

Stern Simplicity Marks Clothes for Schoolgirls

One Piece Dresses of Velours or Duvetyn Most Charming, and Serge Is Always in Good Taste.

By MARTHA GOODE ANDERSON.

JUST at this time of the year the shops fill up with anxious mothers who get together a daughter's school wardrobe. There is no time more important in her young life as far as her clothes are concerned, except when the momentous wedding trousseau is assembled.

In this day of stern simplicity our schoolgirl's wardrobe answers only to the call for the simplest and most serviceable of clothes. With the exception of a very simple evening gown and one "dress up" affair for church and a matinee occasionally, this year's wardrobe calls for no other gowns than these of good, durable material for the schoolroom. Such a dress is being shown with a pleated skirt of plaid wool mixture in soft and harmonious colors, and a little jacket of serge or broadcloth.

These quaint little dresses reflect the fashions of long ago, when our



Atty E. Underwood



grandmothers wore them with a quaintly cut round velvet jacket, long of waist, pointed in the back, trimmed with silk braid and ornamented with fine vests of India linen or the heavier fabric of which grandfather's shirts were made. The newer evolution of this frock likewise has a white vest opening straight down the front and ornamented either with small buttons or left untrimmed.

Don't Try to Fit the Young.

It is a mistake to attempt frocks which fit the growing girl and far wiser to stick to those rather shapeless one piece things which neither conceal nor reveal the unformed lines of youth. The most delightful dresses one has seen in a long time are made of the soft and lustrous velours or duvetyn. This material is of wool, but so soft and beautiful it has all the appearance of velvet. It is not so perishable as that fine fabric; because of its durability and fine service it makes ideal school frocks. The colors are extremely good—October browns, bottle greens and the warm rich navy blues or still richer Burgundy tones.

There is no attempt at trimming the velours frock. The beauty of texture and the color are left to speak for themselves. However, velours is a heavy fabric and apt to be too warm for steam heated houses (that is if heat is sufficient this year), and for this reason many frocks of wool jersey are brought out. These are simply fashioned with a straight, narrow skirt and a tunic. The only trimming employed is introduced in wide satin collars and round jersey buttons. Wool jersey is more practical for the school-

School frocks for little girls, of serge and Jersey, a plaid skirt with a serge or velveteen jacket and a navy blue charmeuse frock for an older girl

room than tricotee, fashionable as is the latter material. Serge, of course, is always in good favor. It has been found necessary in many boarding schools to limit the number of dresses, lingerie and to state the sort of material to be used, as this seems to create a better school spirit, doing away with all discrepancies of purse and position. It is not a bad idea, for in this way the young girl finds her best impulses strengthened, and any lurking ambition toward display or outdoing is checked.

The sleeveless coat of solid color with one of the knitted plaid skirts mentioned above is to be a favorite model. The blouse worn underneath the little slip on coat can be as plain or fancy as one likes, though for the most part it is severely tailored and untrimmed. This sort of shirtwaist accompanies the suit also. The popular fabric of the hour is the wonderfully soft and beautiful wool velours. It is various names by which it is identified, such as duvetyn and silvertone.

Wool Velours Suits Untrimmed. Like the dresses made up in this material, the suits are untrimmed. In the junior suits the lines are the simplest with narrow, straight box coats or pleated in Norfolk jacket effect and belted with a straight round belt. The satin lining is, as a rule, of the exact shade as the outside, though one finds now and then a lighter, contrasting shade. Since the war took away all the men and such attention has been given to footwear it is interesting to note that all shoes, both for men and women, are being made larger, though numbered the same. The schoolgirl

is allowed the same delightful foot comfort accorded our soldiers. Indeed her shoes are made after the army model and of the same material, and by the same token, coat quite as such as the officers' dress shoe, if not a bit more.

There is nothing more satisfactory than the high brown walking boots for general use. Within doors heels may be as high and slippers as dainty as one wishes, but it is everywhere conceded that the broad, flat heeled shoe is the thing.

Satin Slippers for Dress. Black satin slippers are best for dress wear when a dark slipper is desired, though bronze with tiny beaded tips are also much liked. For evening wear the silver cloth slipper with its brilliant buckle is the favored. Now that there is a silver fabric which does not tarnish and which can be frequently washed without injury this slipper is by all odds the most economical.

The young person does not wear extremely décolleté gowns; therefore these first evening frocks have what the French call the corsage leve. This means a slightly round low cut neck and simple puffed sleeves. These are permitted to stop above the elbow, as youth has that round soft arm so lamented in later years. The idea of keeping our girls so simply dressed gives them much to look forward to. It is a long time since the schoolgirl has been sent away with velvets, chiffons and silks and jewelry gowns. We have well learned that the richest are the simplest, for they put themselves in the hands of master artists, who teach the young that display is vulgar and finery entirely out of place in school days.

Wraps With Dancing Frocks. To return, however, to our evening things. Nothing can exceed the charm of the little wraps to be worn over the dancing frock. Imagine one of palest pink broadcloth, faced with shell pink satin and equipped with a huge white mouflon collar and cuffs. The lines are as straight and severe as a man's tailored box coat, but the little coat is just beautiful enough, as it is warm enough for a young girl's needs. Mouflon is a simple lamb's wool fluffed out into a very soft and becoming fur. And this brings us to the thought of furs for young girls. The soft and silvery grays, squirrel, pointed fox and gray fox are most preferred, as they seem to be more youthful and as a rule are less expensive than others.

Gabrielle Chanel's Spanish Styles

By ALICE ZISKA SNYDER.

Paris, Aug. 4. BY every transatlantic liner arriving in France just now come American buyers who have braved the U-boat peril in order to reach Paris in time for the fashion openings that begin this week. The big dressmaking establishments are humming like hives and already whispers are heard that there are to be many surprises in the next season's styles.

The Sun correspondent visited Gabrielle Chanel's atelier a few days ago and there was shown several new models created for what is called the Spanish season. Spain, one of the most flourishing of the neutral nations, spends many of her peasant on beautiful gowns for her lovely women, and this is a potent factor in assuring the prosperity of the Paris couturiere. The Spanish season is a bit ahead of the regular season, but from the dressmaker's point of view it is quite as important.

According to Chanel this winter's skirts will continue to be short and

narrow; for the dearth of good materials still exerts as powerful an influence on the creation of new models as it did a year ago.

One of Chanel's best models is an elaborate afternoon frock, cut in the never tiring tunic effect. The narrow underslip and long sleeves are of plain corbeau blue georgette, so dark it might easily pass for black. The tunic is of the same tint and tissue, but is heavily embroidered in a dull brick red, which shade blends so perfectly with this particular blue as to make it seem as though it had been invented for the special purpose.

Motifs of conventionalized squares trim the bottom of the tunic and form a sort of border in the front of the bodice, while at the back a soft pointed collar falls almost to the waist line. Every particle of the embroidery is etched in a fine chain stitch of tarnished gold that makes the design stand out in strong relief and adds much to the elaborateness of the frock.

The soft, narrow giraffe of several past seasons is still lustily alive this fall and in this particular frock it loosely encircles the waist and knots apparently haphazard a little to one side at the back.

A hint of what is to be worn in top coats is given in the second Chanel model, which represents a manteau in old gold duvetyn made on the severely straight lines that never seem to lose favor with the smart Parisienne. A two inch belt at the back holds the scant fulness in place and prevents the material from dragging toward the front. A four inch band of dark beaver edges the hem that dips slightly at the back, and the same fur forms the cuffs and the tall, round turnover collar which fastens with a large, fancy button.

A "comfy" appearance is given to the coat by the two vertical slits of pockets into which Madame's hands can be tucked when the first frost begins to nip and she has ventured out minus her muff.

Much Mourning, but Modish. One of the first things that strike the stranger in Paris is the great number of women in mourning abroad on the streets. Following the initial heart-pang at the sight of so much sorrow there comes the consciousness of how different is French mourning to that of America, and how bewitching the Parisienne looks in her weeds. Though her life seems shattered, she—or rather her dressmaker—never forgets that the primary duty of a woman is to look attractive to her neighbor, and

that even though one mourns a fallen hero one can mourn becomingly.

Formerly the first rule of French mourning was that bereft wives and mothers must swathe themselves in a heavy shawl that gave them the appearance of shapeless, ambling mummies. Pushed up in awkward folds about the neck and under the hat, the shawl almost completely hid the wearer under its fulness. According to an unwritten law, this particular trapping of woe was worn for at least forty days. To-day only very old women are willing to obliterate their personality under one of these ungraceful wraps.

Swathing Shawls Replaced. Following the present fashion dictum a long coat or a loose jacket takes the place of the disfiguring shawl. Even for women of a certain age this shawl has been discarded in favor of a small, two pointed cape that closely follows the outline of the shoulders and does away with the former inelegant drapery about the neck. Later, when the period of deepest mourning has passed, the cape, which is of the same material as the dress, is remodelled into another garment. It is lined or not according to the season. For summer wear grenadine lined with lusterless silk and edged with English crape is the accepted model.

English crape is the barometer of the depth of a Frenchwoman's mourning. It is of two qualities. One, which is stiff and has a certain body, is employed for trimmings. The other, chiffon crape, is used for blouses, tunics, girdles or sleeves. For practical reasons, crape garnitures should always be fastened to frock by a few loose stitches so that they may be easily removed when they have done their duty and afterwards be replaced by similar trimmings of dull silk or any other mourning tissue.

As crape is most perishable the Parisienne selects it carefully, especially when her frock is designed for long wear. Thus, at the bottom of the sleeve she places a small turnover cuff which can be easily freshened when it is worn and which is simpler than renewing the entire sleeve. Another point of French economy is the position of the trimmings of the skirt. The crape is set a little above the hem, or better still, at the bottom of the tunic, where the wear and tear is not so great as on the skirt.

The Parisienne, whose profession or inclination leads her to a sedentary life, eschews big collars or waists trimmed at the back, realizing that the constant friction from a chair soon spoils the immaculate freshness of crape, which is its primary requisite. The Frenchwoman rarely buys an inferior quality of crape, for she knows that, as it has no lasting qualities, it is more expensive in the end than that which originally cost more.

Combinations With Crape. In France crape is combined with all kinds of materials, from woolen goods to the most fragile chiffon. Used with serge, a heavier, more deeply marked pattern is chosen than when mousseline de soie is the foundation.

Formerly on French mourning hats the entire trimming lay in the long veil, and when this veil was discarded the hat could still be worn with a bunch of violets tucked in at one side. Nowadays the veil is not only the symbol of mourning but it has become almost the sole trimming of the chapeau, for under the veil the hat is not much more than a round shape used the foundation to which to tack the veil.

In Paris one sees veils of all kinds that are put on in countless becoming ways. The trained nurse's veil has inspired one style that has been adapted to mourning hats with the greatest success. These veils are of varying length. In French mourning veils are generally very long in back. A becoming fashion covers the hat and the upper part of the face, drooping at the sides and still more so at the back.

One of the newest veils completely hides hat and hair, passes under the chin like a nun's veil, and is used for deepest mourning, especially when made of opaque silk voile edged with crape. Veils are fashioned of silk tulle, mousseline, silk voile or grenadine. Mourning veils are often edged with lusterless ribbon, with fold or light crape, with dull black beads or with a design in straw. They are scalloped or hemstitched, or have a picot edge, formed by cutting a wide hemstitch in half. One fact stands out this season—the mourning veil rarely covers the entire face.

White Garnitures Used. White garnitures are permissible even for deepest mourning, and come in the guise of small collars, turn over cuffs, linings and gulleps, or bias folds or linings on the edge of hats and even for hats that may be completely white if covered with a black veil. These trimmings are made of white English crape, crepe lisse, Chinese crepe, grenadine, voile or silk jersey.

When in deep mourning the Parisienne is severely simple in her dress which always consists of woolen goods trimmed with crape. After the first six months she changed to dull crepe de chine, cloth and silk cashmere, whose lack of sheen adapts them to mourning garb. Though mourning dresses are simple, they nevertheless follow the trend of the prevailing mode and in hot weather the bodice is often made slightly décolleté and

the sleeves short, but this only in case the bereavement is not very recent.

For deep mourning the smart Parisienne does not exaggerate the shortness of her skirt, being aware that a too abbreviated jupe takes away all dignity. All her toilet accessories—bags, jewels, etc.—are of jet, of silk or of black wood. Parasols of dull silk often have a border of crape and the handle is studded with close set black beads. In warm climates sunshades sometimes have a white lining. The final touch is to have one's lingerie match one's mourning. The combination petticoat is necessarily black, but chemise and drawers may have a black border and be embroidered with a black monogram or a cable flower. Even Milady's bouffant cap of white tulle gives place to a pleated black tulle cap, which, to make it less somber, is trimmed with a gray or a mauve ribbon.

Shoes and stockings are black, the former being of suede or dull kid. Patent leather is taboo until the mourning is lightened, for it adds a note of coquetry that jars artistic sensibilities. The Parisienne in mourning does not wear transparent stockings with short skirt. Gloves vary with the length of the mourning period. Suede or dull silk are correct. White glass kid gloves are only permissible with half mourning.

In Blue and Orange. One of Marital & Armand's unique models consists of a perfectly plain blue cloth dress piped with orange and having as its sole trimming two superposed rows of heavy blue silk fringe set on the bottom of the skirt. Over the dress is worn a dark blue cloth wrap cut exactly like a square shawl.

One corner forms the high draped collar and small depending cape, and the entire thing is edged with the heavy blue silk fringe, each strand of which is tipped at either end by a blue glass bead. The cape is lined with orange satin, has two slit through which the hands are passed and is worn carelessly draped across one shoulder. On a tall woman the effect of this odd wrap would be stunning.

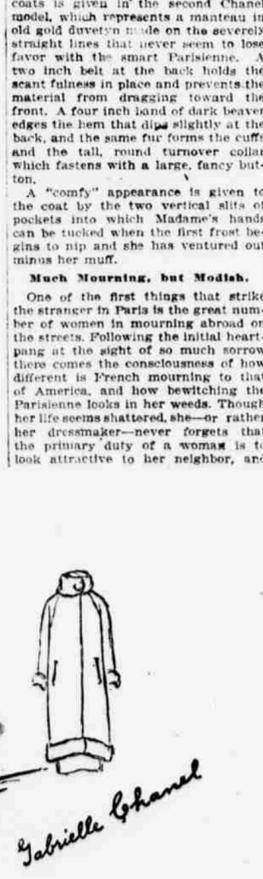
For afternoon and evening wear black and white remain the favorite combination. A frock of white crepe de chine has a draped tunic trimmed with an intricate embroidery of fuzzy white wool and black chenille. The skirt is pulled into a wide band of seal at the bottom, and the collar and cuffs are also of the seal. A few black satin giraffe ties in the back and from its ends swing two heavy pearl and jet tassels.

Another gown of black velvet has a narrow skirt cut on the popular straight lines. It has a V shaped décolleture and a broad sailor collar of seal and ermine set in alternating bands. From the shoulders floats a long panel, which falls to the hem of the skirt and is trimmed at the bottom with a wide black chenille fringe tipped with white wooden beads. The giraffe consists of a thick silk cord and tassel, passing once round the waist under the panel, and the very short sleeves are of the kimono variety.

The gem of the collection is an evening dress called Nemesis, which looks as though it had been created expressly for Katherine Keeler or Theda Bara. Picture a perfectly plain sheath dress of black satin, short, with bands of jetted tulle set in a circular movement about eighteen inches apart from neck to hem. The effect is distinctly Egyptian and gives an appearance of great slenderness.

But what lends this frock its particular distinction is the long cape of black jetted tulle, snapped on at the neck, which can be worn or discarded at will. The cape falls to the hem of the skirt and is full enough to be gathered together in front, thus throwing a mysterious veil over the costume.

In striking contrast is an evening frock of rose taffeta, made to imitate the garb of a Tanagra figurine. Two narrow widths of taffeta start from the waist, cover the bust and end in points at the shoulders, and under them is passed a band of silver lace that forms a square décolleture and also serves as a gimpé front and back.



Gabrielle Chanel

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Two new models designed by Gabrielle Chanel, one an after noon frock in tunic effect, the other notable for its elaborate chain stitch embroidery.

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