

# The Well-Dressed Woman

## FASHIONS IN PARIS

By Rose Marie

First of all, I am going to talk about the new skirts, for the change in skirts is the most noticeable at the present time. Very narrow skirts, which scarcely permitted the wearer to walk, and never to sit down comfortably, are decidedly passe. Like all extreme fads they were quickly adopted by everyone and as quickly dropped by the woman of fashion, who demands exclusive styles.

Skirts are made to fit closely about the hips, but there is a gradual widening half way down between the hip line and the knees, so gradual, in fact, that very little more fullness is suggested, and while the skirt shows a graceful fullness it does not, however, give the slightest suggestion of girders.

At the lower edge the width has increased from the scant two and a half

above and below the waistline, fits with an easy grace permitting a slight movement of the body.

This gown again shows the familiar front or back panel or both, and in many instances the bodice is plain fitted to below the hip line to give the effect of a tunic, with a circular skirt. This line is covered with a beautiful arrangement of braid in a combination of wide and narrow widths.

Another charming arrangement is with the plain front and back panel, lengthened slightly above the knees with the material set in deep kilt. At the back a shallow yoke of the ubiquitous white tuck net or batiste forms a becoming contrast.

The rage for yokes and stocks of silver and gold thread laces is over and these trimmings are only used on dressy afternoon and evening gowns.

Another type of dress—probably I should say coat, to be more correct—seems to be a combination of the tunic overskirt and long sleeve yoke bodice.

At first glance it appears to be a tunic dress. It is really a separate coat, although not a coat that can be worn open, for the Parisienne seldom wears a coat entirely unbuttoned. It is only slightly fitted, in three-quarter knee length, with long close-fitting sleeves, or it is often sleeveless, worn with gumpes or underwaist of net or chiffon to match in color.

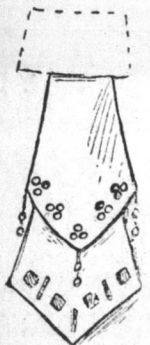
It is made with a round yoke, for there is not the semblance of mannish lapels in this adorably feminine garment, which fastens at the shoulders and down one side or up the center back. Instead the tiny found yoke is finished with small triangular shaped revers of satin or braided, or with a narrow knife plaiting of white batiste or black satin.

The skirt is plain carrying out the lines of the coat or kilted, in which case, the plaits are extremely shallow so as not to give too much width at the lower edge and they are all turned in the same direction.

Another new point about the coats, which are still in medium knee length or long three-quarter style, is the tendency to "lap over" the points in slight cutaway style. This effect is given likewise by applied revers of satin or cloth held in place with covered buttons at this point.

Buttons, I must tell you, are covered with the material or braided in preference to coverings of silk or satin.

The collars are noticeably wider, with



Linen or silk stock.

yard type to probably three and a quarter or three and a half yards. The greater portion of the fullness is drawn to the back or sides; the front is perfectly plain, although easy fitting.

The plain, broad front and back panel is still a fancied style, with the sides of the skirt cut in scant circular outline.

I crossed on the boat with Redfern, the famous fashion maker, who designs the magnificent gowns for the court of St. Petersburg as well as for so many women of fashion in our own country and, who, also made all of the beautiful gowns worn by Mary Garden at Hammerstein's this past season. I asked him if we were to see the passing of the close-fitting Directoire type of dress. He replied, very emphatically, "No, not skirts will undoubtedly have a little more width, but the graceful, clinging character will still be found in the new clothes. And why should I change them? There is nothing so beautiful as a woman's form and why hide it?"

Then I heard a whisper that one of the fashion leaders, who had been early to advance the close-fitting skirt last year, had made all of the new models with much fullness, but was forced to quickly change all of the new models for no one would buy! Another fashion maker in the Place Vendome, in advancing the full skirt in a more modified form, which has met with great enthusiasm on the part of the customers.

Clothes of chiffon lightness and texture, as well as silks and cottons are gathered or laid in fine plaits or tucks at the side and back, but the clinging lines are retained as the fullness is invariably held in with draped bands or over tunics.

When the bands are used they suggest the classical Grecian period, as they are arranged at a point below the lines of the hip or the knees, giving a quaint, stinky appearance and requiring unusual skill in the art of walking on the part of the wearer. They are really quite charming in effect.

This dressmaker, by the way, is still hanging the skirts slightly above the normal waistline. Redfern favors the long waistline and is not making any new shortwaisted models.

To return to the subject of full skirts, I noticed many charming striped cottons—volles, percales and linens—made with the sides of the skirt scant gathered with plain front and back panel in the familiar style with crosswise stripes, extending to the high yoke.

The gown of the moment in Paris is the plain semi-fitted Princess, of dark blue serge, trimmed in black soutache. By semi-fitted I do not mean in the loose effect, for instance, like the coats, but a slightly fitted garment, which, while it closely follows the lines of the figure



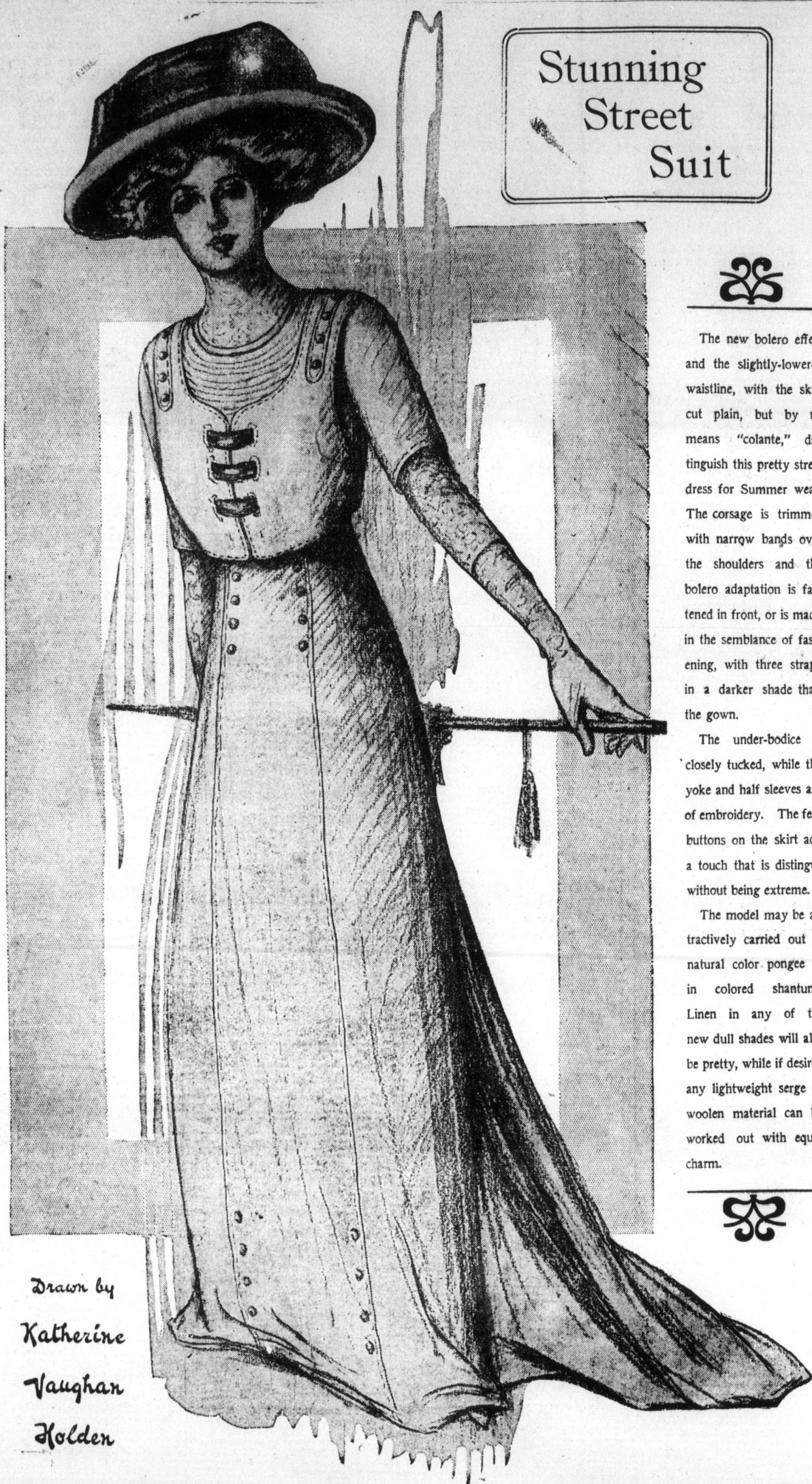
Linen stock for tailored waists. Made of linen and embroidered braid.

only a tiny notch at the lapels or in shawl effect. They should be soft and unfitted except for an interlining of drilling.

The most delightful color combinations are used on the new coats with the smartest results. A soft diagonal serge bronze suit in simple tailer outline had wide color and deep cuffs of prune faille silk. This same shade was used with charming effect on a trottier suit of navy blue. A soft gray blue had a touch of apricot satin under silk touches in dark blue.

The two-piece suit has lost not a vestige of its favoritism. For Summer it has changed the style from the one-piece dress with sleeves of the material, to a sleeveless, low yoked gown. The gumpes may be of all-over lace, chiffon, net or embroidered batiste as one prefers. This makes the wearing of the long coat more comfortable, which, of course, must match in material.

ROSE MARIE.



Drawn by  
Katherine  
Vaughan  
Holden

## Stunning Street Suit

## Economies in Dress

By Ella Stan

THAT saving a penny, or even a dollar, is not always economy, is one of the first lessons to be learned if one wishes to be well and becomingly gowned. Particularly is this true of the girl who has only a limited amount to spend on her clothes. There are many ways of getting ap-



The new bolero effect and the slightly-lowered waistline, with the skirt cut plain, but by no means "colante," distinguish this pretty street dress for Summer wear. The corsage is trimmed with narrow bands over the shoulders and the bolero adaptation is fastened in front, or is made in the semblance of fastening, with three straps in a darker shade than the gown.

The under-bodice is closely tucked, while the yoke and half sleeves are of embroidery. The few buttons on the skirt add a touch that is distinctive without being extreme.

The model may be attractively carried out in natural color pongee or in colored shantung. Linen in any of the new dull shades will also be pretty, while if desired any lightweight serge or woolen material can be worked out with equal charm.

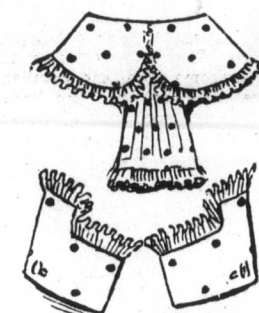


Jabot of net. Collar of fine linen with insertion and narrow edging.

propriate and inexpensive clothes if one only takes the time to think the matter over and buys with a definite purpose instead of picking up anything that is offered as a bargain.

At this season of the year, foulards are offered in many shops at real bargains. When one has already planned for such a dress because it is needed, the opportunity offered to get it at a reduced price should be embraced. If the silks are of a good quality and of staple color and design, several dollars may be saved by buying them at the shop offering the attraction.

Those of the bordered variety should



Black and white linen or braid-embroidered. The cuffs are worn outside the coat sleeve. Very smart with new shepherd plaids.

be dealt in sparingly, remembering first that it takes expert workmanship to turn out a satisfactory gown of such good and that the following Spring and Summer they will not be to the fore. On the whole it will be better to choose a staple color either perfectly plain or dotted over with some small design.

A fact that does not seem to be well known, is that a conventional design is always in better taste than a spreading bunch or cluster of flowers thrown loosely over a surface.

Further, it should be remembered that the smaller the design the more generally satisfactory will be the effect when the garment is completed.

As to bargains in finished gowns and wraps, the same general rules will hold good. The best time to find real bargains in ready-to-wear articles of clothing is at the end of a season. At that time shops are selling their stock off so that they will not have it on hand for another season, and also that they may have room to show their new goods.

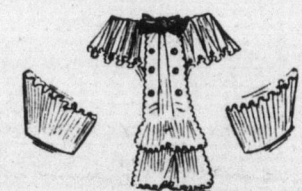
## A WIDE VARIETY IN SHIRTTWAISTS—By Marian Morris

EACH Spring hears a great hue and cry of "No more shirtwaists!" Each Summer sees the American women blossoming like a cotton field.

Which only goes to show the fallibility of fashion prophets in general and points to the triumph of the American woman in particular. For the fact remains that if she wants to wear a thing she's going to wear it—fashion or no fashion.

So each year finds hundreds of designers scheming new ideas in shirtwaists and thousands of manufacturers busily making them—all secure in the knowledge that they are the Summer livery of the great American feminine public and as such, must necessarily be worn.

This year finds a wide variety in materials as well as models. All the usual range of batistes are here, plain and embroidered, French percales for tailored shirtwaists, deliciously sheer lawns for more elaborate waist, and, of course, linens in plenty. But, besides these friends of other days there are fine French washing voiles, snowy and



Fine plaiting used for this set. Can be attractively made of net, chiffon, French lawn or batiste.

crisp, a queer woven elastic mesh, which also comes from France—and crepons.

It is really the latter materials that have taken the waist-wearing women by storm and every quality from the diaphanous imported stuff at \$1.75 a yard, to the domestic crepon, so inferior that you would hardly know it was of the same family, and which sells for 15 cents a yard, is being eagerly bought and made up into waists—and still more waists!

The French crepon is a charming fab-

ric, nearly all linen, crisp, sheer and fine. The crepon of American manufacture is all cotton and thick and heavy. But they both have the recommendation of laundering without ironing—wash, rinse, a shake and out they go on the line. When they are dry they are ready to put on.

Last season the output of crepon of fine quality was controlled by a large London house, and it only appeared in imported waists, which sold at quite fabulous prices on the strength of being a novelty. This year it is here and sold by the yard, but the shops can hardly keep up with the demand for it.

Not only in plain crepon does it come, but in embroidered effects, and in colors—lovely soft pinks, lavenders, blues and yellows—for it is a material which dyes beautifully.

Laces which will appear well washed but not ironed are, of course, the proper thing with which to trim crepon waists. Cluny, Irish crochet, hand-made linen torchon and all the Italian laces, which are made by hand and wear like iron, are used as insertion and edging. Crepon waists, lace inserted and embroidered,

and then dyed to any desired shade are considered much smarter than waists of color with white lace.

Embroidery tells on these waists, as it has never done on anything else and even a few stitches of embroidery—some scattered coin dots or a boldly designed spray of blossoms and leaves—immediately lifts a waist out of the commonplace and gives it distinction. Combinations of lace and embroidery are very good and Irish crochet beading outlining the seams is a clever touch.

All kinds of ornaments of Irish lace are to be had in the shops, all ready to apply. Buttons of Irish crochet there are by the hundreds, from the tiny button, which almost requires a magnifying glass to be seen, to the huge round of button, from which one might very nearly eat one's luncheon.

Some of these buttons are intended for real use, but the majority of them are solely for ornament. The round, little buttons are seen applied promiscuously on some waists—whereas there happens a space which seems as though it ought to be filled up.

French voiles are treated in much

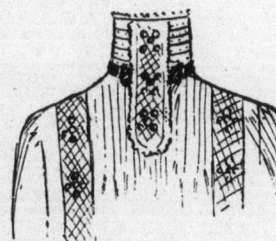
the same way as crepons, coarse laces being the first choice for their trimming, also, although there is no veto on using Valenciennes and Mechlin and such laces in their elaboration, as they require ironing.

The waists of less diaphanous materials are apt this year to be buttoned in front. Very thin and elaborately embroidered waists still button up the back.

There is quite a distinction made this season between the waists intended for afternoon and morning wear. Because with all that is said against them, they will be worn with suits of light weight and color, at less formal afternoon affairs.

For the tailored morning girl there are straight up and down waists of linen cut on excellent lines, with the box plait in front, embroidered in white and a touch of color. The mannish cuffs also are embroidered and fasten with cuff links. With this she wears a stock of satin, with a narrow line of linen turned over at the top.

Another model intended for the morning hours is of crepon, opening down



Large trimming for waist and collar.

the front, with military effect of braid applied, and a straight standing collar fastening under the chin in front, braid loops and round crochet buttons holding it together. The sleeves of this waist will be long and scant and plain, opening up the back of the arm to the elbow and fastening with braid loops and buttons. Braid is applied at the wrist, simulating a deep cuff.

On these more severely simple waists tucks are used as a means to an end—to accomplish the necessary fullness—rather than as ornamental stitchery.

But in the thinner waists—of more transparent material—fine, hand-rim tucks enter largely with the scheme of decoration.

For the woman who insists on the Dutch neck or turned-down collar—and let me once more impress upon you that there is an appropriate time and place for everything, and the city streets, even on Summer days, are not the places to bare your neck to the public gaze—there are waists especially designed. These have the trimming placed low, if the waist has a turned-down collar, or if it is collarless, lines of trimming—lace or embroidery or both—finish the cut-out neck.

While shirtwaists of white will be, as always, most in demand, colored waists will be worn to some extent during the Summer months. Nearly every novelty material seen in white is duplicated in colors and some of them are too lovely for mere woman to resist.