

TWO INFLUENCES SEEN IN CLOTHES

Medieval and Napoleonic Styles
Are Engaged in Struggle for
Supremacy.

MILITARY IDEA ALSO ENTERS

In Any Event Women, Fortunately,
Are Not Now Asked to Wear
Frills and Flounces, Streaming
Ribbons and Roses.

New York.—The medieval in dress dies hard. The Napoleonic influence in apparel never really loses its grip. It may be said by the historian of dress that one of these two phases of feminine costumery is the basis of every fashion that comes and goes.

The world of clothes has just experienced a mad revival in medievalism. Women of every weight, age and curve have adopted the gowns of Queen Guinevere and Melisond.

Such garments have been cut by the hundred, in block, and they have been worn in all the market places of the civilized world for two years. The splendid, sweeping robes in which Guinevere met Launcelot have served, when modified, to carry Mary Jane to the department store to buy bargain shirtwaists.

The swinging sleeves, the loose, jeweled rope girdle and the straight widths of deeply colored velvet worn by Juliet when she went to the somber tombs of the dead have been worn by blue-eyed Miss Flapper, rapturously applauding The Midnight Follies.

"What are the uses of history," say the designers, "If not to turn it into present use?" And so, over and over, the world of apparel greets the rising of the medieval sun, season after season, decade after decade.

The medievalism of the day need not reflect the twelfth century of the early Britons. It can go back into the days of the Byzantium and it can reflect the colorful glory of Italy under the birth of the Renaissance. Every page in history suggests a whole field of costumery to the designer who reads it aright. No wonder that we continue to wear the clothes which covered the women of those centuries!

The Napoleonic period is as deeply impressed on the minds of the designers. There was nothing medieval about French costumery throughout the reign of the superman, but there were so many eccentricities, such a vast variety of beautiful lines and curves, so much glowing narrative and tragic romance attached to the sweep of a skirt and the flow of a sleeve, that the dressmakers never get away from those pages of costumery.

Napoleonic Again Threatens.

Today we are again threatened with the Napoleonic. We are almost sated with medievalism. The Directoire beckons; the First empire allures. The madness of Mme. Tallien will not be repeated today, unless France is suddenly assured of victory, when, if history repeats itself, she may go quite mad again for a short time, through the costumery of her women.

In this glow of feeling toward the Napoleonic period we are not even averse to the laced bodice and the costume of her women.



This glorified poke bonnet is made of dahlia red satin, with underbrim of white straw and uncured plumes of tan color. The blazer is in tan and pale blue stripes. It has Chinese sleeves.

gathered skirt of those "civettes" who wrecked the Tuilleries and paraded among them the finery of the Austrian.

Already the colored cotton bodice laced with cords, instead of fastened, has come into being. The Liberty cap is being brought out by the milliners in a modern form which is still the symbol of equality and fraternity.

The high waistline and the long skirt that droops in a simple line from bust to ankle have been introduced by powerful designers, who have usually had their way in the world of fashion. Broad stripes in taffeta and soft silk are offered for skirts, separate petticoats, revers and hats.

And so it is. And if an airman were in an airplane above the fashions of the hour on the battlefields of commerce, his map would show the Na-

poloic struggling with the medieval. Both have cohorts of strength behind them.

The Military Influence.

Between the medieval and the Napoleonic which still influence the majority of clothes that are offered this summer, the new military dress is wedged. It forms a salient that is being rapidly strengthened and organized.

The first woman who appeared in a military outfit at a fashionable restaurant at the noon hour received as much enthusiastic attention as did the young artillery man who stood behind a rapid firing gun mounted in the lobby of the hotel, with a poster asking for subscriptions to the Liberty loan as background.

The woman who wore the military costume had just come off duty and was getting her lunch in as much of a hurry as she could. It amused her very much that a number of people thought she was in fancy dress costume.

She wore the khaki of the United States army. Russian leather, low-



Here is a new uniform for girls in war work. It is made of wool khaki with skirt-like trousers and long jacket. The full cape fastens about the neck with a yoke collar. Boots and puttees of Russian leather.

heeled shoes, a very short, scant skirt, a khaki regulation military jacket and the regulation cap.

Against the background of filmy chiffon, strings of pearls, picture hats and Oriental garb, she made a delightful picture. She was the essence of simplicity, efficiency and trimness.

Within the month the desire for the military costume has grown so great that one sees all classes of women on errands of war relief in these khaki outfits. Women who have been taking their lessons in ambulance driving, walk through the streets wearing the full, khaki breeches which the uniform prescribes, and over their shoulders is the full, swirling cape of the French ambulance and aviation corps.

Granted With Deference.

Women have long worn riding breeches on the street, covered with a cape or a long top coat, and this new ambulance costume creates less attention in large centers than it would have done a half-dozen years ago; but even now it creates a ripple of interest which is always attended by approval and admiration. There are no jests, no satirical remarks, no laughter from the men as these uniformed women pass through the ranks of people on the streets. Some of the deference is shown to them that is given to the women with the red cross on their costumes or the brassard of mercy on their arms.

It is a happy fact to remember, when one is separating the segments of fashion for this summer, that the 1840-60-70 fashions for women have not reappeared. They were ugly, futile and costly. Fortunately for us, in this season of embroil, we are not asked to wear frills and flounces, streaming ribbons and roses.

Medievalism is severe, even if gorgeous at times. The Napoleonic fashions are economical, for they run from what is known as the First Empire through the Greek drapery and to the Directoire severity.

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The New Silhouette.

To conform with the government recommendation that all dresses shall be made very simple, a well-known designer says:

"I, personally, believe that the princess dresses with Eton coats will be the favorite models. The stout woman can wear a princess line to the best advantage, and the slim woman looks smart in Eton. With the skirts scant and a little longer, I think that a suggestion of fullness over the hips for the small figure will give style, and still not use much cloth. With the close-fitted dress and coat, an individual touch can be given by a smart flare on the coat, which is finger-tip length. Tailored lines without trimming would not only carry out the wish of the government, but would be a decidedly new style feature."

FOHL CONSTRUCTS CORKING GOOD TEAM



STARS PLAYING ON CLEVELAND INDIAN CLUB.

Picking up a baseball club torn by dissensions and lacking in discipline, Lee Fohl has succeeded in turning out an American league baseball club that is not only able to hold its own with most of the other clubs, but for the time last season was a prominent factor in the pennant race, and has been kicking up some dust this year.

Nothing to Start With.

Fohl had nothing to start with. Joe Jackson had been sold, but Tris Speaker had been purchased to replace him. His pitching staff was as much of a joke as anything else, with Guy Morton out of the running and the others only desultory winners. His infield was badly cracked, with Ray Chapman badly hampered by a cracked leg.

Since Fohl has arrived he has made over the outfield, with Speaker, Roth and Graney, and has laid aside some youngsters who are perfectly able to take care of themselves when the occasion arises. He has planted Louis Guisto at first base, and the former Pacific coast leaguer has all the marks of a comer.

Success With Pitchers.

Perhaps the best success of Fohl has been in his development of pitchers—Covelske, Lambeth, Bagby and Gould have all been developed under the tutelage of Fohl.

Fohl's success differs widely from that enjoyed by other big league leaders, in that he has developed most of the stars who covet on the Cleveland diamond by himself. The men who almost brought a pennant to the sixth city under the leadership of Joe Birmingham have all drifted away.

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BENNY KAUFF'S BONER

Falls for Time-Worn Trick Pulled
by St. Louis Players.

Caught Off Second Base on Two-Base
Hit by Holke Who Had Followed
Him at Bat—Believed in Hon-
esty of Opponents.

Benny Kauff entered the realm of the ivory dome with a hit that was easily the feature of a 3 to 1 contest, in which the Giants went down to defeat.

Leon Ames, the ex-New York hurler, outpitched Slim Sallee, former St. Louis boxer, Kauff's bonehead play came about in the eighth inning. Benny was on first and Holke was at the bat. The hit-and-run game was ordered. Holke did his part by smashing a wicked grounder over third base for a hit that should have been good for a double. At the same time Kauff dug out for second. As he was about to slide for the bag Benny heard a warning shout from Miller, the Cardinals' second baseman: "Grab that foul fly, Smithy, old boy!"

As Miller and Hornsby were both gazing apparently with the most intense interest skyward, Benny in his innocent little heart took for granted that Miller meant what he said and was doing. Benny, having the greatest faith in the honest intentions of professional baseball players, imme-

diately put on brakes and then, when he could get started on the back track, scurried like a scared jackrabbit on his return to first.

As he neared that base Holke suddenly loomed up in front of him in a horrible frenzied agitation, waving his arms and yelling, "Go back; go back; you will spoil my two-bagger and I need it!" Benny backed again, but too late, and he was nabbed, cruise to Miller to Hornsby, who had also horned in on the base attempt to make Benny look foolish.

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