

Longer Skirts Established by French Dressmakers Soon to Be Accepted Here

Americans, However, Fear Skirts to Ankles Will Accentuate Age.

By ANNE RITTENHOUSE. CLOTHES have subtly changed, yet it is easy to say that the contour of clothes has not changed. This statement finds a complicated explanation.

Well, the contour has not changed. It has seemed as fixed for the last three years as the war of the trenches was between offensives.

It is fashionable for the evening. It has not appeared with startling effect in street clothes.

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It is not wise to discard these facts. It is not the part of sagacity to regard them as mere excrescences on the surface of fashion.

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It realizes that a gathered skirt reaching to the ankles is apt to accentuate age. There is no doubt, however, that the world has been treated to a mockery of age and has witnessed cruel indignation heaped upon maturity through the medium of knee-length skirts, high-heeled shoes and clown-painted faces.

The passion to appear young is often an insult to nature. We have witnessed a procession of foolish middle-aged ladies—reckoning middle age from 40 to 50—tricked in the habiliments of coquettish infancy, and we have cried aloud at the horror of the thing.

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But women want details to-day. They can gather up these details and choose between them later on. The outstanding fact to a reporter, as I said before, is the persistence of the long, full skirt. Its fulness must be modified before the garment is generally accepted, but there is a belief among all those who deal with clothes that long skirts for evening and longer skirts for the street will be accepted without a murmur before the spring leaves are dead.

Disparity in Clothes.

Against the lengthening of the skirt by some dressmakers there is to be seen a stinacy of maintaining the short skirt of other builders. This shows the same disparity in clothes that has existed since 1914. The evening skirt which sweeps the ankle and is drawn upward over the hips or hangs with a flat panel effect is featured in a way that makes one gasp. Modesty allied to indecorum is the verdict. One gown has a black silk foundation cut like a genuine chemise, rounded upward at each side, leaving an opening that easily displays the knees. To this is annexed a flat ruffle of thin mesh. Over this is placed a chemise frock of jet lace and net. As the manikin wears flesh colored slippers and stockings there is no attempt whatever to disguise the brevity of the black silk chemise, and yet the skirt is long enough to reach the ankles.

There is another gown, this one by Vionnet. This French designer, who has become a feature of the fashion in Paris, which has the great shades of

an unripe lemon. The bodice runs to points at the shoulders and the skirt runs to points which sweep the feet. All the edges are deeply fringed. It has points which fall together as the wearer stands, swinging apart as the wearer walks, and one sees yellow stockings turning sharply knees. They slip on in and out. True, this is Oriental coquetry. In sharp contrast to the indecorous modesty of these frocks there are two gowns by Worth which stabilize the long skirt for evening. He names one of these long skirted gowns "La Femme a la Rose." Those who have followed the French plays know that its name was suggested by the play of the hour in Paris "L'Homme a la Rose." It is of black lace, full skirted, wide over the hips, transparent and flaring over the ankles. The lace bodice reaches to the collarbones, then drops to the décolletage that reaches to the waist at the back. A scarlet rose is at the side.

The other gown makes a strong appeal to Americans. It is of dead black crepe, the kind used for mourning. It is Roman in its severe folds and the

French women have even adopted the white stockings with the flat black pumps of Spanish men and women. The new fringe is made of lace, also of monkey fur and of cassowary feathers. One unique frock is of white chiffon with tiny sprays of black monkey fringe headed by triangles of jet and tulle. These cover the frock and from a distance the gown looks as though it were built of superlative ermine.

The pointed shawl, which is the evening wrap of the hour, is always edged with deep knotted silk fringe. The transparent net skirts over which evening gowns are built are edged with gold or silver fringe.

One did not expect to see so quick a return of this fashion of 1918. It may not be generally accepted in America. Yet, if any American designed gowns show it, but, as the French output exhibits the lavish use of it, it is ten to one that they will wear it. Probably the newest form of this fringe is of ribbon. The dead black crepe de chine frock will have its skirt tufted with bunches of black grosgrain ribbon. These bunches

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During the war Miss Cobb served with the Motor Corps of America. Mr. Post was in the French army and later served as a Lieutenant in the United States Air Service.

Mr. and Mrs. Samuel S. Viets of Springfield, Mass., have announced the engagement of their daughter, Miss Marian Gertrude Viets, to Mr. Howard Eugene Rainey of 134 West Eighth street. Miss Viets was graduated from Mount Holyoke in 1918. Mr. Rainey, who is the son of Mr. and Mrs. S. Mitchell Rainey of Hudson, N. Y., was in the ambulance service overseas, both in France and Italy.

Mr. and Mrs. Charles Austin Dall of 1219 Madison avenue have announced the engagement of their daughter, Miss Mary Austin Dall, to Mr. Richard Traylor Bell, son of Capt. and Mrs. Gervais R. Bell of Louisiana. He served as an officer in the army during the war and since his discharge has been the director of the service division of the American Legion for the State of New York. Miss Dall is a granddaughter of the late Mr. and Mrs. Austin Dall of Baltimore.

Mrs. Charles Louis Leisen of 455 Riverside Drive has announced the engagement of her only daughter, Miss E. Frances Leisen, to Mr. Carl J. Herkert. He was graduated from Columbia Law School and is practicing law in this city. He served in the navy during the war. Miss Leisen plans to sail for Europe on May 3 on board the Aquitania. She will remain abroad several months. The wedding will take place in the autumn.

Formal announcement has been made of the engagement of Miss Harriet Barnes Aspinall, daughter of Mrs. Frances L. Aspinall of 785 Greene avenue, Brooklyn, to Mr. Charles Edwin Lund. Miss Aspinall is a niece of one time Supreme Court Justice Joseph As-

pinall. Mr. Lund is a son of Mr. and Mrs. Harry A. Lund.

Miss Elizabeth Dean and Mr. Stephen Austin Van Noss of this city and Nashville, Tenn., whose engagement was announced last week, will be married in October. Miss Dean is a daughter of Mr. and Mrs. George Cooper Dean of Lawrence Park, Bronxville, N. Y. She attended the school at Rosemary Hall, Greenwich, Conn., and the Bennett School at Millbrook, N. Y. She is a sister of Miss May Louise Dean, whose engagement to Mr. John M. Gates, a student at Yale, was announced recently. Mr. Van Noss was graduated from the Vanderbilt University at Nashville and is a lawyer associated with the firm of Cravath, Henderson, Leflingwell & De Geradorff.

Miss Mary Mason Heath of Washington, who has an apartment at 120 East Fortieth street for the season, has announced the engagement of her niece, Miss Elizabeth Mason Heath, to Mr. Van Wyck Wickes Loomis.

Formal announcement has been made of the engagement of Miss Mary Reber, daughter of Mr. and Mrs. James C. Reber of Reading, Pa., to Mr. Myron G. Darby of this city. He was graduated from the University of Pennsylvania in 1911 and three years later from Harvard. He is a member of the banking firm of Eidredge & Co. of New York and Boston.

Mrs. James Hart of 349 Central Park West has announced the engagement of her sister, Miss Eleanor O'Reilly, to Mr. Paul W. A. MacMahon of Montclair, N. J.

Miss Adele Essers, daughter of Mr. and Mrs. Edward Essers of 9 Chiffon Terrace, Weehawken, N. J., was married to Mr. John Wilkins, son of Mr. and Mrs. Frederick Wilkins, on Wednesday evening in the rose room of the Hotel Astor. The Rev. Dr. Arthur

Schmoyer of Weehawken officiated. Miss Clara Essers was her sister's maid of honor. The Misses Elsa Musterman and Gladys Crippen were bridesmaids. Mr. Frank Bonn was the best man. A reception, dinner and dance followed the ceremony.

Mrs. William Franklin Crane of New York and Kennebunk has announced the marriage of her daughter, Miss Ardath Nanie Crane, to Mr. Clifford Warren Smith of New York on Tuesday, March 23.

Mr. and Mrs. George Chittenden Turner when they return from their honeymoon will live at 452 Riverside Drive. Their wedding took place on March 31 in the Marble Collegiate Church, the Rev. Dr. David James Burrill officiating. Mrs. Turner was Mrs. Madeleine Breit of Neuchatel, Switzerland. She is a daughter of one of the oldest French-Swiss families and twin sister of Mme. James de Rutte of Paris, France. Mr. Turner, who is a well known composer and librettist, is the son of the late George Turner. He was graduated from Columbia University in 1904.

Capt. Clinton Rush Boone, U. S. A., and Mrs. Boone, when they return from their wedding trip, will live at 36 Pierrepont street, Brooklyn. Their wedding was celebrated on March 29 in Christ Church, Ridgewood, N. J. She was Miss Dorothy Copwerthwait, daughter of Mr. and Mrs. Frederick S. Copwerthwait. Capt. Boone is the son of Mr. and Mrs. Henry Clinton Boone of Macon, Ga.

Mrs. John Hudson Storer and Miss Florence Storer of 33 Edgecombe avenue will sail for Italy early in May, to be absent several months. Dr. Storer will join them later in the season.

DINNER TO ITALIAN ENVOY. More than 300 reservations have been made for the dinner for the Italian Ambassador, Senator Vittorio Ro-

landi Ricci, by the Italy American Society on Thursday evening at the Ritz-Carlton. Among those interested are Mrs. Robert Bacon, Mr. and Mrs. George F. Baker, Jr.; Mr. and Mrs. J. Stewart Barney; Mr. Paul D. Cravath, president of the society; Mrs. Cravath; Mrs. Robert Goelst, Mr. and Mrs. Jay Gould, Mr. and Mrs. William D. Guthrie, Mrs. E. Henry Harriman, Mr. and Mrs. Thomas W. Lamont, Mrs. De Azevedo Lyndis, and Mrs. Charles H. Marshall, Mr. and Mrs. Bernon S. Prentice, Mrs. Douglas Robinson, Mr. and Mrs. Herbert L. Satterlee, Mr. and Mrs. Edward R. Stettinius, Mr. and Mrs. Henry W. Taft, Mrs. Vanderbilt and Mr. and Mrs. Henry Rogers Winthrop. Further reservations are available at the society's headquarters, 23 West Forty-third street.

DANCE FOR AIR SERVICE POST. The Air Service Post of the American Legion, with headquarters at the Aero Club, will hold a dance at the Hotel Majestic Thursday night in the organization of a women's auxiliary. Among the 400 members of the post, of which Capt. Peter J. McCoy is commander, are a number of aviators who contributed to the fame of American aero squadrons in France. John P. O'Rourke of the District Attorney's office is chairman of the committee.

COLLEGE CLUB'S LUNCHEON. The New York chapter of the alumnae of St. Joseph's College at Emmitsburg, Md., will hold its annual luncheon at the Pennsylvania Hotel April 30. Preceding the luncheon there will be a business meeting for the election of officers. The officers are: Mrs. John M. Alvarez, regent; Mrs. William J. Cogan, Mrs. James J. Sheeran, Mrs. Eleanor G. Colgan, Mrs. John E. Baxter, Mrs. Thomas McGoldrick, Miss Mary E. Brennan, Mrs. Ella Sexton

Starkey, Mrs. Joseph Glennon, Mrs. C. Bruns, Miss Mary Mehan, Miss Elizabeth Welty and Miss Gertrude Rohll.

EXHIBITION OF NEEDLEWORK.

In the Arden Gallery, 599 Fifth avenue, an exhibition illustrating "The New World's Debt to the Old World's Needlework" is to be opened Wednesday and continued until April 28, under the auspices of the Guild of the Needle and Bobbin Crafts and the Needle and Bobbin Club. Miss Gertrude Whiting is chairman of both organizations.

Other members of these organizations who will take an active part in the exhibition are Mrs. John W. Alexander, Mrs. DeWitt Clinton Cohen, Mrs. Lathrop Colgate, Mrs. Peter E. Farnum, Mrs. William Henry Fox, Mrs. Richard March, Mrs. Marian Hague, Mrs. L. Emmett Holt, Mrs. Elton Huntington Hooker, Mrs. Amy M. Kohlsaat, Mrs. Rosalind Manning, Mrs. Howard Mansfield, Miss Cora McDowell, Miss Frances Morris, Mrs. Laurent Oppenheim and Mrs. Frederick Peterson.

Also Mrs. Frederic B. Pratt, Mrs. Gino C. Speranza, Dr. Edward F. Sanderson, Mrs. Willard Straight, Mrs. Cornelius J. Sullivan, Mrs. Robert Coleman Taylor, Mrs. Alexander Tison and Mrs. Carr Van Ande.

Y. W. C. A. SHOP SALE.

Wednesday is to bring an all day spring sale by the Needlework shop of the Young Women's Christian Association in the Plaza. The fine wares will be transported from the shop at 32 East Forty-eighth street to this hotel where Mrs. William H. Harris, Mrs. S. F. Hodge, Mrs. George B. Comstock, Mrs. William A. McFadden, Mrs. William J. Rogers, Mrs. Eugene C. Worden and Mrs. William T. Pierce will supervise the sale from 10 in the forenoon until 6 o'clock in the afternoon. At 3 o'clock tea will be served.

BROOKLYN ADVERTISEMENTS. BROOKLYN ADVERTISEMENTS. BROOKLYN ADVERTISEMENTS. BROOKLYN ADVERTISEMENTS. BROOKLYN ADVERTISEMENTS.



The French dressmakers have not abandoned the long skirt. It is full. It is slender and draped. It is transparent. It is opaque. It is built for the afternoon. It is fashioned for the evening. It has not appeared with startling effect in street clothes.

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will run in symmetrical formation. They are not haphazard.

The American looks a bit askance at a generous use of organdie. We know the best of our summers. We know the price of our laundries. We say of organdie as one of Mrs. Cragle's heroes said of bridge, "Life had imposed enough problems on him without bridging."

The novel way in which the new spring gowns employ organdie is to put some of the best of the dark cloth season. Surely this is an extravagant method of using the fabric. But the dressmakers say it gives little trouble. There is one frock of dark blue tulle in the skirt of which fulness is obtained by godels of kings blue organdie covered with a fine design of black soutache. This is repeated at the neck and sleeves.

There is another costume which consists of a redingote of dark blue cloth trimmed on each side with applications of black taffeta. Beneath it is an entire frock of white organdie also covered with the scrolls of taffeta. You must admit that this is a curious gown. Those who are insisting upon figured fabrics wonder why it is that the dressmakers have taken up plain fabrics and put their own figurations upon them with infinite labor. Embroidery is a second class fashion, but fringe, soutache, scrolls of applied fabric and round paillettes in net, silk or chiffon dominate spring frocks.

Renee uses a kind of leaf, the material ciré on one side, which curls over on itself and is used with the generosity of the leaves of Vallombrosa. When Renee gets tired of her paillettes which she uses in colors in black and white, in straight formations, just as she uses chenille dots in 1918, she uses bands and rosettes of these tightly curled petals. They have no lustre on one side and high lustre on the other.

It is a wonderful season for the hand worker who likes to dabble in other forms of needlework than embroidery. They should have a national mint to turn out the paillettes for the hand worker who is a person who will take to sewing nickels on her gowns.

SLEEVES FOR EVENING GOWNS.

The arms follow the neck in the most fashionable gowns by being well covered with any kind of long sleeve that appeals to the fancy. The centuries pour out inspiration. There is no meagreness of output in this area of dress.

At the opera when one sits in a box the sleeves may be as dominating as that worn by Giselda or the angels of Burne Jones. There are square sleeves of glorious lace run with threads of metal, or left plain that reach to the knees when the arm is outstretched.

There are others which sweep the edge of the train, then return as by an afterthought to the wrist, where they are held by a jewelled bracelet. There is no disposition to hug the arm with sleeves. They hang free. If they are small they are opened down their length, on top, to show the skin. In the theatre long, wide, conspicuous sleeves are a nuisance, so they give place to short ones. The bell shaped Spanish shawl is often made of lace, or tulle, or chiffon. If it cuts the arm halfway between the elbow and wrist it is awkward and ugly. It should not extend more than three inches below the bend of the elbow.

No More the Chiffon Wrap.

Once upon a time a mother permitted a girl to gambol with pneumonia by going to evening parties in a butterfly wrap. It consisted of two layers of chiffon over taffeta and reached to the knees. Not so this winter. War, arctic temperatures and influenza have taught us to be more careful and more comfortable.

This winter ushers in long, capacious wraps of fur, of fur fabrics, of velvet and of duvetine. The white fabric fur is admirable for the slender purse; it is a more serviceable fabric than velvet. It does not spot in the rain and snow. White velvet, when used, is trimmed with white fur and white immense gold or silver tassels. The lining may take a sunset for its model. The gayer, the better.

Why the Revival of Fringe?

A curious touch in the spring fashions which has puzzled the reporter is a revival of fringe. It falls over all frocks like a cascade of water. It is rarely used in straight formation on a skirt but dashes about in a hectic way over the skirt and bodice. It is probably revived through the instant Spanish influence on costume. The huge Spanish comb has come back. Certain

Advertisement for Kranich & Bach pianos, featuring the text 'The Famous Group of Kranich & Bach Pianos, Players, Recreating Pianos' and an illustration of a piano.