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PARISIAN MODES GET PREFERENCE

American Women Snap at French Things With Eagerness, According to Writer.

COAT DRESSES IN LIMELIGHT

Outfits Are Attractive for Street Wear—Very Large Sleeves Carry With Them the Popular Roumanian Flavor.

Large numbers of imported gowns have recently been exhibited in the studios of New York merchants, and from all reports, writes a New York fashion correspondent, American women are snapping at the French things with an eagerness that indicates they care for the Parisian touch when they can afford it. A strong Spanish influence is felt among the gowns created by the French designers. Martial et Armand show a gown called "Conseja" which is distinctly Spanish in character, evidenced particularly by the festoons of black lace which hang from the skirt. Another gown at this house has a corsage made of an extremely wide ribbon draped and fastened at one side in a large bow. And still another of the evening gowns made by these designers has an underskirt of gray silk lace covered with a shorter skirt and topped by a corsage of rose taffeta. There is a sort of gump of the gray lace that can be worn under the corsage of taffeta and by this means a dinner gown is transformed into one that can be worn for formal afternoon occasions.

The Spanish Style. Callot, that artist among artists, is standing for the Spanish style in afternoon and evening dresses. Taffeta and laces are mostly used for these gowns of formal expression, and as most of them bulge out over the hips there is necessarily a repeated use of crinoline whereby the effect is gained.

Cheruit clings to the line for which she was famous last season—that long, straight, thin affair of soft and clinging material which scans the use of trimming and depends only upon its own contour to make it notable. Her evening gowns are made of laces and chiffons often in two or three colorings or tones, each one blending into the other. There are several black and white gowns here made of chiffon and lace, with a touch of distinctly bright color added in some way.

Jenny has surprised every one by insisting upon keeping her skirts—even the skirts of the evening gowns, which are ever the first to fall—as short as they were last season. Many



Braid Trimming of Tiny Black Circle Motifs on Blue Serge Suit.

people look to this designer to more or less establish a style for the coming season, and there is, in consequence, much talk concerning the shortness of the skirts. White and combinations of black and white are considerably in the lead among the evening gowns shown by Jenny. And the white ones are perhaps the most notable among them. They are made of chiffon, of crepe de chine and of moire, their trimmings, when they are trimmed at all, being also of white and very inconspicuously handled. Both the white and the black and white costumes furnish an excellent medium for the use of soft drapings of lace, which, it would seem from general appearances, is being used quite as freely as ever it has been for the past season or two.

Coat Dresses. At the shop of Jean Patou, green is the color that is chosen to be used

in combination with blue serge. Here they are in the habit, this season, of lightening the blue serge frock with some lingerie sort of trimming or organdy pipings managed in a number of original and new ways. Many of the skirts for day dresses in Paris are in some way spread out to give a look of extra fullness, and this little trick is often accomplished by means of a gore set in at the hips. There are many adaptations of the idea, but in some form or another one is quite likely to meet up with it in any of the showings of spring costumes.

Doucet is displaying numerous dresses that are made for street wear and which are sometimes called "coat dresses." The most successful ones are of black satin, sometimes trimmed with lace. The very large sleeves carry with them that Roumanian flavor



Foulard in Parisian Pattern on Blue Serge Suit With Pailetot Saak.

which has lately been so popular, and these, it is true, are found in most of the spring collections.

There is a new fashion for handling chiffon that is employed extensively by Madeleine et Madeleine, Patou and Potret. In some way the fabric is used in a double thickness and is cut so that the hem is distinctly uneven. There is in these skirts a great deal of fullness, so that when one walks about there appears a waving undulation about the feet. It is an extremely graceful style, and one that is bound to be popular. They are doing it, too, with satins and with crepes.

The dressy dress in two colors is another of the things among the new showings that achieved instant success. At many of the French houses they are displaying gowns that have the skirts made of one shade and the bodices made of quite another tone. Patou, an enthusiastic sponsor of the idea, prefers the combination of beige and blue for this sort of frock. Doucillet shows many of this type of two-toned frocks which are accompanied by capes—short capes—having one side made of one of the tones used for the dress and the other side made of the other tone. That is, they are made of serge and lined with silk of another shade, or they are made of one color of crepe de chine and lined with another color, or they are made of satin and lined with another color of chiffon, and so on through many combinations. Then, whatever the combination in the cape may be, that combination is faithfully repeated in the frock, though never twice in the same manner.

Capes and Cape-Coats. At the-Maison Cie an original sort of cape is made of taffeta with collar and cuffs fringed and having very much the appearance of coque feathers—carelessly gathered together. Marabou is brought forth again for use as trimming for evening wraps and Madeleine et Madeleine have an exquisite cape made entirely of emerald green marabou.

Letong is partial, too, to the use of marabou in making the big, enfolding collars. Among this collection there are also evening capes of changeable taffeta with collars of coque feathers. Doucet is showing a cape of redé dish lace which is very fascinating, and Martial et Armand are presenting models in the manner of the court capes of 1850 made of dyed etamine and trimmed with heavy flet dyed to match. They have also a wrap of blue flet quite transparent, which is trimmed with bows and streamers of cre ribbon. But the most interesting model of all is a huge shawl in the center of which is an embroidered square of metal threads outlined with a border of black lace. This is wrapped about one and handled just as the shawls of a century ago were managed, and it is promised that it will be one of the popularly accepted fashions of the season to come.

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The British Stand With The Japanese

Washington, Nov. 23.—The present British attitude on the question of the Anglo-Japanese Alliance, British spokesmen declared, is not different from that recently expressed by Lloyd George, who said it would not be proper to say to Japan "you stood by us during the war, but we don't need you now, so goodbye."

Winner of Dog Derby Drowned.
The Pas, Man., Nov. 23.—Walter Goyne, winner of the 1920 Dog Derby, and known as the "Going Kid Alaska," was drowned in Moose

Lake, 80 miles from The Pas, on November 13th.
Fools try to convince a woman, but wise men persuade her.