

WELL BALANCED WARDROBE MOST ECONOMICAL IN WARTIME

Black Satins Sensible and Serges Are Unusually Attractive—French Making a Drive Against the Corset

With the fine fervor of patriotism and sacrifice to back them many women are allowing themselves to lapse seriously in the matter of keeping up a well turned out appearance.

There are thousands of women who have never had enough cleverness to struggle successfully with the numberless difficulties of dressing well on a small income but who are now joyously camouflaging their lack of enterprise with a coat of war time economy. The trim, well dressed, well groomed air which has distinguished American women in the mass is in danger of being lost; and it is worth preserving.

When it becomes necessary for her to garb herself in sackcloth and ashes the American woman will undoubtedly do it with a good heart, and let us hope that the sackcloth will be fastened by a first class tailor and the ashes strewn in an agreeable pattern for a bedraggled, run down at the heels appearance is not in keeping with the gallantry, the spring and poise of America. It is not greatly beneficial to the average woman's morale to feel that she is forlornly dressed, in no matter how good a cause.

The Economic Side.
The psychological side of this question is important, the economic side is worth serious consideration. There is absolutely no economy in allowing one's wardrobe to reach the last stages of dilapidation. In this imperfect stage of civilization new clothes must be purchased sooner or later, and there is nothing so discouraging or expensive as to be obliged to refit a wardrobe throughout at one buying, which is the state that the average feminine economist has reached this spring.

Unfortunately few women take good care of their clothes in these busy days. They stitch in time to save nine but in the philosophy of the crowd, and they have lost all the little saving crafts of spicing, pressing and refurbishing which used materially to lengthen the serviceability of good clothes.

Clothes need occasional seasons of rest and recuperation as much as their wearers do. If they are to last well, and the busy modern woman who buys an expensive suit or frock puts it on, wears it incessantly until it is no longer wearable and then buys another has not touched the hem of economy's garment, however much

she may pride herself on purchasing few clothes.
A judiciously balanced wardrobe of the units of which are renewed as often as necessary, that is before they reach the last stages of shabbiness, is in the long run a far more economical, restful and effective wardrobe. With it at a modest expenditure a woman may feel and appear to be always fashionably well dressed.

There is probably no type of garment which gives so much real comfort to the woman of few clothes as the simple but smartly made dark satin frock. Its admirable, all the year round wearableness for many occasions for which the wool dress or suit are inappropriate cannot be too often acknowledged, and the makers of gowns are registering their faith in this type by turning out lovely models in black and dark blue satin, and, for the spring and summer, in taffeta and fustian.

The black satin frocks are altogether desirable, with their smart draperies and tunics, their simple long sleeved bodices with exquisitely embroidered batiste collars and cuffs and ribbon girdles.

Sensible Black Satins.
One of the black frocks of the sketch, in satin, has the tunic and skirt bound with the same black moire ribbon which girdles the waist. The other, in black taffeta, has the exuberance of its crispness curtailed by bands of cording and the girde ends are weighted by masses of tiny taffeta buttons set in close rows, an ingenious method of trimming which has come to us from Paris.

Other delectable black frocks are in combinations of black satin and black taffeta brocaded in satin figures, the smartness of the taffeta, happily wedded to the superior becomingness of the satin.

For those who cannot be coaxed to wear a black frock at any price there is a charming model in navy blue with an attractive touch of chambray colored satin at the neck and girde ends, which are edged with Indian embroidery.

But there should be no delusion as to the initial cost of a dark silk or satin frock. The material is expensive if good, but in consideration of the wonderful service that it gives it is an amazingly profitable investment, while cheap satin represents money thrown away.

Each Lace Used.
Indestructible silk voile is used for another series of desirable and practical, if high priced, models. One of these, which was shown lately at a Fifth Avenue shop, was in navy blue, long, straight and ungridded but draped at the sides and with the front and back rather elaborately braided in fine black braid.

can scarcely be equalled for beauty and serviceable wear. A gown of this type which lingers in the memory is of black satin and deep cream flannel lace. This wide lace of an extremely open mesh is quite plain except for a rather solidly worked border, and it is employed for an elbow sleeved, moderately décollete bodice and a long, diagonally slanting tunic. There is a surplice drape of black satin over the bodice and a draped black satin skirt under the tunic.

Serge frocks, which have surprisingly unusual and attractive features, continue to make their appearance. One navy blue serge model has a chemise blouse which hangs below the knees over a narrow plaited skirt. The blouse is edged by a wide band of black satin and black braid, hangs perfectly straight in front and is girdled at the back by a black satin ribbon tied in sash bow and ends.

Another navy serge of extravagant straightness of line has front and back breadths buttoned on each side from shoulder to hem. The round serge buttons are sewn together forming an effective trimming in themselves, but the two straight breadths are handsomely braided in black and a long braid girde is loosely tied about the waist.

There are some attractively youthful little serge frocks shown, which are sure to be popular either in beige or blue. The finely plaited skirt is topped by a very short straight blouse of the middie persuasion. This little blouse is either finished with a turn back fold around the bottom and closely placed rows of buttons on the hips or at each side of the neck, or else the bottom is slashed in square tabs. In either case the square neck and long sleeves are made dainty by one of the charming batiste collar and cuff sets.

New Drive Against Corset.
One of the imported models which attract attention, though it is not often admired, has a long waist and straight bodice of curious metal brocaded stuff which has been used so much by the French makers. In this case it is of navy blue and gold and with it there are skirt, collar and cuffs of blue serge. About the hips is an extraordinary girde of the folded blue serge crossed and buttoned at each side, from which it hangs in points.

In connection with the strangely wide hipped line of this dress it is interesting to note that Calot is making an effort to eliminate corsets altogether, in order that the straight, loose lines of the gowns may have their full value. How general this movement toward an entirely natural figure, praised on the ground of health as well as of art, is or likely to become it is as yet too early to say.

A fashion which removes freedom around the hips the viselike restrictions of the present day corset would be so unkind to the overstuffed that one would be inclined to predict its failure. But who can say that many months of wheatless and butterless days combined with active war work will not produce a race of Diana women, slim and scornful of corsets and other restrictions on natural freedom and grace?

The strong underlying warp of fashion to-day is undoubtedly practicality. This becomes more evident daily in the straight streaks of frivolity which flow the fabric here and there. One of these attractive streaks is embodied in the rather quaint fashion launched by many of the French houses of making afternoon frocks with short sleeves, not elbow sleeves

but sleeves which at most reach no further than half way between shoulder and elbow. With the present price of gloves and the world old rarity of pretty elbows it is to be devoutly hoped that this fashion will not take a gripping hold on popular fancy.

It is good to see that long overblouses, which have so many desirable points to recommend them, have not lost their vogue in Paris. They are contrived of silks, satins, crepe de chine and Georgette and are as a rule very long. Low necked and with

sleeves cut off above the elbow, they are ornamented with simple but striking embroideries in contrasting colors.

Embroideries of many kinds, all manner of curious fringes, wadded quilting in patterns and in lines, cordings, the close set rows of little buttons which have already been spoken of, little balls made of the fabric of the frock to edge tunic draperies, are all among the attractive trimmings of the day. Braiding is lavishly used on nearly all fabrics, large sections

of frocks or coats being covered with closely braided patterns in soutache. If a rose by any other name would be just as alluring, it is doubtful if calico, so much talked of at present, would be considered seriously for a moment as a dress fabric under any other name. The romantic associations with calico have invested this sturdy cotton with a fancied charm which the prints that are now on sale do not possess. Where are the deliciously quaint, softly colored patterns of other years?

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An evening cape of black and white satin and one of pink and white satin.

FROCKS UTILIZING FASCINATING SASHES

The time was when to make itself into a flower garden of immense bright bows sprouting from the top of little girls' heads was the most important function that ribbon was required to perform.

Now, so capricious is fashion, it is no longer at all modish for little girls to wear gay, nodding hair bows, no matter how much they may long for them, while their mothers and older sisters use yards and yards of ribbon tied in an amazing number of ways about their waists.

Designers have succumbed completely to the peculiar fascinations of the ribbon sash and are using it for striking every type of gown from morning till evening.

Artfully Careless Bows.
An artfully careless fashion of tying the sash is of first importance, for a stiff ribbon girde is anathema and primness is of another day. A wide sash with butterfly bows and long ends is almost never tied straight in the back, but usually appears at one side of the back, nearly over one hip.

With this type of sash a very wide, soft, double faced satin ribbon is used, and for all girde a ribbon with a sub-

stantial body is preferred, such as double faced satin, faille and moire, the moire alone of the three carrying a trace of crispness in its folds.

An immensely wide ribbon girde will sometimes have upstanding bows, without ends, poised directly in the middle of the back, but it is more likely, especially if it is a fancy ribbon, to be folded around the waist once, crossed and brought back to tie in enormous bows with short ends at one side of the front.

A broad moire ribbon may be brought low about the hips and tied around itself in a knot and long ends at one side, or in the simplest of ribbons the rather short ends may be merely tied once in the most negligent manner.

In truth, the possibilities of tying a ribbon belt are limited only by the skillful hand.

Ribbons Are Wonderful.
Endless, apparently, is the variety of really wonderful ribbons, both domestic and imported, which are on display at the best shops. Some of the broad fancy ribbons are quite bewildering in their gaiety and beauty. There are ribbons with a Persian centre and plain colored edge, others which shade from light to dark and back again, gorgeous ribbons with im-

mense conventionalized flowers sprinkled over their surface, and blue or pink chiffon ribbons brocaded and edged with gold.

Irresistible are the Roman striped ribbons in their rich and lovely colors, and there are stunning black and white ribbons broadly striped lengthwise.

Faded ribbons, checked ribbons and boldly polka dotted ribbons vie with curious and effective faille ribbons, which are brocaded in worsted in a contrasting color.

Among the solid colored ribbons those which are double faced in two colors are really bewitching. Pink and blue are the favored colors, and these combinations are usually in satin, though moire is frequently faced with satin. They come in all widths, as do the grosgrain, faille and taffeta ribbons with fancy edges, such as picot edging or the tiny selvage of another color.

There are innumerable narrow grosgrain ribbons, barred or floured in color or with a metal intermixure.

Frocks of Ribbon.
Narrow grosgrain, faille or watered ribbons are a good deal used for binding and edging the draperies and openings of frocks built of thin fabrics,

especially those with printed designs, and a very lovely evening frock is made entirely of black satin ribbon and tulle.

The skirt is composed of strips of ribbon about three inches wide, which lap at the waist and fall to the skirt edge, where they are finished with bands of jet. Under this is a black tulle skirt over a slip of white satin.

The loose sleeved bodice is of black tulle and the waist is widely and closely girdled with the black satin ribbon.

Wide ribbons tied audaciously in soaring bows are mounted on hats already high, bunched up bows hover over close shapes, ribbons are tied carefully around the crowns of broad brimmed hats, and on rather flat hats ribbons are drawn through large buckles to form flat bows on either side.

Velvet ribbons pass through the crowns of picture hats in long streamers to be tied loosely under the chin, and wide velvet ribbons encircle hat crowns.

Thin ribbons are gathered to form patterns on crepe de chine hats and parasols, and on quaint, laid straw parasols narrow ribbons are laid in pompador bows on the crowns below prim nosegays of forget-me-nots.



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A frock of blue and white foulard veiled with blue chiffon, one of black satin and moire and one of corded black taffeta.

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An address of the Americanization Society, given to a crowded hall, was given by Miss Margaret Widdemer as chairman of the day. Subject: "The Character of Marian Erie," by the chairman; reading from "Aurora Leigh," by Marie Hale Jones; program music by Edith Moore Grant; address, "The Soil from which Marian Erie Sprang," by Prof. J. G. Carter; Ph.D.; address, "Contrast of Characters; Marian Erie, Aurora Leigh," by Sara Tawney Jefferts.

It was Elizabeth Barrett Browning day. At 4.30 there was an informal reception tendered to the Rev. Jenkins Jones of Chicago, and other guests present were Misses H. M. Brigham, J. A. Williams, C. E. Carpenter, Herbert E. Miller, K. A. Behenna, S. W. Smith, J. K. Bruce, Henry Kirby, M. A. Neal, C. J. Bryson, Alice Westervelt, W. E. Jennings, W. E. Hallett, M. D. Charles, Randolph Harrison, W. S. Settle of Portland, Ore., V. R. Whitall, George Lawrence, M. V. Riley, R. W. Haddock, Henry Wilkie, the Misses Mary Herick, Marian Stone, Jennie Herick and Lillian Elliot, and Signor Guillen Zelaya.

In the absence of the president, Miss Florence W. Gibson, the meeting was presided over by Mrs. William L. Voigt.

The following characteristic programme was given Wednesday at the Waldorf-Astoria by the New York Browning Society. With Miss Margaret Widdemer as chairman of the day: Subject: "The Character of Marian Erie," by the chairman; reading from "Aurora Leigh," by Marie Hale Jones; program music by Edith Moore Grant; address, "The Soil from which Marian Erie Sprang," by Prof. J. G. Carter; Ph.D.; address, "Contrast of Characters; Marian Erie, Aurora Leigh," by Sara Tawney Jefferts.

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THE WORLD OF MUSIC

debut was made at the celebrated Gewandhaus of Leipzig, which was followed by appearances in symphonic concerts. Later he made his debut in London. He regards this as what might be called a pivot point, indicating the ultimate trend his musical career was destined to take, for close association with Anton Rudinstein, who was at that time