend together artistically and all will be favorites for spring and summer wear.

A three-piece suit of khaki serge by Bernard shows the straight, undefining lines which most tailors are favoring now. This smart little costume is trimmed on both coat and princess frock with very wide golden brown silk braid, matching the khaki color of the bodice so that it shows under the open lapels of the coat, goes a strip of Pharaoh embroidery in geranium reds and brown tones picked out with black.

This suit is matched by one of the new Paris flower toques in bowl shape. The crown of this hat is entirely covered with bronze green foliage and against the hair is a line of vivid pink and red roses which repeat the color emphasis of the embroidery on the breast.

The woman who is planning to make her spring tailored suit do duty for

two seasons will do well to have it cut on rather roomy, straight lines. While the high Directorate waistline will be in vogue through the coming summer, its doom has been sounded within the inner fastnesses of the Parisian style circle, and within six months we shall doubtless see a return to the normal waistline, and indeed very likely to a waistline exaggeratedly long. Therefore the woman who has a penchant for the short-waisted little empire coat would best purchase one of the models which may be picked up at sacrifice prices from far-sighted dealers; and not have a handsome material cut up into these hard-to-alter proportions.

Feminine De Tube Must Be Slender.

These long "sac" garments do not define the figure at bust or hip, but they make the wearer look very slender indeed when rightly cut. The extreme of this style, originated by Redfern, has given to the wearer of such a gown the "Femme de Tube." The tube tailored coat or frock hangs exactly as might a straight plow case from bust to feet and curves in even at the back but a trifle. A certain skillful cut, however, prevents the garment from looking in the least baggy or shapeless and with every movement the outlines of the wearer show beneath the fabric.

A coat of white serge, shown among today's photographs, is cut on these lines, and as will be seen, the lines are exceedingly graceful. Lengthwise trimmings of braid and lines of buttons accentuate the long, tube-like effect.

White serge promises to be a favor-

ite material for dressy summer suits, and either white serge or white mohair will give very practical service for mountain or seashore wear, where the touch of additional warmth is often most acceptable.

Old-Fashioned Polonoise Reviewed.

From Cheruit, famous for his masterly treatment of simple effects, comes an interesting frock in "sac" effect. This tailored costume of dull sage green satin cloth buttons from neck to hem with big covered silk buttons and the lines are extremely beautiful and distinguished. The folds from hip to foot are particularly graceful and this frock, while not accentuating any part of the figure, gives it a most graceful, natural outline by the cut of the fabric. The famous "Cheruit back" is noticeable—the habit back breadth rounding up

over a fitted panel on the bodice. Around the lower edge, and trimming the sleeves and turned-down collar, is an old-fashioned garniture which our grandmothers would recognize in a minute as the "rose ruche" made of pleated silk with edges fringed out to imitate fur.

Naturally, the rose ruche is a capable dust and microbe collector—especially when it is used—as in this case, on a street suit; but this style of trimming is considered just now very healthy and intelligent. The Japanese chic in Paris and will no doubt soon be seen on this side of the Atlantic.

"Sac" frocks will be seen later in the summer developed in linen and this simple one-piece style is particu-

larly well suited to linen fabrics. From Cheruit, also, comes a fascinating little sac frock of rose colored linen, cut with a childish pinafore

front, whose belt straps cross demurely at the back of the waist over a straight panel which extends from neck to hem.

Cheruit also sends a dainty two-piece suit of light gray striped mohair, most simply cut in the mastery style of this tailor wizard. There is a straight gored skirt, and over this goes a three-quarter length coat on almost straight lines. This coat is lined with soft gray chiffon and the effect is indescribably light, cool and summery. There is no coat collar, but around the neck and in panel effect down the back is a trimming of old-fashioned crewel embroidery done by hand with worsted the same shade as the pale gray mohair.

Such a suit, developed in a darker shade of mohair, might be worn all summer for traveling and general wear, yet the whole suit would be so light that it could almost be drawn through a bracelet.

THE DISCIPLINING OF JAPANESE CHILDREN.

The school age of the Japanese child of well-to-do families usually begins at 6 years of age, and up until this period the little Japs are under the care of their nurses and mothers. Few nurses, however, in Japan are allowed to exercise any discipline over their little charges, as the child in Japan is considered of great importance. Any Japanese mother who would venture to turn her children over to a hired nurse, as is frequently done by wealthy American mothers, would promptly be admonished, not only by her own husband, but by all her male relatives on both sides of the family.

So the Japanese children, before six years of age, are punished by their mothers, but this amounts to little. To slap a child is deemed not only a sign of intense vulgarity and ignorance, but is considered a grave offense against the child. To strike a child on the head or face is thought cruel and unnatural and apt to injure the child's health and intelligence. The Japanese child is seldom punished except for doing things apt to injure the child or some other person.

The principle used by the Japs in disciplining children is to guard them against wrong actions more than to constrain them through fear of punishment. Prevent wrong actions is their aim rather than to punish the child.

Children are always admonished but seldom compelled.

When a Jap child is to be punished due notice is given the culprit, for parents or teachers or guardians are never supposed to lose their tempers or to punish in so-called hot blood. By an ancient and amusing custom all the household including the servants, are allowed to try and berate the little offender off from his punishment. His or her little brothers and sisters usually offer to take the punishment on themselves. Angry looks and shouting or harsh expressions are always deprecated by the Japanese learned men when punishing children.

At school, in the younger grades, the teacher always attempts to guide his pupils by personal friendship rather than fear. The children in each class are taught to try and keep order among themselves and the class captain, or kyucho, is always allowed to call off the punishments. In high schools and institutions for graduate students the sentiment of each class rules its conduct, and offenders are handled entirely by their fellow students. This is extremely effective and Japanese students have many times committed suicide rather than face their angry fellow classmates after serious breaches of class etiquette.

The offenders are ignored by their classmates and are never spoken to, in or out of the classrooms. A public apology by a naughty Japanese student is needed, and this apology must be made not to the professors of the institutions, but to the members of his class. Then when the public apology has been made a vote is taken and if a majority are in favor of pardoning the offending student he is received back by his classmates.

HOW ONE BUYS A PERIS PETTICOAT

French women dress daintily on much less than their American sisters spend. One way the Parisienne saves pennies is on her petticoat, which she may procure half made—or at least, all ready to finish. In the French shops one picks up for 15 or 15 francs—about \$3 in our money—"la jupe en plisse," a pleated petticoat flounce attached to a deep yoke and finished about the foot with a full ruche. This garment is all ready to fit to the figure by a seam down the back of the yoke and pleating. A belt and hook and eye will complete a dainty satin petticoat suitable for wear under any frock. For the same garment in America one might pay a fabulous sum—partly, of course, for the "bought in Paris" halo. As for American shopkeepers, they have never yet thought of offering anything so altogether practical and desirable as the "jupe en plisse."

DAINTY FROCKS will be matched by DAINY SHOES



Some of the Smart Styles that High Class Makers Offer

TIMES are turned topsy turvey, to be sure, in footwear! The good old days are gone when they obeyed an unwritten law regulating footwear and underwear by the seasons, donning our low-cut shoes blithely when April airs made stout winter boots feel clumsy, and resolutely putting away comfortable summer foot coverings before Thanksgiving day.

Now nobody pays the least attention to the weather as far as shoes are concerned or thinks of having pneumonia because it happens to be convenient to go to the dinner party on a freezing night in turned sole ties with French heels. The athletic maid who swings down the avenue in January

with natty Oxfords showing under her wool walking skirt goes a-tramping in sultry August with stout waterproof boots laced almost to her knees.

As a matter of fact, we are all becoming more English in our conception of footwear propriety. We are beginning to know the difference between boots and shoes, to have a supply of "trees," and to cultivate a fastidious exactness about the correct foot covering for every occupation around the clock.

One of the evidences of this new footwear cultivation is the increasing popularity of high-cut shoes, or—as our English cousins call them—"boots" for dressy wear in summer as well as in winter. The low shoe,

dear as it is to American women, is given not a dress shoe. A dilettoire gown lifted to show an Oxford tie is not at all in keeping with the mandates of fashion. The prettiest foot covering under one of these clinging, trailing frocks is, of course, a natty slipper; but slippers are not practical for street wear, and so makers have vied with each other to turn out boots quite as dainty as any slippers in their trim lines and exquisite finish of all details.

The dress boot is quite different from the sturdy, swing-sole, welted little affair for general street and shopping wear. Every last detail of such a shoe is executed by the skillful hands of a bench shoemaker, who

takes several days for his task, setting each stitch by hand and almost tenderly buffing every curve of the sole into perfect shape. Such labor is, of course, costly, and the dress shoe is high priced; some of the pretty affairs of suede with kid foxings ranging up to a score of dollars the pair.

Patent leather boots with suede uppers are promised a great vogue this spring for wear with dressy tailored suits and frocks. A smart pair of such boots is shown in today's group, with patent leather vamp on most graceful lines and uppers of light suede, matching the shade of the green cloth Directorate frock for wear, with which these shoes were built.

For spring walking wear several

styles are shown—notably the well-cut patent leather boots with dull kid uppers and the tan calf boots, with uppers of snuff-brown suede. These styles embody all the best points of new street footwear—the moderate, graceful heel, too—not too short, yet prettily shaped, and mannish swing sole, with plenty of room for ball of the foot, without any clumsiness at the toe.

Pumps have come to stay, it seems, and some of the new styles for the coming season are prettier than anything that has been seen heretofore. The tendency is toward daintiness, rather than a mannish or athletic style, in all dress this year, and footwear follows suit. Many of the pumps are scarcely distinguishable from slippers, and it is probable that we shall see the Louis heel once more on the street, though for many years this frivolous heel has been frowned upon for street wear by conservative women.

The ankle-strap pump is likely to have a wide vogue, particularly among younger women. There is a suggestion of babyishness about the foot encased in a little black ankle-strap slipper, and the efficiency of the ankle strap in holding on the low pump will commend this style, as well as its alluring effect of youthfulness.

Smaller buckles, trimmer lines and a bit longer toe than last year will mark the new summer footwear, and the smartest of the new low shoes have very close-welted soles, almost like turned soles in their effect of lightness and daintiness.

The instep-strap slipper is in high favor just now and is seen on daintily shod feet that step out of carriages at fashionable afternoon receptions. The instep strapping adds a little of formality to an ordinary low-cut slipper, and over a sheer silk stocking, the strapping is most effective. French women, in order to affect the pretty slippers safely in cold weather, wear beneath their cobwebby thread silk hose heavier silk stockings in flesh tint.

Union granite cutters at Boston have not received an advance of their wages for five years and are becoming dissatisfied.