

Spring Is the Open Season for the Tailored Costume



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By Maude Hall.

The spring of 1916 is no more like the spring suit of 1915 than a straight line is like a circle. The variety given to tailored costume is delightful, and in most instances the fashionable dressmakers remain true to the idea of simplicity. This does not imply that there are no elaborate tailleur frocks, however, for fancy sometimes runs riot here, as in dresses for different occasions. For the average woman who must make one suit a season answer her needs, there are designs that may be worn with the greatest pleasure, because they neither offend the mode by indifference nor follow it subserviently.

Skirts may be a trifle longer or a trifle shorter, but certainly they are not any narrower. If anything a gore or two has been added. Prob-

ably it is because we have grown used to the outlines of this year's frocks that we like them better than we did. Even the woman who most violently protested against full skirts and wide hips and skirt snariness and declared that though she might have to wear the things she would never, no never, think them anything but hideous, is beginning to look with tolerance if not with enthusiasm upon the prevailing modes. Spring is the open season for the blue serge frock, which is ever welcome, though not new. There is no more serviceable material than serge and as it is becoming as well as practical, its perennial popularity is easily understood. This season, though the blue serge suit must have a touch of color, as bright tones are used to enliven all of the sombre shades. For instance, one has a

collar and cuffs of yellow cloth, while the buttons that fasten the pockets above the belt are of blue and yellow silk embroidery. Nothing could be simpler than the jacket, whose fullness is gathered into the figure with a belt of self material. The skirt is plain and exceedingly full. It is the original details that make this costume stand out conspicuously from the commonplace models. Though in cut and line there is not a trace of what one could call real novelty.

Odd belt and sash arrangements grow out of the latest fashion of having the front and back of coats hang in flat, straight lines, for something must be done with the fullness that is forced to the sides. Coats flare equally as much as do skirts and just how to take in the fullness about the hips is a question that

puts the ingenuity of designers to the acid test. In most instances the belts extend only from side to side, and as there are no ends to be disposed of there are countless opportunities for skilful treatment. Buttons, pendants, buckles, tassels and all the long list of decorative "hangers-on" may be pressed into service in this connection.

A cape-like collar, a tucked skirt and a coat that is side-plaited from the front to the back panels, with the sides deeply pointed, make for distinction in a suit of light blue broadcloth designed for summer wear. Vests, collar and cuffs are of striped silk. Continuing the straight flat line, the skirt has a panel front and back with the tucks running as far in either direction as the panels will allow.

White silk braid is used on some

of the smartly trimmed spring tailor-mades, one particular attractive design being of striped mohair. A band of braid is stitched above the deep hem and the coat ripples freely below the waistline. A collar of white silk surmounts the revers of braided mohair, while a very flaring collar attached to a white crepe de chine blouse overlooks the ensemble.

Rather dark gray taffeta in the new shade collar slate is used for a charming spring tailleur, which shows the close fitting waist and full flaring skirt silhouette of the moment. In addition to a facing of resilient lining in the hem, the skirt is trimmed with two-inch wide tucks, set about five inches apart. The belt on the coat slips through a plait that is released on the underarm seam at the waistline and finished at the lower edge with two fancy buttons.

Now that bulky collars are beginning to be laid aside on days when the breath of spring can be felt, veils are coming into their own. With the tall fur collar, the only possible veil was the close one, drawn under the chin, or a sluttering "skirt" veil, falling no lower than the top of the nose. The new floating veils that have appeared recently are not always becoming, but there are attractive designs in rather fine hexagon mesh with dainty hand-drawn or hand-run patterns straying up from an equally dainty border design, and the veil that falls longer at the front than at the back—the apron style, it is called—is smarter than the straight veil with long ends at the back.

Pale gray veils are very smart, but should be avoided by women with colorless skins. Brown veils are uni-

versally becoming, except when the hair is very gray. Most becoming of all is the white veil with black hand-run threads or small black leaf design.

Jersey cloth is used a great deal for suits that answer the purposes of both street and sport wear. A model in brown and gray obeys Fashion's law that, no matter how slim the skirts may be at the hips, flare at the hem they must.

The suit is trimmed with pockets and buttons, and pockets were never more ample than now. One might think that there was nothing more to be said about them, but have you seen the new tailleurs showing coat pockets planted with embroidered flowers? In all probability you have not and, in case this place proves too surprising, and since the touch of (Continued on page 10.)

If You Want News from the Front You Have to Go to the Rear

By Bud Fisher

