

Extremeness in Dress Ends in Mid-Winter

by Sara Marshall Cook



Little girls as well as grown folks like to be in the height of fashion; hence, this costume consisting of a frock and a jacket



Little girl's school or play frock, with apron having a cuff pocket. Dress may be of linen or serge; the bands are embroidered

Simple Designs For New Frocks

As a violent reaction, clothes became widely extravagant almost as soon as the war was over. There were a few months of readjustment, while dressmakers were getting their establishments back into normal working conditions; but this period was surprisingly brief. No sooner was this done, even in a limited way, than the market became flooded with an avalanche of clothes, as extravagant as any that the world has ever seen. Now we are experiencing a reverse reaction.

While it cannot be claimed that our frocks are any less expensive than they were six months ago, they are a great deal simpler in design. There is no mistaking the indication that women want all of their dresses built on the simplest and most youthful lines, and that they will pay more for a dress of this character than one elaborated with applied trimmings.

The topcoat shown at the right of the page is remarkable for its originality of pattern; indeed, it may be considered a triumph of the art of creating designs of complicated cut and interesting detail, which, at the same time, convey the impression of simplicity.

The outline of the neck and the collar are quite different from those seen in any other model this winter, as it gives considerable breadth to the shoulders. It is distinctly a coat for a very slender person. The shaping over the hips, by means of little darts, or gores, gives the slight fullness always desirable in young girls' coats. This, however, in no wise resembles the exaggerated hip extensions seen in the autumn.

Social Season Calls For Pretty Clothes

We tire, in time, of all our clothes, and now is the time when we especially feel the need of something fresh and different. Then, at this season, we have so many more social engagements that we like to have a great variety of pretty clothes in which to appear. In both the early and late autumn this need was filled by one-piece cloth dresses and beautiful furs. Later, these frocks were topped by coats of either cloth or fur. Now, we feel the need of a suit that is completed by some sort of an attractive blouse, unusual enough to make the costume something quite different from the old-fashioned coat and skirt.

The suit at the center of the page, by Douillet, was created to fill this



WORTH

DOUILLET

CHERUIT

need. Its arrival may be heralded as the most popular suit that this famous house has launched for the winter. The strong one-side movement and the long coat are its features. The portion which laps across the front, buttoning under the left arm, to give a semi-belted appearance, is cut in one piece, with the right front of the jacket. The color combination worked out in this is remarkably pleasing. Copper brown velours de laine is the material selected for it.

The tendency in tailored suits is toward the use of pronounced colors. The erstwhile popular dark blue is, for the moment, neglected. Much of this is doubtless due to the fact that in rough wool pile fabrics dark blue is the least attractive of all shades. There must be some changing depth to the color tone to bring out the beauty of the fabric; hence, browns and greens are chosen in preference to blue or black.

The vest and collar are of broad-tail fur, although it has been made with these trimmings of the heavy

plush which is often substituted for fur this season. While the broad-tail is decidedly more luxurious, the plush is most economical, and has the advantage of being equally fashionable. Douillet completes his costume with a smart bodice of black satin, embroidered in copper color. This makes the suit beautiful and practical.

Taffeta Dresses Continue Mid-winter Favorites

It is surprising to find taffeta dresses meeting with continued success in the mid-winter season. Those who look ahead in fashions will see in this indication of a considerable use of this fabric for spring. We have come to think of it as such a practical material that it never has had the attention that it deserved from the artistic standpoint. It was always featured in evening gowns for members of the younger set, but we rarely saw it in handsome daytime frocks, as for some reason or other it has come to be considered a somewhat informal material. Now our greatest designers have taken it

up and are exploiting it in a way that makes everybody wonder why we did not realize its possibilities before.

Taffeta Fabrics Still Popular With Designers

PROBABLY the puffy skirts of this autumn gave it its first boost toward success, for it does come into some prominence whenever we have a wider silhouette, due to the fact that its stiffness makes it suitable to these designs. Now those who make dresses are using it for straight-line models which wrap about the figure. Of course it is not a fabric which lends itself to long-line drapery with any degree of grace, but it could not be surpassed by any other material for short, puffy drapery.

Lanvin especially has had great success with her taffeta dresses. She makes them with and without embroidery. Black and navy blue are the colors most in demand in taffeta.

This winter hats have reflected the uncertainty of the silhouette. There has been a war between the dress with the puffy hips and the one of

At left—An evening hat of very thin silver cloth that is draped closely about the head; and a dark blue afternoon hat with an embroidered brim topped by a bow of fur

At left—Tailored suit of brown duvetyne, with jacket showing yoke effect and skirt having an overhanging panel at the front; suit of copper velours de laine

At right—Topcoat which is shaped over the hips by means of little darts or gores.

slender lines and the question of a choice between the two has had an important bearing on all fashions. As both these types were worn, it was natural that there should be both large and small hats as well as those that were plain and those greatly trimmed.

We always see the full skirt accompanied by a rather large hat of picturesque shape, which is topped by trimming of a fussy character; while the straight-line dress has in it wake the small hat. Fur toques are fashionable bits of headwear for this mid-winter. Although it appears on first consideration rather late in the winter to purchase a fur hat it is a very good time to invest in one, as they are lower in price than they were earlier in the season and from present indications they are likely to be quite the mode for next winter.

Shown with the topcoat is one of these toques from Suzanne Talbot, which is somewhat on the style of a Russian cap. The brim and crown are of black velvet, while the headband is black fur. A difference in

the manner of trimming fur hats is seen in the placing of a small curling ornament of black aigrette directly in the front. This model is also developed in white fur and white velvet as well as in gray petit-gris and squirrel.

Springlike Things Please Southern Visitors

THOSE going South are beginning to think of more springlike things, and for them quite summery-looking hats are already making their appearance. Glazed chintz and cretonnes are featured in some of them. We have had chintz and cretonne hats for the country in other summers, but the glazed or shellacked chintz has not been used before. It is infinitely more practical than the ordinary chintz, as it sheds the dust easily and may be wiped off with a damp cloth. Then, if one is caught in the rain with one of these summery-looking hats on, there is no fear of its turning into a bedraggled mass of cloth, for even a rubber rain hat could shed a downpour no better.

Quite a remarkable trimming ap-

pears on the glazed chintz hats. It is a fringe of straw. Although you may not be going South it is a very good idea to get some of these hats, for they are most attractive and in the hurry of getting ready for an exodus from town in the spring it is not always easy to find just what one wants in country hats.

Other country hats of the wide-brimmed, floppy type are of flowered silk crêpes and georgette crêpes in allover patterns. Most of these have no trimming, being made with shirrings and cordings on both the brim and the crown, or sometimes on the brim only. These are quite contrary in color to the chintz hats. Here are more subdued shades, such as browns and other mellow wood colorings.

Early Straw Hats Faced With Duvetyne

MANY of the early straw hats in past seasons were faced with velvet; now duvetyne has taken the place of this material and some of the best models are faced with it.

It has an advantage over velvet in the fact that it is lighter in weight and it also sheds the dust more readily.

Something new in the way of ornamentation for fabric hats has just appeared and is proving a great success. Women have for many seasons past manifested a strong preference for the simple hat, almost without trimming, which depended upon its shape for style. There have been embroidered and appliqué and ribbon interlaced hats; there have been shirred, corded and tucked hats, all of which, in their day and season, have had the endorsement of the Paris milliner and her clientele. But this season's novelty is a hat made of fabric, worked in a most interesting and effective way.

Before covering the hat the fabric is at certain sections—for instance across the front or on the crown covering—cut into strips and tied in knots to form a pattern; after this the shape is covered. Sometimes this decoration of knots extends entirely around a turban shape, or again, a small rolling brim shape may have the decorative motif across the front of the brim, or on a part of the crown. These hats are perfectly charming when developed in gay colors, such as deep rose, pink, Nattier blue, lavender and the new copper rose.

Designers Give Thought To Clothes for Girls

It is only within the past few years that much attention has been paid to little girls' clothes. In fact, in other years there were no fashions for children. In the eighteenth century children were dressed exactly like their mothers. Ever babies' dresses were made of velvets, overlaid with elaborate and frilly aprons. Later, frocks for little people were really grotesque, making their small wearers look like caricatures.

Then they became very plain, and for some time there has been little change in them. This shows us that there is very little for us to draw upon in children's fashions. There are no ideas to copy, so that now, when a great deal of attention is being paid to them, they require much of the designer's thought and skill. To be different at all, they must be purely original. We practically have no history of fashions in children's clothes. Provided they do not grow too elaborate, it is rather a nice thing to have some variation in them, for everybody knows the delight that a little girl takes in a pretty dress. Two French models for children are shown at the top of this page.