

Crème Rillanhouse

NEW SLEEVES CAN TRANSFORM OLD COSTUMES AT LOW COST

Old Prints Have Furnished Ideas and Severe Gowns Are Made Brilliant by Suggestions Culled From Egypt, Assyria and Early France—Cape a Picturesque Background and It Has Supplanted the Topcoat

THE weather prophets and the fashion prophets do not go through life hand in hand. There is no cordiality between them. It would seem, judging from the way in which they oppose each other.

You may have noticed this situation in some slight measure, as an observer on the side lines, caring more about the state of the weather than the state of fashions; but those who must deal with the latter as a daily issue, and must try to conform the output of fashions with the output of the sky, deplore the separation.

Weather Does Not Rule Fashion. Are the women and men designers to blame for the steady practice of introducing the wrong things at the wrong time in the realm of clothes? Does the public like to wear immense capes, furs and serge gowns in summer? Does it like chiffon sleeves in winter; high tennis boots when the thermometer is ninety, and paper-soled, patent leather slippers when the thermometer is zero?

women of to-day, we are quite sure, have no idea of attempting the methods of the Directoire by going about the streets with entirely bare arms. Josephine, the Empress of the French, may have believed that the short sleeve was correct for her time; but this is a worldly world, full of the rush and impetus of activity—and open air activity at that. We might have a chance of looking like a group let loose from a boiler factory at mid-day in August, if we rushed about the streets with our athletic and slightly red arms protruding from five inch capes without sleeves.

No, the fashion would never do for this time, this country and this season. It is comfortable enough, and for the house it is a reasonable bit of costumery for hot weather; but the dressmakers are turning out street gowns with these short sleeves, and some women are attempting to wear them at luncheon in the restaurants.

France is supposed to be a most practical country, and yet why did she introduce the shortest sleeves worn a century ago at the very moment that kid gloves were threatening to withdraw from the shops? Ideas in New Sleeves. One feels, in running full tilt against the tidal wave of new sleeves, the utter futility of trying to describe even the best of them. One would think that the world had gone quite mad over arm coverings. Possibly it is true that the French and American designers, realizing that they could not introduce anything specially brilliant or novel in the new costumery because of the lack of materials, put their genius to work in devising a vast variety of complex and stimulating minor details.



Frills and furbelows of the moment in hats, parasols and dress accessories.

take up the long, rolling Tuxedo collar when it becomes the dominant feature. Therefore, when sleeves change women change with them. Whatever else the costume reflects that is wrong or right, good or bad, it nearly always keeps pace with the change in the arm covering and in the neckline. In summing up the situation of to-day one feels sorry for the woman who would try to keep up with the shifting kaleidoscope of sleeve that designers have turned upon us. However, a comforting solution of this startling situation is that every sleeve seems to be in fashion, and if a woman becomes paralyzed from

even regarding the overproduction of new spring sleeves she can merely go on with the sleeve she has and feel that she is in part of the picture, if not in the forefront of it. It is not amiss in the story of to-day's fashions to dwell at length upon sleeves, because every one else is doing it. The dressmakers, the designers, the students at museums and even the artists are promoting new sleeves. These arm coverings redeem an old gown; they brighten up an unbecoming frock, and they give one a sense of security when adapted to a costume that is otherwise good. Women search

the illustrations of the day, the shops and the stimulating atmosphere of the footlights to find a hundred new tricks. Possibly the best gown at Palm Beach in February, at least the one that caused the most talk, owed a bit of its sensationalism to a pair of sleeves that were taken from an Erte drawing. The arms were covered from shoulder to thumb with a serpent-like band of jet and crystal passementerie which wound itself round and round at intervals until a loop of it was held over the thumb. The skirt of this white satin frock, by the way, had one near-shaped opening in front, through which the

And to show you how capricious fashion is this year, the longer the sleeve the more fashionable it is; that is, if it starts out to be long in an evening gown it may continue to the knees, giving the effect of extreme novelty. These long evening sleeves are of tulle, and sometimes of fine vermillion and they are fit tight against the arm, so that they will not fall away from the hand as it moves. This is pure medievalism. There are sleeves taken from the Italian renaissance. These are cut to immense bell shaped openings at the three-quarter length, rolled back on

thumb hole through which that finger is thrust. There are sleeves for the street that are formed of wrinkled cloth, that reaches from the knuckles of the hand to flare like a gauntlet well above the elbow, leaving just enough space between the edge and the shoulder to show the cap sleeve of another color and fabric. Is there any woman who has gone her way in this world, even with her mind intent on other things than dress, without being alive to the picturesque of the modern cape? It is the background against which the pencil silhouette of the day is outlined. It is so voluminous, and the woman in her new clothes is so frail and slender, that she appears to be a shadow cast against some brilliant stage background or a column against velvet curtains. Once it was thought that few women could carry off a cape with the spirit it demanded. It is a most picturesque garment. You know what the new guimpes have gained a tremendously useful vogue this spring. You know what they are. They are blouses to wear underneath the coat suit, made with sleeves that have well finished cuffs, and with finished and sometimes elaborate collars and fronts. The rest of the guimpe is plain, for it never shows, save when its wearer is putting it on. For one of these guimpes is worn with a coat the coat is not removed. The guimpes may be bought in all manners of attractive materials in the shops. Perhaps those of dimity are the daintiest. They are made in white, with colored collars and cuffs, and in colors, too. And they are made in other fabrics. Washable fabrics are by far the most serviceable for summer. It is now possible to buy a paper pattern for one of these guimpes, and so to make it yourself if you wish to do so.

sweeping capes, with one end thrown over the left shoulder. All other uniforms may pass with merely a ripple of interest, but the Italian step into the middle of the limelight, and the Americans have no hesitancy in according to them those smiling, approving glances that we always give to the human being who contrives to look like an agreeable picture. There are as many capes as sleeves this season. Even if you are indifferent to new clothes you cannot escape these two features. There is no reason for your wanting to avoid them, for they cut many a Gordian knot. The cape covers much; the new sleeve reveals much. The top coat is only admissible today when it is a double first cousin to the cape. If it ripples from the shoulder, if its sleeves seem to be a part of that ripple, and if its fastening down the front is negligible, then the top coat is admitted into the society of the best clothes. Otherwise, it must be barred. Every Woman to Wear Cape. The cape rules the hour. It gives every woman with an attenuated costume, and according to the request of the Government, a chance to take to herself the grace of a butterfly. She disguises the lack of material in her frock by ripping out her cape and looking like some winged summer creature that has a right to the beauty and joy of life. No woman should try to escape the cape. If she is about the most average her garment in some way that will allow her to get this background of color and grace. There are severe capes and gay capes, ornate capes and simple ones. It is not necessary to make one's choice. Even women of small means seem to be able to possess two or three capes for different occasions. They are of chiffon edged with fur for the afternoon and for summer evenings; they are of gabardine, severely attached to the street at eleven in the morning; they are of dark blue silk serge, lined with artillery red or Chinese yellow, for the country and for country clubs. The designer who combined the waistcoat with the cape offered a choice morsel in costumery. The one gives the other grace and solidity. The waistcoat keeps the cape from flying in the face of the public, and it protects the chest and back from whatever chill winds may blow. And, further, in this day of conservation of clothes as well as material it gives one a chance to go without a blouse. There are waistcoats that are nothing but corsets, sleeveless ones, which are attached short or long flowing capes. These garments go on as a bodice. There are other capes that substitute for the waistcoat an immense collar, that is cut in two broad ends which cross the bust, go under the edges of the cape and circle around the waist as a girdle, looping over each other in front. The woman who is on economy here and who feels that she prefers to put whatever money she has into war relief work rather than into new clothes can tolerate up her feeling of fashionable security by indulging in a pair of new sleeves, together with a cape and a waistcoat, attached or separate. Inenuity is rampant to-day. A woman need not look dowdy because she will not spend money for new gowns. The whole world has opened to her an opportunity for pleasing spring costumery through the exercise of mental acrobatics.



Cape of sand colored silk cashmere lined with jade green crepe de chine. The high collar is edged with green silk, which also makes the cravat. The gown, in Bordeaux red, shows a novel skirt with draped sides and a harem hem. Front panel of biscuit colored cloth embroidered in gold and red threads. Long sleeves of biscuit tulle.

Helpful Hints for Every Housewife

If you are searching for a new way to girdle your waist, if you are tired of a patent leather, a silk or a ribbon belt used in the conventional way, just apply yourself to tabs. For instance, on a dark blue coat suit, three inch tabs are placed upon the waistline at intervals of four inches. They are cut to arrow heads top and bottom, and through them is run a

FOR PATRIOTIC COOKS.

We are getting so used now to having the Government decide for us just how much we may use of the foods that ought to be saved for our soldiers and our allies that we ought all of us to have accurate weighing and measuring apparatus always at hand, and we ought to have a table of weights and measures always at our tongue's end. But we don't. Here then are some little tables of weights and measures that may help us to adjust our consumption of food to the Government suggestions. And if later on the Government regulations become more strict and still more strict we shall have even greater need of these easily reasoned out measures:

Table for Flour. 4 cups, or 1 quart, equal 1 pound. 1 ounce equal 1/4 of a cup. 2 ounces equal 1 gill. 1 gill equals 1/4 cup, or 1/8 quart.

Table for Sugar. 2 cups, or 1 pint, equal 1 pound. 1 ounce equal 1/4 cup. 4 ounces equal 1 gill. 1 gill equals 1/4 cup, or 1/8 quart. (As a gill is a measure, not a weight, it is the same always.)

Liquid Measure. 32 liquid ounces equal 1 quart. 4 cups equal 1 quart. 1 cup equals 1/4 pint. 1 gill equals 1/4 cup. 8 gills equal 1 quart.

Liquid ounces are seldom used in cooking. Gills take their place. An ounce of flour, of course, always means an ounce by weight, and would be a quarter of a cup of flour. So in sugar—an ounce means an ounce by weight and would be an eighth of a cup. A gill would be half a cup, either of sugar or flour.

Other Measures. 4 quarts equal 1 gallon. 8 quarts equal 1 peck. 4 pecks equal 1 bushel. Ground coffee is equal to flour in weight, and the same table applies to both. Butter and milk are equal to sugar. Powdered sugar measures 2 1/2 cups to a pound. Corn meal measures 3 cups to a pound. One tablespoon of salt equals one ounce.

belt made of soft suede in artillery red. On a beige one piece frock there are broad tabs placed a trifle below the waist, to give that tight hip effect which is prevalent this season. The tabs are embroidered in Nattier blue wool at each point and through them is run a knitted blue belt in the same shade.

There is a good deal of discussion going on about foulard. All the French houses used it in their new designs. The house of Callot uses black China silk as a substitute for foulard, and it has a coin dot of green, the chosen color of the house for this season. Premet uses white foulard, almost as thin as China silk, with a black coin dot, and she has also a most popular gown of red foulard with a white coin dot. This has been copied in all colors. These gowns, however, are quite formal. They are combined with heavy satin and often trimmed with exceedingly fine handwork of lingerie or lace.

When you start out to buy a new bit of neckwear do remember that one advantage of the lovely neckwear that we have nowadays is that it can be changed often enough so that the fabric coming about the neck is always immaculate. So buy neckwear that can be sent to the laundry whenever necessary without being hurt. Some of the prettiest bits of neckwear it must be admitted are too elaborate to be cleaned in the laundry and some lose all its charm of freshness with its first rubbing. But nevertheless, unless you have a personal maid and a big dress allowance, the kind that can be tubbed is best.

There are lots of ways to help save the money that you need for Liberty Loan payments or for Thrift Stamps. You know it has been said that we are becoming a nation of savers for no other reason in the world than that we have been asked by the government to save for the war. Of course a spirit of thrift has likewise been developed in us—used as we are in normal times to using not only money but everything else lavishly—because of the food shortage. We know what it means now to stop and think before we order a porterhouse steak.

And so we have come to big savers. We are spenders still, but we know how to save. Nevertheless some of us need little helps in order to save all that we feel we ought to save for war time calls. Some of us have little banks which we collect our change. Some of us make it a practice whenever we make out a check for ourselves on our bank account to put a certain percentage of the check to our Thrift Stamp account. One mother who wished to get her small daughter interested in saving for the stamps hid a penny in her crib every night. The little girl found it every morning of course. She called

it her fairy penny, for she thought the fairies had left it for her. But the important thing was that she saved the fairies' gifts to buy stamps with and when she had accumulated twenty-five in the little purse she kept for holding them she would buy a stamp.

Guimpes have gained a tremendously useful vogue this spring. You know what they are. They are blouses to wear underneath the coat suit, made with sleeves that have well finished cuffs, and with finished and sometimes elaborate collars and fronts. The rest of the guimpe is plain, for it never shows, save when its wearer is putting it on. For one of these guimpes is worn with a coat the coat is not removed. The guimpes may be bought in all manners of attractive materials in the shops. Perhaps those of dimity are the daintiest. They are made in white, with colored collars and cuffs, and in colors, too. And they are made in other fabrics. Washable fabrics are by far the most serviceable for summer. It is now possible to buy a paper pattern for one of these guimpes, and so to make it yourself if you wish to do so.

That New Veil. Veils are in good style this spring. The American woman, you must remember, always wears a veil on the slightest provocation. She likes to wear veils, and wear them she will, even in a season when Paris has not told her to. But this season the heart of the American woman is glad, for veils are smiled upon by Paris. Of course the newest thing is the harem veil. You know what it is in its present phase—a long, loose veil wound about the lower part of the face and then wrapped about the throat. It is made usually of tulle. But this harem veil has its limitations—that is, it should have them. For not every woman can wear it, not every woman knows how to wear it, or would look well with it on. And probably comparatively few women will attempt to wear it.

Then there is the loose veil that hangs nonchalantly over the edge of the hat brim or is pushed back in front to hang down at the sides and back. This veil comes in surprisingly soft shades of taupe, blue, violet and brown. It can be had in figured mesh or in a fine, plain mesh, with a border of figures or of chenille dots. Sometimes, too, these veils are edged with jet sequins sewed on as a border. And of course there is the veil that is pulled smartly back across the face. This is the veil, perhaps, in which the American woman looks best. She can wear the tailored suit better than any other woman on earth, and she can wear the neat little veil pulled over the face with its ends neatly slipped at the back.

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Gauntlet sleeve, one of the novelties of the season, with the long glove of biscuit colored cloth and showing a shoulder cap of black satin embroidered in gold.