

## Lady Modish on the Fashion Show

Also New Hints with Self Material Cloaks for Palm Beach.

NO woman feels that a gown is pronounced a success until it has been worn in the environment for which it was created. Then only is it put to the supreme test. Many women who expend much for clothes but take indifferent interest in their homes and their rooms may be far from attractive measured according to modern standards. As they pose before their cheval glasses a pink frock may look gloriously beautiful compared with a drab and unpleasing environment in which it is seen, but with chagrin the wearer realizes that the new frock fails to qualify for a French period environment. A gown, too, may look like an exquisite flower when seen at the last fitting in the untidy, ugly room of a careless dressmaker. Put to the test on a gala occasion and seen in a charming room it lacks character and distinction.

Many women who attended the fashion shop held last week in a superb house occupied by a dressmaking establishment thought of this final test to which all gowns de luxe are subjected. At this show, given for the benefit of L'Union des Arts, the display of new costumes just received from Paris being preceded by music of ancient instruments and the company was of the sort seen where the smart set foregathers. The house where the show was held had spacious halls and rooms, and down an imposing spiral stairway of white stone, wider than any stairway seen in a private residence, walked the mannequins. Never were young models required to accomplish anything so difficult. It certainly is some stunt, with a critical audience watching every step; but the girls were all equal to the feat, and the costumes worn all met the test of being seen in such impressive surroundings with great success.

Jewels furnished by a Fifth avenue firm supplied that important feature without which no woman who wears costumes of this sort would be content.

Some of the negligees shown were applauded as enthusiastically as the evening gowns. Several of these costumes were of the sort that need not be restricted to use in the boudoir. They could be worn for informal little dinner parties. One costume showed orange chiffon over an orange underslip of moire silk. Mauve net veiled the orange chiffon. A narrow blue ribbon made the girdle at the natural waistline. So far, the costume was simple. It was a charming, ankle-length frock. But with this mauve-veiled orange gown was worn a voluminous overdress that looked as though it had been slipped on through an opening for the head. The cream-colored lace was delicate and filmy and fell loose and straight from the neck—away from the figure—over the arms and in a long drapery touching the floor at the sides and in back.

No sooner had this poetic costume

reached the lowest step of the stairway than another model came tripping down from the floor above, a vivacious saucy-faced little thing in a jink-and-green Chinese suit with trousers gathered in at the ankles. Pink taffeta made the greater part of the coat and trousers, emerald green being used for bands of trimming. On her head she wore a little, round, box-like pink and green cap, and hanging from this in back, toward the left, there was a long, narrow, black ribbon streamer that looked very much like a Chinaman's queue, as the designer intended it should.

"I should like to be young and merry and wear that audacious little suit," remarked a white-haired lady who sat near Mrs. C. B. Alexander. Mary Crocker Alexander eyed it with approval that seemed to include a desire for possession.

With a pale pink negligee the mannequin wore a voluminous cloak of rose du Barry pink. This was trimmed with wide hem bands of self-material, and, while it did not touch the floor, a square tab of the velvet was attached to the edge of the mantle in back so that this little auxiliary trailed like a sash train.

With the majority of the costumes for Palm Beach capes made of the same material as the gowns were worn. These capes flared toward the hem. There was not one that tapered toward the ankles. Even with a Spring street suit made of rather heavy black-and-gray striped woolen material there was a long cape cut from the same fabric and rather like a yecoman's uniform cloak in lines.

A dark blue gown of jersey cloth with matching cloak was trimmed with the same rose-colored straw braid of which the toque worn by the mannequin was made. When she extended her arms a little, and the cape was outspread, full-length insertions of the rose-colored straw braid were seen at each side of the panel pleat in back.

A gray gown for Palm Beach was worn with a gray cloak and a large gray hat. There were in fact as many gray costumes as all-white designed for Florida and the summer resorts.

Happily, now that every modish seems to be keen for all-gray costumes and we see many all-gray effects at the smart restaurants, squirrel or chinchilla making the coat and toque, the new F. B. and C. Gray kid boots, ties and pumps may be obtained in models well suited to patrician feet and making those of more generous proportions appear smaller as the result of the high arch elevation. Gray kid shoes will be worn by all the mondaines at the Florida resorts and also when in town this spring. In face gray boots are already much seen. The new white washable, glazed kid shoes will be dainty and practical for Palm Beach.

I was much interested to see what kind of gowns Anne Morgan would wear when she returned from France.

(Continued on page 14.)



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