

Startling Effects in Newest Clothes

by Sara Marshall Cook



Pearls as big as filberts and jeweled pendants the size of doorplates are being worn by smart Parisiennes

3-Piece Idea a Feature

THE three-piece idea is very marked in the collections of clothes shown by the smartest dressmakers. Tailored dresses for morning wear have matching wraps of the mantle or cape type, while dressy afternoon costumes are markedly in three-piece effects. Some of the loveliest of the three-piece costumes are of satin, like the one at the left of today's page. The frock is a very simple straight line affair, shirred at a low waistline, to which is attached a cleverly cut tunic that falls in ripples. The tunic is open at the front, the fulness swinging from the sides and appearing to swirl about the figure. The sleeves are short, ending several inches above the elbow, as do the sleeves of many frocks this winter. Even a great number of heavy cloth dresses are shown with extremely short sleeves, making one wonder how we can hope to be comfortable when the thermometer sinks toward the zero mark.

The satin cape sketched with this frock has its fulness drawn into a wide band of soft brown fur at the bottom. This wrap, which drapes beautifully about its wearer, is a very practical one, since it may be worn with dresses other than the one which it accompanies.

Circular Cape Novelty With Three-Piece Frock

THE three-piece effect is given to other satin frocks by the addition of a narrow circular cape of fur to match the trimming of the dress. The extremely short black satin frock shown at the centre of the page is of this type. A wide band of monkey fur is at the bottom and a little detachable cape of the same fur ties with long narrow ribbons about the neck. These narrow circular capes, shown as an extreme novelty, not only in fur, but in beautifully embroidered tissues, give a very narrow shoulder shape when finished with the high Directorate collar, as many of them are, make the figure of the wearer appear very slender and greatly increase one's height.

Some very simple capes of this type are of blue serge and black satin. The latter do not at first consideration seem practical, but they serve the purposes of cleverly giving considerable smartness to a simple frock as well as affording protection to the shoulders and neck. With the costume just described is carried a black satin muff edged only at one side with fur. Having the muff made to match the dress is a fashion recently originated in Paris. Several evening dresses of the 1830 type have both hats and muffs to match, a distinct feature of that period.

The 1830 note is made particularly evident in some frocks developed in taffeta, with which are worn the 1830 hat. The crown of the hat is a mass of puffy taffeta drapings; from the straight brim is suspended a veil, also distinctly of that period. The point of difference, however, between the modern products and the authentic 1830 styles is that the present-day skirts have the epaulet hip extensions. The figure is now absolutely flat from back to front—not circular, as in 1830.

Quilted Silk Gown Trimmed With Jabot Frills

CHERUIT brings out a striking novelty in the form of a quilted silk dress, made in vivid crimson and trimmed at the left side front with big jabot frills of black satin ribbon, which is so pleated as to fall in rather set, woody folds. Another clever use of frills, which form a sort of jabot effect, is found in a rich fur mantle made by Cheruit in a new sealskin dye that is a beaver color. This is called "Musquash de la Rivière Française," to distinguish this fur from Hudson seal, the best quality of American muskrat. The big beaver-toned cape is lined with black taffeta and trimmed up and down the front with a full frill of the black silk, at least nine inches wide, the edge of which is cut in deep Van Dyck points and pinked all around. This falls in thick jabot frills all the way down the front of the cape, giving a very novel and at the same time attractive finish for the edge of a wrap.

Skirts' Length Uneven

THE skirts of some of the smartest evening dresses are of uneven length. One type is longer at the sides than either in front or back; another is quite short in front, descending gradually toward the back; while still another is long in points, because of the extreme unevenness of the hem, caused by its deep slashings and crenellations. No skirt made by Callot this season has an even hem. The hips of some of these evening frocks are extended by means of wired foundations shaped like epaulets. Sometimes these extensions are fully nine inches long by five inches wide, standing directly out from the rather low waistline. Other dresses of the same character are trimmed with ruchings, some of which are of ravelled silk.

The evening dress sketched to-day shows many of these new features and is topped by a sensible little bodice, which is in pleasing contrast to the extremely low-cut ones appearing on so many models. This frock is of pink and silver brocade. There is a double ruching on the skirt of pink velvet ribbon and silver ribbon, one row above the other. The scalloped bottom is bound with silver ribbon. At the back the bottom of the skirt is about twelve inches from the floor, but from there to the front it gradually becomes shorter. The front scallops reach just below the knees, and from there hangs a petticoat of black net edged with silver lace.

Short Skirts With Winter Evening Dresses

FOR the woman who objects to having her legs silhouetted through the black lace, this model may be carried out with a longer skirt, permitting only the edge of a lace flounce to show. When brocade is used for the frock no wired epaulets are needed, the material itself having sufficient body to stand away at the sides without any sort of stiffening. When the frock is of taffeta—and this design is attractive for young girls when carried out in that material—wire or reed is used to distend the hip line.

In many of this winter's evening dresses, with their extremely short skirts and bodices scanty enough to display feminine charms with a frankness that is startling, to say the least, the most elaborate materials appear. For instance, a dress may be entirely of jet spangles or of crystal beads, of a marvelous lamé in solid silver or gold, or in gorgeous brocade, heavy with metal interweavings. Again, such dresses are in vivid tones of satin or taffeta, and even more frequently of navy blue or black satin.

Evening Gowns Now Shown With High Collars

ANOTHER novel point in evening dresses is the number of models that are being shown with high collars. It is true these are often transparent, but nevertheless they afford a striking contrast to the extremely décolleté costumes which have been almost the undoing of the evening models shown by many of the houses. One fairly stood aghast and wondered how any woman could bring herself to even consider such dresses.

Very lovely new frocks in hand embroidered net and tulle are made with these high collars, which not only touch but pass the chin. They are shaped to follow the outline of the throat and chin, while at the back they mount up more than half the height of the head. One is puzzled to know how a woman will be able to do more than smile when wearing one of these collars. Those who wear them certainly do not look as if they could, with any degree of comfort or convenience, either eat or drink. Notwithstanding the extremeness of the high collars, they frame the face in a very becoming manner.



Dresses with capes to match are among the smartest new clothes. The one above is of black satin trimmed with brown fur. The outline of the frock is very straight although an impression of width is given by the full, rippling tunic

Shown at the center—one of the new black satin frocks trimmed with monkey fur having a detachable shoulder cape of the fur, and a pink and silver brocade evening frock with epaulet hips and an uneven hem revealing a black net petticoat edged with silver lace

A three-piece suit of bright blue wool velours dimly striped with darker blue. The upper part of the dress is of gray Georgette banded with moleskin and the coat, which slips over the head, is also trimmed with moleskin. The bow knots of fur at either side are unusual

Jewelry in colors as well as onyx is worn to carry out the prevailing color of the costume

