

THE LONG AND THE SHORT OF THE TUNIC



The Central Part of the Gown

ONE of the oldest stories in the tale of fashion is that of the tunic. Indeed, if you look discerningly enough, the tunic line will be seen in the simple goat-skin thrown across the bodies of men and women in primitive times. Ancient Greece and Rome were further exploiters of the tunic, and from eastern countries the idea swept across Europe. It was used years ago by the arbiters of style, and has never been deposed from a high place among fashion's rulers.

The long and the short of the story of the tunic is very interesting to womankind. It means variety in the line and a general becomingness to all figures and a suiting of all purses. Your tunic may be as long or as short as you wish and still be in style.

On the simple white costume suggesting Grecian lines the tunic of chiffon is edged with silver-beaded trimming and crossed in front over a double-pleated skirt. It is long in back, and the crossed line in front comes about one-third of the length of the skirt below the waist. These lines are a continuation of crossed ones on the bodice running in the opposite direction.

An elaborately beaded chiffon model has a bodice to match and gives a rich decoration on the plain satin underslip. This is a separate tunic, provided with a girdle and the exquisite flower at the front. The sleeves and lower edge are trimmed with fringe. This model is slashed up the front to the waist line. The floral design on this tunic is done in bugle beads.

Hinting of olden times is the full tunic of chiffon slashed in front and reaching to the bottom of the skirt. A conventional bead design is applied to the skirt, and a long narrow double girdle hangs down in front.

The bodice is of chiffon similar to the skirt, with straight lines of beads for decoration.

The short tunic of medieval line is of plain chiffon, with fullness in the bodice, plain sleeves and a hip-length peplum. Beads edge the hem of the tunic, and a beaded girdle adds the touch of the middle age to this effective style. It is a becoming contrast over the pleated chiffon skirt.

Forming the central part of a gown afternoons is a tunic of exquisitely beaded chiffon which extends just a little above the waist line and to below the



The Accepted Diagonal Model



In Simple Crossed Lines



The Elaborate Beaded Model

hips, heading the pannier of silk that is draped over the velvet skirt.

Diagonal lines of the tunic are very evident in this year's tunics. The Spanish lace in white over black satin is draped in a slanting line, the point coming halfway down on the right side. The bodice is of the lace combined with black, a delicate orchid finishing the surplice drapery.

Any slip of silk, satin or crepe de chine can be made into a simple foundation over which a tunic can be draped with ease, especially if the draping be done on the form first and the friendly pins are used to adjust the folds in graceful lines. Remember that long lines are the rule, and are easily attained by fastening material at the lower part of the skirt. Looseness is another important feature. Scant lines in the silhouette will be retained, and the girdled gown still holds sway. So put a high, contrasting girdle around the tunic drapery. Tunics can be edged with fur, fringe, which is coming back in high favor, and beads. They can



A Short Hip Tunic

be ornamental or simple, offering successful form. To cut a long story short, or a short story, the bias, is not impossible, especially if you have tried it? tunic story. Have you tried it?



Divided and in Full Length