

# Ankle Skirt Revived, Not Only for the Minority, but for the Majority



## Banishment of Black and Return to Colors Another Striking Change.

By ANNE RITTENHOUSE.

THE influx of new clothes proves that women must buy new clothes. It is all very well to say that the silhouette has not changed, but the outstanding truth is that everything is so subtly changed that one dismisses the old with a strong gesture of rebellion.

This is as the trade desires, but it is also according to human nature. We tire of that which we have. We are never anxious to repeat the same model of the same hat, even though they were praised by our friends and envied by our enemies.

The first anxious question that each woman flings at those who have been behind the scenes concerns the sleeve, the skirt, and the color. One would think that no other features of fashion existed in the imagination of the designers; and truth to tell expert opinion begins to coincide with that of the public.

Jenny created more excitement by her new sleeves than by any other part of her wardrobe. When a dressmaker leaves the top of the arm bare and suspends a full sleeve from a bracelet above the elbow to the wrist, naturally the world stares, exclaims, wonders. When Molyneux uses a wide transparent scarf edged with a galloon of color across the front of a low bodice, permits the ends of it to stream out across the arms and fall at the sides, and calls this a pair of sleeves, the public realizes that the designers are taking to new arm coverings as a means of attracting attention away from the over-adorned skirt. At least that is the impression. This scarf, by the way, is attached to the bodice by a snap and can be removed at the wearer's will. When it is removed, one is in the usual low gown.

There is a concerted movement in the new gowns, also, to omit the armhole. Possibly the dressmakers are weary of hearing complaints on the fit of the sleeve and the pull of the bodice, because the sleeves are not placed right; whatever the reason Jenny is only one of the designers who casually leave out the curved and perplexing opening where the arm joins the body by merely extending the drapery of the bodice to the wrist. This was done in the so-called bathing suit which France and America joined in wearing for two years, but do not let any one be led to believe that this new trick is even the first cousin, once removed, to that ruffing fashion. These new sleeves are long. They not only cover the arm, but the wrist, and often the ends go downward toward the knees.

### What of New Skirts?

As for skirts, they are decidedly longer. Some are holding out against them, but the feeling that they will rule the fashions by November is too strong to be denied. The hoop skirt of Spanish persuasion is shown by most of the dressmakers as a picture gown, but it did not catch the eye of the American buyer in Paris. It has slight chance of holding the attention of the vast American public which shows much common sense behind its choice of apparel. One point of importance must not be missed. It is this: The new long skirt is not as full as prophesied. It is narrow, and as flat at back and front as a planked shad. There is fulness at the sides, arranged in various ways, godet circles in some frocks, draped points in others. But the fulness of the new skirt is appalling. From whence will come the figures to wear these skirts? A woman must not show a single curve back or front. All dimensions are omitted from the figure except that of breadth. It is not easy to tell whether a woman is going or coming.

In a gorgeously colored evening gown she must appear only as a streak of sunshine, or the straight brush stroke of a clever artist. No one type of frock which has been invented to meet the ceaseless cry of women throughout the ages for interesting clothes has been much more difficult to make. From whence will come the figures to wear these frocks? A woman must not show a single curve back or front. All dimensions are omitted from the figure except that of breadth. It is not easy to tell whether a woman is going or coming.

### Longer at the Back.

It is the accepted fashion to drop a transparent skirt to the heels at back and slightly shorter in front over a slim slip of supple silk that falls to reach the hem of the upper skirt by eight inches. One is sorry to say that the old and ugly fashion of kicking up the back

of the skirt as one walks is again in evidence.

Molyneux is one of the powers who keeps to the flattest of skirts back and front, but gives sufficient fulness across the hip line at the back by means of gathers, to get an effect of grace; Jean Patou, who discarded several original methods of creating a pleasant diversion to his frocks, has made popular the skirt which is severe in front and serves as a foundation for a circular overskirt at the back. Such are the tricks that create a graceful compromise between what is and what will be.

Another thing concerning skirts that the individualist must not miss: the ancient and honorable balayage of muslin is revived. It was first seen at Deauville on a five yard skirt of printed foulard with a design of huge flowers in bright colors. Beneath the hem, which was five inches from the floor, there was a frill of white muslin and lace exactly after the manner of those ruffles that once accompanied each formal gown.

One feature of the new frocks which differs not from the old ones is the neck line. What is called the bateau neck, the oval opening of the Italian Renaissance, remains in power. It is not attractive on the type of figure which is commonly supposed to represent the American, but we must accommodate it to our faces in the best possible manner. It remains on the best of the informal dinner gowns, also on the loose frocks that are to be worn under the capes and short coats of the new season. There is much of the second empire line seen in the evening gowns, but ingeniously reworked it from the commonplace. For example: a band of brilliant jeweled galloon is placed to indicate the low Court line and the fabric of the frock is brought up to meet it in an even series of sharp points.

This same effect is observed on capes. On the channeled beaches where the new fashions are launched late in August, there were loose capes of white cotton, of crepe and of Rodier's new cotton crepe with colored designs in Japanese pattern which showed this neckline, fashioned after this manner. In capes, the neck band is of the material edged with black monkey fringe; the open scallops formed by the points which meet at the back show the neck of the gown beneath.

### Return to Colors.

The striking change of the season is the banishment of black and the return to colors. Paris had a great ball with decorations by Paul Follot in the late spring which brought into fashion the sunset colors. The dressmakers used them during the late summer and brought vividness back into fashion. There are certain sets of women who still regard all black as the best choice in clothes, but it is commonly accepted as a fashion whose day is done. Few of the smart Paris dressmakers sent it to America as representing the mode of the moment. Those who offered it, found it was refused. There are black lace frocks, long of skirt with the new bodice that drops in a straight, narrow line from shoulder to hip, but the feeling for gay colors is quickly expressed in a conspicuous girle of metal rings, of galloons, of huge flowers, or the lace skirt will carry a gold brocade bodice. It was easy to guess that with full skirts and long bodices, or flat

Above, on Left—A dinner frock of purple crepe de chine. The belt is fastened at the side with large silver buckles linked together.

Second—A smart top coat of black cloth trimmed with lamb's wool dyed light green and braid made of silver rings and green thread. These models are from Jean Patou.

On Right—Dinner frock from Molyneux. It shows a new lace woven of gold and yellow thread. The frock is made of lacquered silver cloth, with lacquered silver lace at the neck.

Below—Picturesque afternoon gown, by Molyneux, of beige crepe Moroccan banded with beaver. Orange colored flower with brown velvet leaves at the waist. Large brown velvet hat with orange bow.

skirts with side draperies, the fabrics of the new season would be ample. For this reason crepe in its various manifestations remains the choice of the majority of those who design clothes. Not much velvet was shown in the recent collections, surprising as it may seem, but metallic brocades held its place of power for the evening and also for bodices which were joined to cloth skirts. Serge has something of a fling this season, but it is not demurely treated. Steel leads and other devices to attract attention are used. The combination of serge and satin has passed into the discard. Little braiding is seen. Fur is used for bands when bands are needed. And fur is simply treated. It is no longer tortured. Neither metallic embroidery nor figured impressions dent its supple surface.

Taffeta is rarely shown except in picture frocks for young girls. The Dresden figurine coloring does not appear; a bold design of bright small flowers on a black background is used. For adults taffeta, it appears, is dismissed. Frills has not much chance for popularity. It even gives way to soft silk as a foundation skirt. Georgette crepe is used in a lavish manner for evening gowns when splendid beading or crystal work forms the conspicuous feature of the frock.

Probably the thing that attracts the lasting attention of those who suddenly see its importance is the tight hipline formed by a girle of gorgeousness. This is the Oriental touch on most frocks, and on all frocks there is a low-riding waistline which is invented to balance the longer skirts. It is this that hits one between the eyes with the full conviction that the ankle skirt is here not only for the minority but the majority.

### COLORED SHOULDER SCARFS.

Marabou shoulder scarfs are made in colors now other than the seal, natural and black which are customarily used for this material. Henna, soft French blue and a yellow brown also appear. Of course, such a scarf would be chosen for specific wear with one frock, in order to give an interesting color scheme.

## New York Opera Season to Begin in Three Weeks

Three weeks from to-morrow night New York's season of grand opera is to be started, and from that night, September 26, is to be continued with but little interruption for the succeeding six months. The start will be made by the San Carlo Grand Opera Company in the Manhattan Opera House under the direction of Fortunio Gallo with "The Force of Destiny" as the opening performance. Mr. Gallo will fill his first week in West Thirty-fourth street with standard favorites—four operas by Verdi, two by Puccini and one by Bizet.

"The Force of Destiny" will serve to introduce an Italian dramatic tenor, Gaetano Tommasini; one American soprano, Miss Blanca Saroya; a Canadian baritone, Joseph Roger, and an Amer-

ican mezzo-soprano, Miss Agnes Kraemer, all new to the San Carlo forces. Pietro de Biasi and Natalio Cervi, bassos, both of last season's cast of this opera, will appear in the same roles again, and Sylvia Tell will head the corps de ballet. Tuesday night Mr. Gallo will bring forward a new American coloratura soprano, Miss Josephine Lucchese, as *Glida* in Verdi's "Rigoletto." Mme. Marie Rappold will appear in "Aida" on Wednesday night, with Miss Nina Francini, Italian mezzo-soprano, in her San Carlo debut as *Amneris*. Miss Anna Pitzalu will be the *Mimi* in "La Boheme" Thursday night.

The "Carmen" performance Friday night will reintroduce Miss Esther Ferrabini in the title role. Miss Pitzalu will appear in a role new to her in New York on Saturday afternoon as *Cho-Cho-San* in "Madama Butterfly." She sang at Ravinia Park, Chicago, during the summer. Miss Maria Winietzka, Russian mezzo-soprano, will make her debut in the Manhattan as *Suzuki*.

### To Try Operatic Experiment.

Beginning next Saturday a circle of

music lovers in Brooklyn will try an operatic experiment. Starting that night Alfredo Salmag, director of the Brooklyn Opera Company, a new institution, will give a series of operatic performances at popular prices at the Academy of Music. The opening operas will be "Pagliacci" and "Cavalleria Rusticana." Other operas listed in the Brooklyn Opera Company's prospectus are "Otel-lo," "Marta," "Carmen," "Il Trovatore," "Gloconda," "The Masked Ball," "La Forza del Destino" and "Ernani."

### People's Liberty Chorus.

The first meeting of the advanced unit of the People's Liberty Chorus is to be held to-morrow night in the auditorium of the High School of Commerce, 155 West Sixty-fifth street. A superadvanced unit is being planned to be named Oratorio Unit. To this unit will be admitted only singers able to perform the most exacting choral works in the highest artistic manner. Without examination and voice trial everybody is admitted to the elementary classes every Thursday evening.

The financial question is the perplex-

ing problem of the People's Liberty Chorus. The regular income of the organization is only what is collected from the membership dues. The organization in the meantime is growing in numbers and in quality. More than 300 men and women are enrolled as regular members. New members are joining rapidly. Last year the chorus gave a successful series of concerts. The series will be resumed this season about the end of October in the form of demonstration concerts apart from the special ones, which will be given during the winter in the Town Hall and elsewhere.

### Notes of the Musicians.

Vasa Priboda, the Czech violinist, will sail from Genoa on September 30 and begin his second concert tour of America. Giorgio Polacco and his wife, Miss Edith Mason, sailed from Buenos Aires on September 2 for Italy to visit Miss Mary Gardien at Monte Carlo and make a short stay in Paris before returning for the coming season of the Chicago Opera. Miss Gardien will sail from Europe October 15. Arturo Bonucci, a young Italian cell-

ist who made his New York debut last winter, will give recitals this season in twenty cities.

A cable message was received yesterday at the Metropolitan Opera House from Buenos Aires to the effect that Beniamino Gigli, a Metropolitan tenor, scored a great success at his debut there in "Tosca." The audience compelled him to sing the aria "Romana" three times. Mihail Piastro, Russian violinist, will open his season October 2 in Carnegie Hall.

Mme. Elly Ney, pianist, who will make her first American tour this season, will make her debut on October 15 in Carnegie Hall.

Miss Mary Fabian, soprano, has been added to the staff of artists who will provide musical entertainment for the audiences in the Rialto Theatre for the week beginning to-day. In addition she has been engaged for the opening programme at the Sheridan Theatre next Saturday night.

A concert to celebrate the first anniversary of the Jewish Times, edited by David Finkels, will be given to-night in the Manhattan Opera House.

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