

# Paris turns to Old-Time Designs

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## Flounces and Flares

**F**RENCH dressmakers are turning their attention to old-fashioned materials as well as to old-time designs. This is evinced in the advanced showing of spring and summer models which is now taking place in Paris. Never before has taffeta, a very old-fashioned material, enjoyed such a long and pronounced vogue.

Fabric makers are improving taffeta. The only real objection to it in times gone by was its stiffness, which made it difficult to evolve graceful models from it. Now taffeta is being made thin and soft like satin, some of it having a highly glazed surface. Then it is being embroidered in various ways. Especially interesting among the new taffetas is one that has a coin dot embroidered in bright colors.

Paris is adopting these new taffetas, and a great many mid-season models are being made of this fabric. A frock developed from a quality known as Diamontine in a soft gray is embroidered in raffia strands that are not only dyed but treated by a process of glycerin finish which makes them as pliable as silk.

## Fur, Though Precious, Is Used at Random

**T**O MAKE these taffeta dresses more becoming the Paris dressmakers often line the collar and cuffs with a soft fur, such as petit gris. The fact that fur is becoming more expensive every day does not deter the French couturier from making what might seem to the casual observer unnecessary and unseasonable use of this precious trimming.

Madeleine et Madeleine have made a taffeta dress that takes somewhat the form of a draped polonaise, though frankly cut in two pieces. The waistline is low and loose-fitting and the draped skirt is joined to it under a group of minute tucks which extend across the center of the back and front only. A similar group of tucks gives fullness across the bust line; these tucks stop short of the armhole and lose themselves in a sort of drooping blouse fullness.

The bodice is finished without sleeves, the armhole being surrounded by tiny points, or dents, embroidered in copper color silk. There is, however, an accompanying

guimpe which carries short balloon sleeves, also tucked. The skirt of the polonaise has the disappearing tucks and the scalloped embroidered edge. It forms a jabot drapey at the sides and is hung over an extremely narrow underskirt. The bodice finishes with a straight round neck, but there is an extra collar ruff which stands very stiff and is centered by a band of copper colored embroidery which falls at the back in two "follow-me-lads" ends.

## A Dress That Harks Back to the Thirties

**A**NOTHER polonaise dress developed in cashmere serge of fine quality and trimmed with cerise satin ciré is embroidered in gold and copper threads and dyed raffia strands. The waistline is low, the front fastening decidedly at one side. The embroidered revers form a round yoke at the back, which, descending over the tops of the shoulders, gives a sort of 1830 back. This model is very well thought of by mid-season buyers.

Every Frenchwoman who makes any pretense at all to a smart wardrobe includes among her dresses one of black satin regardless of what other materials may be in the limelight of fashion. Mme. Jenny has made some especially beautiful frocks of black satin for her customers to wear at the resorts such as Nice and Monte Carlo. For these models she favors the flounced skirt. In fact, this may be said to be the most pronounced feature of her satin dresses.

Three deep flounces make the entire skirt. Instead of having a hem on the bottom of the flounce, a facing of black velvet to about the depth of a hem is used. The idea of the flounced skirt comes from the French stage. Many of these stage frocks, which are having so pronounced an influence on all fashions, were designed by this great dressmaker. Gray, too, is a favorite color for satin frocks. One of these gray dresses is made almost exactly like a redingote, which is worn over an underdress of gray Georgette crepe. The coat is slashed at the side to reveal the underskirt.

## A Three Piece Suit With a Hem of Lace

**M**ME. JENNY is not the only designer who does unusual things to hems. Bulloz has introduced the lace hem. He uses it with good effect on a black suit, which is accompanied by a long accordion

## Taffeta Still Holds Sway, But It Has Been Softened Until It Has Become Almost Like Satin



A new afternoon or demi-evening wrap developed in dark brown satin with metal embroidery. Hat of satin embroidered with highly glazed straw

Dress of a new pliable taffeta in a soft gray shade embroidered with raffia strands that are dyed a pale rose color; collar and cuffs lined with gray fur

At right—Street dress of blue cashmere serge embroidered with red and copper colored threads and dyed raffia strands



At left—Taffeta dress with sleeveless armholes and a guimpe with short balloon sleeves. The neck ruff is detachable and the dress finished to be worn without it if desired



At left—Dancing frock of the new lightweight, highly glazed taffeta known as Vaporeux. It is veiled with metal embroidered tulle

At right—Elaborate summer evening dress of taffeta embroidered in silver threads. The underskirt and one side of the bodice are of lace

pleated cape. Both the cape and skirt have this remarkable hem, which is formed by inserting scalloped lace, the irregular side of the lace going toward the top of the garment. It is a three-piece suit, the third piece being a blouse of white brocaded silk. It is, of course, a typical formal afternoon costume.

It is interesting to note that these three-piece costumes are even more pronounced for spring than they were for autumn. Women delight in three-piece affairs as offering a great advantage over the old-time suit consisting of a skirt and coat only, which had to be completed by a blouse picked up at random and which did not always make a good-looking dress when the coat was removed. Among the practical suits carrying out this idea are those consisting of a simple dress and a somewhat long coat rather on the order of the redingote. These are not always made of cloth; silk features prominently in these new costumes for spring.

Evening dresses are not quite as prominent in the new showings of clothes as they were in those of last season. While the elaborate evening dress is not in such general use as the short skirted dancing frock, the Paris dressmaker feels the necessity of including in her collection very dressy and extreme models developed in handsome brocades.

## The Train Becomes A Slender Panel

**D**RESSES of this character offered for the spring season will be developed in faille and taffeta embroidered or interwoven with silver and gold. Some will also be made of brocaded, printed and lamé chiffons. Jabot draperies and the low waistline characterize the newest models. The train is rarely more than a long slender panel falling from an exaggeratedly short skirt.

The daintiest of dancing frocks are being developed in pastel tones of the new lightweight taffetas known as Diamontine and Vaporeux, both of which have very brilliant surfaces. These dresses are often veiled with tulle which is embroidered with metal. Being especially designed for jeunes filles, they carry the proverbial garlands of flowers.

The demi-evening wrap is being developed in satin ciré in combination with metal cloth and metal embroideries. The hip draperies and blousing bodice fullness characterize the new models, which, for

all their drapey, give to the figure a very slender look.

In Lanvin's exhibition of early spring clothes an Oriental note is apparent in the use of printed foulards in Persian and cashmere patterns. These are made up in very simple dresses, usually showing knife-pleated skirts; sometimes the bodice is also pleated. This brings the printed design of the silk very close together and gives an entirely different effect than when the material is made up plain. With a dress of this character Lanvin will show the neck finished high with a broad, rolling collar overlaid with a lingerie collar in old lace that developed in motifs of fine hand-embroidered batists set together with insertions of Valenciennes lace.

## Cuffs That Protrude From Slashed Sleeves

**A**CCOMPANYING these collars are broad cuff bands set inside the flaring sleeve and buttoned to the sleeve lining to hold them in place. These cuffs are, sometimes, three inches wider than the sleeve; they project in square outline from the slashed sleeve, being sufficiently deep so that only the lingerie effect next to the hand is visible through the flare or slash of the sleeve.

Another distinctly original idea appearing on these printed foulard dresses is a narrow black patent leather belt to the ends of which is attached brilliant-hued sash ribbon at least seven inches wide; these ends are knotted in a perky bow and serve as the belt fastening. The charming effect of this brilliant splash of color as a finish for the shiny black belt attests the cleverness of this world-famed house.

Lanvin is using in her sports suits a type of unbleached or natural wool cashmere, just the creamy beige tone of sanitary wool underwear. This strange-looking material is often combined with black satin more or less elaborately quilted in beige thread stitching to form the ultra-fashionable sports dress.

Quilting will continue to be used as a spring and summer garniture. Quilted silks are used as linings for tailored spring coats. A lovely beige gabardine coat is lined with a quilted navy China silk. Handsome satin wraps with big fur collars—furs are being used even on summer wraps—often have a quilted lining of brilliant-hued satin. This quilting is not always confined to the old-fashioned squares and diamond-shaped patterns, but exquisite floral patterns are being outlined in the same way. Sometimes the quilting is done in metal threads if the lining is for a very handsome garment. Along with the quilting may be used motifs of thickly padded embroidery.

## All Sorts of Things In Hats From Paris

**P**ARIS is experiencing a veritable craze for embroidered hats, which may be made of almost any fabric with the embroideries of raffia, artificial silk or metal threads. It is very smart to have an embroidered purse exactly matching the hat. The raffia embroidery is effectively used on the underbrim of hats as a means of introducing a becoming bit of color as well as an idea that is entirely new.

The latest novelty is to use cellophane as the foundation for the embroidery. This highly glazed composition has taken Paris by storm. As a background for embroidery, the plain tissue is interesting, but without ornamentation it is too much like patent leather or oilcloth to be becoming.

Ciré satin is quite as popular in hats as it is in dresses. Because it has so many qualities that will contribute toward its success we may be sure of its continued use in spring and summer millinery. Its slight stiffness gives it an advantage over ordinary satin as a material from which to make an entire hat. Then its glazed surface makes it successful as a dust shedding material. It will be used in dark color only, the preference being given to brown, navy blue and black.

The woman who finds large hats becoming will welcome this spring's millinery, because there is a decided tendency toward larger shapes. Large hats always bring into prominence the use of flowers as a trimming. The posies that will bloom on our hats this spring are quite different from those of other years. They, like the dress and millinery fabrics, have a glazed finish. These shiny flowers are new. They are usually arranged in a conventional design so that the effect is very much like a glistening floral appliqué.

