

# WOMAN'S VARIED INTERESTS

## FASHION FETE GOWNS

SOME GOWNS SHOWN AT THE FASHION FETE.

## COSTUMES OF CLASSIC LINE

The Simple Classic Lines of These Tunics of Grecian Origin Are Emphasized by Broad Band Trimmings and by Loose Low-Placed Girdles.

**M**ERELY a chemise! A dozen times daily was that interrupting remark heard by those Americans who, despite warnings, lin-

plotted by a noted singer or artist, the chemise-cut gown, first worn, so 'tis said, by a grand dame at Deauville late last summer, was appreciated by a Parisienne maker of models. That couturier went in rather extensively for chemise-tunics, and her rivals were not slow in following—"not her example," declare those rivals, because several persons may simultaneously have an idea—the pace set by the grande dame, who had the courage of her own conviction and what is beautiful in feminine garb.

That first chemise-tunic, a black marquisette, loosely veiling a blue silk-girdled slip, happened to greatly become its wearer, but its successors chiefly are belted.

Edged with Blue Ribbon Under White Embroidery.

Most charming of the white confections is a gown whose petticoat shaped underdress of finest lace-veiled satin is all but covered by a chemise of floss embroidered marquisette. The upper garment, which, although cut to come high at the back of the neck, is opened as far as the waist at front, has edges defined by a sapphire blue ribbon run under a two-inch wide strip of the white embroidery. From the waist the ribbon-run trimming extends as a single strip to the lower edge of the chemise, which from front centre is a trifle sloped away toward the sides.

The all-white embroidery, widening as it progresses upward, becomes a design which spreads wholly across the bodice portion, and from the shoulders runs to the edge of the cut-in-one caps for the arm-tops. These caps, precisely like those of countless oldtime chemises, overlap the tops of tucked white net sleeves, outlined along their outer seam from shoulder to wrist with a two-inch wide self-ruffle. A straightly placed girdle of the white embroidered marquisette, bordered along both sides with the ribbon-run pattern, is drawn halfway to the bust above the waist line and half to the hips below it. Consists Only of Petticoat and Chemise.

All that one of this season's most successful models among afternoon costumes consists of is a petticoat and a chemise. To be sure, the petticoat is as long as any round cut indoor skirt and the chemise is high at the back of the neck. Moreover, it is broadly belted. But the design of both garments is as familiar to the pioneer woman of the frontier forests as it is to the star actress of Broadway.

Broad bands of white fillet lace border the chemise cut upper section of an alluringly simple afternoon costume in which any girl or very slender young matron would look well. The white satin skirt is petticoat-shaped, untrimmed and nearly covered by the tunic of white net finely tucked horizontally. The long fine lines produced by those tucks are accentuated by broad bands of fillet crossing the shoulders and extending down the sides of the figure to the top edge of the circular placed band.

At front these bands run straight, but at back, near the waist line, they point a trifle. Cut-in-one sleeves are lengthened with horizontally tucked net to the elbow and from there halfway to the wrist with lace band cuffs, which fall loosely away from the forearms. The slightly rounded out neck is satin cord defined, and somewhat below its normal line the waist is encircled by a broad girdle of white braid, whose fringed ends, loop knotted on the left hip, fall low against that side of the chemise.

### NO REAL EXCUSE FOR A ROUGH SKIN

VELOGEN is so easy to get, so pleasant to use, so sure to help, that it is a wonder that any woman has the slightest trace of roughness or harsh dryness in face or on hands. There is no reason why she should.

If your complexion is not at its best—if your hands are harsh and rough—apply VELOGEN at night, rubbing it in well. The pores absorb it and the skin speedily becomes soft and smooth and regains its delicate texture. You will enjoy its pleasant, refreshing odor and your complexion will welcome its soothing, healing action. Cannot stain—cannot grow hair.

Ask your druggist—25c a tube.—Adv.

## If You Are Shopping

and can't find exactly what you want, call *The Tribune Information Service, Beekman 3000*, and we will tell you WHERE to GET IT. Or,

## If You Are in a Hurry

and haven't time to write us, or if you don't want to run around in the shops, searching for any article of apparel, *PHONE US*, and we will help you out.

**THE TRIBUNE** has just installed an **INFORMATION SERVICE**, to save time and energy for you by **TELLING YOU WHERE** you can get **ANYTHING YOU NEED**, whether it be a button, a bathing suit, a governess or a rag carpet.

This **INFORMATION SERVICE** will be open to the use of **TRIBUNE** readers from 10 a. m. to 6 p. m. daily.

## WOMAN'S PAGE BINDERS

As many of the articles on this page will be continued from day to day, *The Tribune*, for the convenience of those who wish to preserve the pages, has had made an original and unusual binder. This binder holds sixty single newspaper pages and will be sold at cost, 30c., postage prepaid.

**NOTE**—On receipt of a self-addressed stamped envelope *The Tribune* will furnish the names and addresses of the shops from which the articles described on this page are taken.

A Very Creditable Showing Indeed Is This First One by New York Dressmakers—A Radical Departure Made by Kurzman.

**T**HE Fashion Fête, long awaited by women, opened and opened successfully Wednesday night at the Ritz-Carlton. America, deprived of fashion suggestions for the coming seasons, conceived this way of bringing together creations by its own dressmakers, and the showing of their initial efforts was inspiring to those who look to New York as the ultimate creator of fashions for this country. The plan for the fête was originated by a group of fashionable women, in conjunction with "Vogue," the fashion magazine—all sufficiently far-sighted to see the necessity for American initiative in this matter, and all wishing to help relieve the suffering attendant upon the war in Europe. That the committee of Mercy and "Vogue" have well done their self-appointed task was evidenced both by the abundant number of men and women present at the opening and the display of gowns not only made but designed in America.

### "Vogue" Enlists Creators.

"Vogue," when enlisting the foremost designers, asked them not to make dresses suitable only for exhibition purposes, but to show what they could do in the way of designing and originating styles. In consequence, last night's fête indicates what New York may be able to do, and how far it has profited by the lessons of that master fashion artist—Paris.

Under the auspices of "Vogue" and the many patronesses, among whom are Mrs. Ogden Mills, Mrs. Ernest Iselin, Mrs. Harry Payne Whitney, Mrs. Stuyvesant Fish, Mrs. O. H. P. Belmont and Mrs. William K. Vanderbilt, the difficult work of collaborating with the various couturiers was carried on. A committee worked strenuously and impartially to judge upon the gowns that were to be admitted to the fête, the reasons for exclusion being lack of originality, a too strict adherence to styles of Parisian origin and freckishness. There was an attempt at moderation, and a desire to limit displays to what might be worn by the people who know what to wear and how to wear it.

While many of the costumes worn by the mannequins displayed originality and clear independence of thought on the part of the makers, others showed that America is very young in the role of fashion creator. There was a charming ingenuity displayed in detail, there were graceful elaborations and developments of Parisian beginnings, and, finally, there were some original motifs successfully carried out.

### Costumes Presented on Stage.

The costumes were shown under the most favorable conditions possible. At one end of the ballroom was a velvet-draped stage, brightly, yet softly, illuminated. Here the models made their initial appearance. Graceful and beautiful mannequins they were, each chosen with an eye to her suitability to the costume which she was to carry, thus emphasizing the important factor in the selection of clothes-harmony. Down the velvet-covered steps the model walked, and then circulated among the guests, displaying the gown. Not only was great care used in selecting the woman who wore each gown, but there was also a delightful attention to details. The coiffure, the shoes and all the telling little accoutrements were correct and gave the final air of appeal and originality to the little play.

The guests, comprising most of fashionable New York, were delighted with the entire performance, which was interesting and on the whole decidedly artistic. There was little of the garishness of coloring which might so easily have crept in, but there were, however, daring yet with pleasing effects.

### Kurzman Presents a Striking Creation.

Striking among the many innovations displayed were the models exhibited by Kurzman. Unlike many of the other creators, this establishment limited itself to the creation of one model. It showed last night "the Louis Philippe" model, and great confidence has been expressed in the future of their creation, which harks back to the 1860's. Many salient features distinguish this costume from what has been worn before.

All the Kurzman gowns were in white, expressive of purity, and also because it is appropriate for the semi-mourning in which many countries, by reason of the war, will be steeped for long. The gowns show the popular new full skirt, but they are much fuller than any others shown before last night. They have the tight waist line, whose return some declare inevitable. And most striking of all in this season when gowns are sleeveless is the décolletage displayed on the evening gowns, falling off, leaving an unbroken line of throat and over-arm, but there are tiny sleeves which many people find far more desirable than not having any.

### "La Femme à la Mode."

One of their evening gowns, "La Femme à la Mode," of white faille and

silver brocade, embodies all these points admirably. This gown was auctioned off last night by Mrs. Theodore Roosevelt, Jr., the money thus gained to be donated to the relief fund, as are all the proceeds of the fête. The décolletage of this gown was marked stiffly by a pleating of white faille which made almost a straight line across the bosom and shoulders. This dress was quaint and beautiful, and is perhaps the most decided style exhibited.

Another white faille evening dress by Kurzman, also brocaded in silver and with pleating marking the décolletage, was worn by Miss Joan Sawyer in a little dance given by her by way of entertainment during the evening. The ease with which all her steps were executed in this costume made it enviable as a dance dress. Similar to these was their gown whose only point of difference was that there was a flat little collar about the décolletage.

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"LA FEMME A LA MODE" OF WHITE FAILLE, AUCTIONED OFF BY MRS. THEODORE ROOSEVELT, JR., FOR KURZMAN.



THIS CREATION, WITH SLIGHT VARIATIONS, KURZMAN PRESENTED AS HIS ACHIEVEMENT IN ORIGINAL FASHIONS.



VERITABLY THIS BLACK GABARDINE BY JOSEPH MIGHT BE CALLED AN APACHE FROCK, SO SAUCY IS IT IN OUTLINE.

extreme smartness. Of black gabardine, it was striped in self-color velour. It had the merest bit of fullness in the bodice, which all but fit tightly to the figure. A band of beaver was just above the waist line in front, and just below the waist line, although extending further to the sides, was another

fur band, the two giving the effect of a girdle. The very high tight collar was also of fur. Cuffs and the three-inch banding at the bottom of the full skirt, which was longer at the side and back than in front, were of the beaver. The sleeves of the gown were of beige-colored broadcloth, thus contrasting vividly with the dull hue of the remainder of the gown.

A walking suit by Farquharson and Wheelock, while not differing greatly from the early Paris offerings in its lines, surely embodied their best features. The coat was cut away, forming a foot-wide opening in front, which showed in front a curious heading and gathering of the skirt. The coat collar, its cuffs and bottom, and the bottom of the skirt, were all of fur—generous bandings of rich embellishment. The coloring of this costume, however, was unique, for surely one seldom has seen a combination as striking as that of military red uncut velvet, with bright red fox fur. The hat of this apparel is worthy of mention. It is of Scotch Glengarry shape, and is adorned at the side back with Scotch pheasant feathers.

### Mollie O'Hara's Contribution.

The evening gown which Mollie O'Hara put forth is unusual and queenly in outline. The curious overskirt of silver brocade droops low in the back and falls over in a little ruffle after it has been fastened to the loose bodice of lace embroidered in silver and rhinestones. The fulness of the skirt and the straight transparency of the deeply V'd bodice made a splendid contrast. In front the skirt is short, and a double ruffle of underskirt, silver and rhinestone embroidered, contributes an unusual delicacy, which saves the dress from an air of great heaviness which the extremely full and thick brocade of the skirt might have given.

A clever bit of staging was accomplished in the presentation of a Thurn walking suit, in peacock green, narrow waisted, wide skirted and fur bordered. The model walked languidly on the stage, accompanied by that most graceful of all animals, the Russian wolfhound. The stir which this little tab-

leau created was delightful, and showed appreciation of the great care that had been taken in devising beauty for the approval of women who will wear domestic instead of imported apparel this year. "Night," by Maison Maurice, and "Twilight," by Jacqueline, were quite as mysterious and softly appealing as might be expected, and were received with great applause.

Cunning little models in jockey costumes, in sport apparel and even in masquerade added a spice of variety to the evening's entertainment and prevented the unalloyed line of beauty from boring one. Travesty and satire were introduced in a diabolically imaginative costume whose very tight fitting bodice was post-futurist in coloring and design, mainly tan and dark, uneven little spots. It was not a pan-nier—perhaps one might term it an overskirt—that round, stiffly wired elongation of the back bodice that stood out also horizontally from the waist line. The little hat was an emphatic dare to the world to continue to wear little hats that have neither height, width, breadth nor length. It was nothing else than a derby, set on to of the head, to one side. The serious mien of the model as she stepped gracefully upon the boards caused a gasp of dismay and a burst of undecided laughter from the audience.

### And This You Shall Wear.

The models had been well trained. All day yesterday they attended the full dress rehearsal at the Ritz-Carlton and practised their carriage, admired each other's dresses and examined at close quarters the fine points of the fashions which are to be those of the country at large during the coming seasons. These clothes these ninety girls wore were indicators not necessarily of what is worn to-day, but of what will be the mode in one or two months, or perhaps not until spring. The plan is to create for approaching styles, not to make dresses which are fashionable now. Just as, explained a member of "Vogue" staff, one were to go to Paris now for ideas for next season's costume. Paris is unavailable, so through "Vogue's" efforts advance impressions can now be gathered.

gered in Paris during the autumn in order to view the models for winter costumes. No one can fail to see instantly that the keynote of certain of the most successful creations, especially those for afternoon service, is the chemise—that familiar garment, more or less rounded down at the neck and more or less cut out at the arm-eyes, but fitting smoothly, never closely, over the shoulders, and falling in classic folds to the ankles. For, of course, the chemise is of Greek origin, but having heretofore insisted upon being partly covered by a petticoat instead of partly concealing a skirt, few accredited it with grace and beauty.

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