

The Crinoline Returns to the Ball-Room

BY SARA MARSHALL COOK

For Evening Dress

TWO types of evening dress vying with each other at the present moment are the simple straightline models of crepe de chine and the bouffant fuller skirted frocks.

Always, when the season changes, new models quite contradictory to the prevailing types are brought out with the idea that women are ready for a change and that some of these styles will be shown at the psychological moment and a great success realized.

A tremendous effort has been made to create a demand for fuller skirted frocks. Last season the designers' attempts along this line could not be termed a failure, nor did they meet with any marked success. A fresh endeavor now is being made for the new season.

Real crinolines are seen at dances, taking their place side by side with the slender, clinging crepe de chine models which follow the lines of the figure closely. For some time there have been rumors of the crinoline, but it has not been worn to any extent. It is true a few dresses of this type have been seen, as well as full skirts of stiff materials such as taffeta and faille.

The New Models Present A Fuller Silhouette

IT IS interesting and pleasing to see such a variety of types appearing together. There is no reason why each should not meet with an equal demand throughout the winter, for what is becoming to one woman may be quite unbecoming to another, so a variety such as this is most desirable.

Happily, no one appears at this time to consider the full-skirted models as belonging distinctly to youth. Older women, too, are wearing them. And, after all, such a matter of style should not be limited by years, but by type. A slender, white-haired woman might wear a billowing frock of lavender and blue changeable taffeta with greater effect than many a debutante.

Many of the heavier novelty fabrics, such as brocaded and embroidered silks, will find a place in such models this winter, and the use of these materials will make trimming less necessary.

In the new French frocks in which a fuller silhouette is achieved, sketched for this page, short sleeves or draperies to simulate sleeves are used. All the new dresses show greater attention to sleeves than to any other part of the costume.

Black Velvets Vie With Brilliant Hues

THERE is the dropped yoke with short puff sleeves as well as deep puffs at the bottom of a tight-fitting cap sleeve. Or the yoke may continue over the shoulder and be slashed at the sides, giving the effect of a draped sleeve left open its full length. The off-the-shoulder line is very prominent in the newest evening frocks and there is a surprising number of variations of the 1830 empicement.

You will see from the sketches that many of the dresses show a draped effect at one side. The model second from the left, showing a lovely combination of black velvet and silver lace, gives a suggestion of a bustle. It is interesting to note



that many of the evening frocks being prepared for the August openings are of velvet and that bright colored velvets are quite as much in evidence as black.

An equally attractive use is made of another heavy fabric—faille—in the frock from Maurice Mayer of Paris, directly to the left of the velvet dress. A lovely green blue silk is chosen for it. The foundation is of the faille and the ruffles are of chiffon in exactly matching hue. The corsage ornament introduces a contrasting touch of color in the form of flowers of a faded orange shade with green blue velvet streamers. This model has the dropped shoulder and puff sleeves.

Dancing Slippers That Match the Dress

FROM the same maker comes the frock of satin crepe and lace sketched at the center of this page. Much the same sleeve treatment is used, the puff, which is of the lace, being placed below a tight cap

sleeve of the satin. Here the neckline is square. There is at present a vogue for dancing slippers to match each frock—an extravagance at this time when there is so much talk of economy in all lines. With this dress is worn a new French slipper of black satin embroidered in a design exactly matching that which appears in the lace of the frock.

On the figure at the upper right of today's page is a French dancing slipper of black satin embroidered in blue and gold to match the frock, which is of black and gold lace draped over blue satin. I have not had any of the simple crepe de Chine evening dresses show-

ing flowing panels and handkerchief draperies sketched to-day because a number of them have been illustrated on pages preceding this one. They have in no wise lost ground in the opinion of the well dressed woman. It is perfectly safe to say that at the present time they take precedence over all other styles.

A Forecast of the Early Winter Modes

THE frocks sketched here, however, are shown as later types and ones having a direct bearing on the winter's fashions. It is not reasonable to suppose that women will hold to one style of dress forever. We are now approaching a time when clothes are of great interest,

and, to be well informed so that each one of us may make a suitable choice for ourselves, it is necessary to see the representative showings of all that is being done in the great dressmaking circles.

The charity balls in Paris have brought out the fact that the Parisienne is dressing much more simply than the American woman. The four Friday balls at the Théâtre Champs Elysées, which were so well attended, from a social standpoint, showed the Parisian society woman as an adept at being pronounced in her dress even when garbed in the simplest possible style.

Pure white and pale mauve crepe de Chine dresses, with flowing

panels, handkerchief points and wing-like panels, worn without jewels, give a distinction to the wearer that is not paralleled by the most elaborately embroidered or spangled dresses. The French woman appears like a wood nymph in comparison with the English woman wearing her barbaric spangled and jetted costumes or the American with her elaborately embroidered or brocaded dresses.

Daring Lines in High-Necked Gowns

LESS extreme in their décolletage are many of the Parisian dresses; that is, less extreme from a standpoint of neck opening,

though often cut out at the sides almost to the waistline, the wearer appearing even more nude in consequence. It is rather a strange effect that now is given by the high neck evening dress, so popular with the Parisienne. Made of crepe de Chine or some other clinging fabric, the dress appears to be worn over the nude figure, every line being as clearly visible as if the wearer were undressed. The old-fashioned décolletage stopped at a certain point, but these so-called high neck dresses in connection with the uncorseted figure, with even lingerie discarded, produce an impression that the low cut evening bodice cannot affect. When the Parisienne goes in for a décolleté dress she goes to the extreme, her bodice consisting of only a tiny pointed bib at the front attached by a string of brilliants or a strap of silk around her neck. There is nothing at all at the sides and nothing at the back.

In addition to the simple type of evening dress mentioned above, the smart Parisienne often emphasizes the effect by wearing no jewels, not even a finger ring. This gives her a more undressed and naked look than if she wore resplendent jewels.

of fagoting done in yellow.

New Negligees

RUMORS of the attractive things now being manufactured for autumn and winter behind closed doors, and which will be brought out as surprises later on when the cool weather is here and every woman is feeling the need of adding to and replenishing her wardrobe, are not confined to suits and dresses. Interesting things are being done in the realm of negligees.

Negligees as they are made to-day might be placed in two general classifications—one of the dressing gown type, the other on the order of a dress. Those of the latter sort, during the days when a wave of extravagance swept the whole world, became extremely elaborate and were considered as belonging among the luxuries.

Makers of such clothes showed themselves versatile and extremely clever when, with the passing of the spending debauch, they made this type of dress to fill more than one need and simplified it. Now for many occasions a negligée may take the place of a dress—especially an evening dress.

The beautiful negligees that resemble so closely handsome evening dresses or opera coats being made for the new season are lovelier than ever, but among them is seen a goodly showing of dressing gowns and kimonos in which beauty has been blended with utility.

Kimonos of Challis Are Lined With Silk

THERE was a time when we felt that the good old-fashioned dressing gown made for comfort had receded into the distance. We may have sighed occasionally for its comfort on a cool autumn or winter morning, but remembrance of its plainness and unbecomingness so-aced us for its loss.

Extremely attractive challis have been chosen for autumn models, and to make them even more pleasing soft silk linings of contrasting colors have been added.

Reversing the order of procedure, silks in beautiful shades are cut on the oldtime kimono pattern and lined with flannel of a shade that blends or contrasts with the outside. And for those who like a bathrobe more ornamental they are bound with ribbons, usually of the same color as the lining, the ribbon being sewn to one side only in the form of ruffles that have little fullness. Slippers and caps may be had to match these, making in all an outfit which is as useful as one could desire and at the same time becoming.

Elaborate Fabrics Used For Plainer Models

EMBROIDERIES, fagoting and laces appear on such models, which might be termed of the plainer variety, although made of beautiful stuffs.

Many of the more elaborate styles show that their origin lay in historical types of dress. For these the richest of materials. Such as plain and brocaded velvets and brocaded satins, are chosen. There are the dull, rich colorings of Oriental stuffs mingling with black, which serves as a background for dull gold embroideries.

Gowns that savor strongly of Persian influence are of changeable satin in rainbow hues, with wonderful embroideries. Further influence of Persian dress is seen in a French negligée of the pajama sort featuring trousers of a faded yellow velvet and a jacket of chamois-colored brocaded satin.

Slip-over models are worthy of consideration. They are very easy to make and may be worn either as dresses or negligees. Fagoting is an attractive trimming for these, and if of the more elaborate sort they may be lined with soft silk or chiffon. One recently imported from Paris, and so simple that any one could make it, is of pale orange brocade lined with a shell pink wash satin and trimmed with verticle rows of fagoting done in yellow.