

When She Turns Her Back on You



Back Pleats in Linen

IF MILADY should suddenly become angry, or assume an interest in things far away—in other words, if she turn her back on you, you will find much satisfaction in viewing the new ways in which noted modistes have trimmed her gowns or dresses. Nothing has been forgotten in the planning of the back of the costume. It is equally as important as the front, and the sooner women recognize this fact the better. Just as many persons see the back of a dress as the front (unless you stand in a corner), and it is generally the hallmark of the professional designer to find that there has been no diminution in thought or energy when designing the back of a dress.

The Watteau effect is shown in the long heavy lace panel that forms a court train on the velvet gown. It is attached to a strip of metallic lace at the top, which also holds the draped lace in front. A strip of metallic lace runs down the left side of the court train. Notice the double-train effect, the lower being circular and a trifle fuller than in the past.

On another taffeta model is shown a fitted overbodice of lace, which extends in a straight effect below the scalloped girdle. Side pieces of lace on the bodice give a slanting line on each edge. It is an easy method of trimming the back of a silk dress.

Crossed bands, rising from a soft girdle and passing over the shoulders, are trimmed with heavy lace on the dark gown of chiffon over satin. The back peplum is made of rows of lace edged with scallops, from which folds of the chiffon are draped up and hang down in unobtrusive fullness.

Any soft material can be fashioned in this way.

The light dance frock of mesaline is trimmed with duchess lace. This is draped over the bodice, ending in two narrow panels at the back. At the left is a fringed silk sash. A straight, flat panel hangs down to the hem under the upper two loose ones.

In the linen frock the back is particularly modish. On the bodice a deep square yoke is filled in with coarse flet, dyed to match. The skirt has

Shirred Girdle and Sash on a Lace Peplum



The Watteau Panel

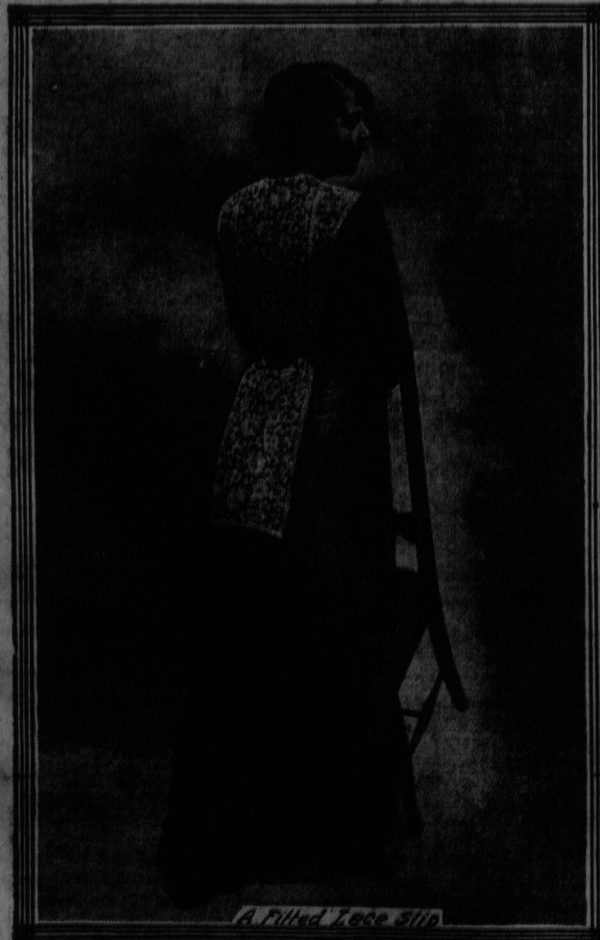


Lace in Panel Effects

a fitted yoke effect at the back. Inverted pleats drop from the yoke line and are finished under the side panels. Fullness once more, you see!

The medieval jacket of lace on the last gown can easily be copied. It has elbow-length sleeves over satin and a square yoke at the top, with a slight opening at the central line. A shirred girdle holds in the lace at the waist line and a short shirred panel drops down the back. At the left hangs a long silk sash, bound and edged with ball fringe.

No longer need there be a painful disparity between the front and the back of any dress. The same scheme, generally, should be carried out, and the resultant beauty and feeling of comfort will repay for the double energy required in making the back view just as lovely as any other.



A Fitted Lace Yoke



A Draped Shirt under Lace

