

Early Spring Tailored Suits Show Grace of Line



Charming Three Piece Suit with New Box Pleated Tunic.
From Franklin Simons & Co.
Photo by Joel Feder.



A Graceful Bolero and Novel Skirt Ruffle Are Smart Style Details of This Suit.
From Bonwit, Teller & Co.
Photo by Joel Feder.



Fashionable and Conservative, in Absolute Harmony of Line.
From Best & Co.
Photo by Joel Feder.



A Very Fashionable Imported Model with the Apron Skirt and Winged Collar on Coat.
From J. M. Gidding & Co.
Photo by Joel Feder.



The New Loose Collar Effect is a Striking Novelty in This Suit.
From George Bernhard & Co.
Photo by Joel Feder.

SIMPLICITY in women's dresses is no longer fashionable. Tailored suits have been the last of the wardrobe to show elaborate decoration. It is very noticeable in them now, however, in spring models. Morning suits, in the new styles retain a certain amount of simplicity, but they have a "wotting" quality in their cut that precludes the possibility of wearing them anywhere but for a morning shopping trip or walk.

The coats of these "trotteur" models are long and straight and are only slightly fitted. They suggest in general the "Princess Coat" that so popularly nearly a decade ago. This coat is always belted in some way, the belt placed about hip depth and extending a quarter, half or three quarter way around.

Tailored suit skirts for morning wear now have a few unostentatious pleats to give proper walking space. Yokes that reach to hip depth are another style detail. In some models there are very long skirt tunics that really compose the skirt, as the part that falls below is simply an added fold.

Materials are the real novelty in these suits. Fin checks make some of the very smartest of these models, and checked, checks and plaids, generally in a very light tone, have a subtle contrasting velvet or faille collar, ribbons, needle cloth and diagonal serges are used as plain materials, and gossamer, a ribbed cotton weave on a filmy crepe background, is all that is stylish and new.

In the more fanciful tailored suits there is exceeding grace of line this spring. While they have enough of the tailored quality to give them the name they have borrowed from the dressmaker's art, still the result is a dressy suit, which, if a woman makes a correct choice, will cover any defects in the figure. The late fashion of simplicity, that has been with us so long, was all very well for those perfectly

formed, but on others who lacked perfection of proportion, style offered little to cover these defects.

This, then, is the benefit to be derived from the new spring tailored suits: if women choose them carefully they will cover defects. There is a delightfully extensive choice in spring models, one type or style alone not holding sway. The bolero is charming for the short woman, especially if she is a little stout, and the flounce, posed low enough, gives an impression of greater height to the figure. The loose Japanese collar instead of making the neck look bulky gives it a slender look by contrast. For the thin woman the loose coats, kimono sleeves and rippled tunics and flounces are admirable, for they cover the fact of her too flat curves. Those who are too straight as to contour, or who wear slendering corsets, may dare to wear the skirts, with bulging draperies and puffs at the hips.

In many of the tailored suits broad overbound edges are a trim finish and a certain amount of braiding is a trimming feature on suits that have something of the man tailored quality to them. Skirts are generally short enough to show the light uppers of the high or low shoes; the very stylish ones hardly cover the boot tops.

An amusing style detail is the apron clip to the skirt tunic. This is seen in some of the latest tailored suits, and is said to have already a certain vogue in Paris. This is exactly opposite to the tunic that is also now in vogue, which has the outline of a cutaway coat.

Something approaching a belt or sash seems to be a part of every new tailored jacket. It may be only an embroidered design across the back of the coat that appears like a short belt or it may be a gashlike affair that crosses in front, passing around the back and tying behind. A decided novelty, with a quaint touch to it, is that of tying the coat fronts to-

gether with long ribbon streamers and a knife and accordion ones of last season. In this same model, a three-piece tailored four lobbed bow.

Box pleated tunics are a variation of the material is carried out in a girlish model. Lined with a pleat edged Medici ruffle of

the same silk used for the tunic.

Hats are as new in their way as the suits. A veritable Roman warrior's helmet of straw, with a crest of pleated tulle, when posed coquettishly a little to one side on the head, has a dashing elegance. Other straw hats, with brims tremendously rolled up or romantically turned down, are originally trimmed with shaped ribbon loops, odd winged ornaments and pleated ribbon bands and rosettes.

Moire ribbon seems to stand first as a mid season hat decoration, swathing the entire shape, covering it in overlapping folds, facing it, or in decorations of ribbons and loops. Moire enters largely into tailored suits for collars, revers and sashes. The texture of it this season shows a rather conspicuous fallie rib in the weave. Some of it includes a self-toned or a bright Roman stripe that gives it considerable character. Striped plaid and figured taffeta and the new ripple silk are to be noted for correct material contrasts on cloth suits. Gabardine, fine weave gossamer, ripple and needle cloths are the new materials for afternoon suits. The latter is very suitable for mourning.

As for coat linings, crepe de Chine remains within this season. Figured linings are more modish than plain, and bright near Japanese styled floral sprays contrast prettily in color with the hue of the linings, which often matches that of the coat.

Above the collar of the tailored jacket a wired frill or winged collar rises far enough to frame the lower part of the face with its broming touch of white. When it is a part of the coat it is made of moire or taffeta; if, however, it is a drop from below wide swathed sashes in tuniclike fashion. It is used also to outline the edge of shaped puffed gowns, or the edge of shaped puffed gowns, dropping in an eight or ten inch ruffle.

Sleeves are both long and short. Kimono and set in. This is, as ever, a matter of whether the suit is of the elaborate or simple kind—an afternoon tailored suit, unless very simple in character, seems to call for shorter sleeves and long gloves. The high necked coat has disappeared; collars and revers, very flat and not at all conspicuous, are seen again as a neck finish. Some collars, when made of silk, are seen again capuchin shaped. The coat edge ripples, the tunic or flounce ripple; taken altogether, the tailored suit, prettier than ever, has lost its masculine severity, only to gain in a feminine grace of line.

Return of Pleating.

NOW that accordion pleating has returned to style, it is necessary to know just how the material should be prepared to send to the specialty shop where such pleating is done by machine. Drop skirts, petticoats and dresses now have an accordion pleated flounce about the bottom of the skirt. To make such a flounce, about three breadths of forty inch goods are sewn together. This is enough when pleated to make just the right size flounce about the bottom of the skirt. A little less, say two yards and a quarter, will make enough pleating for a petticoat.

All sizes of pleats are cres, fine, medium and large. The newest is the very fine kind which hangs together in a novel and attractive fashion and looks a little like fitting. Besides its use as a dress flounce, accordion pleating is found in serpentine fashion from the waist to the hem of evening skirts, or drops from below wide swathed sashes in tuniclike fashion. It is used also to outline the edge of shaped puffed gowns, dropping in an eight or ten inch ruffle.