

Elaborate Backs Latest Development in Dresses

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Worth gown of black velvet with a huge sash lined with vivid blue satin.



Worth model in blue serge showing high frilled collar and hip extension frills of taffeta ribbon

Lanvin suit made of blue serge with tailored stitching and trimmed with fur. A brilliant splash of color is added by the crimson velvet sash.



Cheruit coat dress developed in blue duvetyne and trimmed with zibeline fur; girdles with sash of velvet ribbon.

New Skirts Are Graceful

PARIS dressmakers have hit upon a new idea in their designs for winter evening dresses. They are now emphasizing the back of the garment. This is done in various ways. For instance, a beautiful black dress has at the back vivid coral velvet, in the form of a bodice and half length tunic, the tunic disappearing under folds of black drapery.

Massing the drapery at the back is another method of giving prominence to this part of the frock and one which gives a distinctly new silhouette to the figure. In making these new back draped skirts it is as if the designer had taken a circular cut skirt and held it upside down, placing the flaring fullness at the belt rather than at the hem. In this way the surplus fullness falls from the belt in loops or along like draperies at one or both sides of the back. The result is a skirt which remains perfectly flat in the middle of the back with graceful fullness carefully adjusted at the sides.

The jabot skirt, mention of which has been previously made, belongs to this family, but in these models the drapery is at one side only and the part which extends over to form the jabot is often single, instead of in a loop, as when both sides are draped. Cheruit uses the jabot drapery, but she puts it on the front of the dress. There are evening dresses, also, in which a sharp contrast between the back and front is obtained by having the neck high in front and the back and shoulders almost nude.

Princess Dresses Look Somewhat Japanese

CLEVER, semi-fitting princess dresses, which in spite of their fairly snug fitting effect look somewhat Japanese, are fastened directly down the front and finished with frills of ribbon eight inches wide which carelessly fall into jabot frills. Cheruit shows a charming dress of this order developed in a brown brocaded satin, the pattern of which is like a necktie silk, especially the silk squares

woven for Ascot ties. The ribbon trimming this dress is a deep coral satin which offers a striking contrast to the body of the gown. There is no note of color except this big jabot-like trimming down the front.

The heart of the ribbon manufacturer is made glad by the great French dressmakers, who make lavish use of ribbon, not only for attracting attention to the backs of dresses but for ruches and all sorts of trimmings both pleated and plain. From the subtly simple frocks that make French women look like little girls, with their short skirts and straight lines falling over uncorseted figures, there almost invariably flutters a little ribbon sash. To meet this demand those who manufacture ribbons are excelling in colors beautiful enough to delight the most exacting masters of dressmaking, who rely greatly on the blending or contrasting of these bits of color to give cleverness and feeling to a costume.

Worth makes the entire back of a black satin dress of loops of wide satin ribbon falling in three tiers. Then there is a dancing frock by Worth in which the skirt is formed of tiers of broad black satin ribbon. To carry out the new idea of attracting more attention to the backs of dresses than they have received since the days of bustles, the front of this skirt is of lace embroidered in metal threads. Topping this remarkable skirt is the primmest sort of bodice with a moderately low square cut neckline.

Drapery Elaborates Backs of Late Gowns

AN EVENING gown, also by Worth, illustrated to-day, shows that even this conservative house uses extreme décolletage. The draping of this dress is unusual in these days of balloon-like evening skirts. It is a draped princess; at the back is a huge sash with loops and ends lined with vivid blue, one of the sash ends forming the train. This is another example of elaborating the backs of dresses. He has, too, a smart afternoon gown of blue serge trimmed with upstanding neck frills of black taffeta ribbon; on the hips of the pleated skirt are three sprouting ribbon frills which form the extended hip.

Nearly all of the new coat dresses are girdled with velvet ribbons which knot carelessly at the side; or, again, the sober looking one-piece coat or polonaise dress will have as a distinct color note a gorgeous sash of ribbon. Jeanne Lanvin uses



From left to right.—Mauve leine et Madeleine blouse with the new high wired tulle collar which covers the ears. Worth dancing dress, the back of which is formed of tiers of broad ribbon loops and the front of metal embroidered lace; bodice of black satin to match the ribbon. Drecoll "robe manteau" or coat dress developed in rust color velours de laine trimmed with kolinsky



vivid red ribbon sashes on dark afternoon and evening dresses, and even on cloth suits, thus giving a brilliant splash of color. In both day and evening dresses she often injects bright red, either in the girdle or in a bow, with long streamer

ends at the back of the neck in the "Suivez-moi-jeunes-gens" or "Follow-me-lads" style of the 1830's. The use of these bright color touches is characteristic of this popular house, which has probably had more influence on fashions in general this sea-

son than any other of the great French houses.

Cheruit's Designs Call for Ribbons

CHERUIT'S use of ribbons takes the form of big butterfly bows

hanging from the shoulder straps of décolleté evening gowns. She also employs ribbon to make entire skirts; one of metal ribbon interwoven with iridescent blues being particularly striking. Mme. Jenny goes a step further and uses bold plaid ribbons

on evening gowns of black tulle, while Martial et Armand show many dresses with ribbon sashes so big that one wonders where all the ribbon is coming from.

A distinct feature of Cheruit's clothes this year is the side fastening or coat dress in simple one-piece style modelled after the redingote. Also the continuation of the chemise dress in three forms; that is, in straight line, in low waistline girdle or in normal belted waistline. Hip extension dresses are seemingly introduced to meet a demand of the moment, but do not portray real Cheruit ideas. The marked preference of this house is for the simple one-piece dress of rather straight line and, it must be admitted, of great charm.

"Dress in a Hurry" Style Her Touch o' War Trimmings

MANY of these coat dresses are double breasted, lapping far around under the left arm and often invisibly fastened. This type of dress was originated during the Paris bombardment, under the title of "Coup-de-Vent" or "Dress-in-a-Hurry" style. Cheruit's customers doubtless have found them so practical that she has retained the idea in her after-war designs. Aside from their art and simplicity, they are extremely practical for winter, being made of warm, comfortable materials such as rough woolsens, plushes, velvets and duvetyns. Their double lapping fronts will be good chest protectors if their wearers will only button them up. Indications are, however, that, despite their voluminous collars and wide lapping fronts, they will be carelessly held together.

The possessor of old Spanish laces is indeed fortunate, because some of the most charming frocks are now being evolved from them. Such frocks are made with full flounced skirts that fall from epaulet hip extensions. A very lovely model is developed from a combination of black and white Chantilly lace. The back of the dress is all white lace, while the front has a rather full drapery of both black and white. The bodices of lace dresses are high necked, but without collars, and are left transparent, to show the almost nude body. They have very ample bishop sleeves of full length with elaborate cuff finishes.

The adoption of the one-piece dress and topcoat in this country interfered for some time with the manu-

facturing and sale of blouses, but with the revival of three-piece suits blouse-makers have come into their own again and are showing waists more beautiful than any we have ever seen before; in fact, many of them are almost as elaborate as evening gowns. The elaboration, however, is usually in the form of trimming as the blouses themselves are cut in a much simpler way than they were heretofore owing to the fact that they slip over the head, are finished at the waistline and have very short sleeves cut in Japanese fashion as part of the garment itself.

Oldtime Blouses Are Still Favorites

IN THE olden days we considered a blouse something to wear with a suit, for sports or shopping; now, under this new treatment, they have become important articles of dress. The way in which they are handled is really very clever. They are so picturesque and youthful that they make a great psychological appeal to feminine favor which assures their success at the outset.

There are lovely little black velvet blouses that are short and have loose like the smock of the French peasant. These have very short sleeves, some of them being merely shoulder capes. The embroidery on the velvet blouses is very beautiful, usually being in tones of old Chinese blues, with here and there threads of gold glinting in the blue. These glintings of metal appear in many blouses of lace, as well as those of velvet.

An interesting blouse, with the low yoke of the 1880 period combined with the high-wired tulle collar which covers the ears, is shown from the house of Madeleine de Madeleine. This new firm, which has extremely handsome quarters on the Champs Elyées, is composed of two very clever women, both named Madeleine. One Madeleine is the designer and buyer of merchandise for all the models shown, of which there are between four hundred and five hundred, although this is their first season. The other Madeleine looks after the finances and the personnel of the business. Thus the two women combine all that is needed of art and commerce in the establishment of this new business. As an indication of their organization, delivery of six hundred completely finished dresses were ready for shipment within one week after they made their first showing.