

# Exactness Yields to Art in Dress

BY SARA MARSHALL COOK

## Irregular Lines

**P**RECISION and exactness have ceased to find a place in dressmaking. Considerable time was wasted in the days when dressmakers measured and remeasured to make sure that both sides of a dress were even or that the trimming was placed in exactly the same way on each side.

The passing of an exactness that was almost mathematical has made a place for greater art in dress. Costumes of fifty years ago, with their set lines, bear the same relation to the artistically put together creations of to-day that a mechanical drawing, in which every line must be exact, bears to a freehand drawing, in which the artist seeks an outlet for his art.

No dressmaker of the present day who makes any pretension whatever to being an artist would for a moment consider balancing the two sides of a dress; that is, making one even with the other. The decree is irregular lines and one-side effects.

With the lengthening of skirts irregular hems are more in evidence than ever. The point of a tunic may trail almost to the ground on one side, while the other side of the skirt is much shorter and cut straight across.

## Oblique Lines Feature Wraps and Dresses

**T**HIS effect extends even to evening wraps and daytime coats, many of which fasten far over on one side and fall in a point to the hem, or even below the hem. Top-coats sometimes wrap completely around the figure and close at one side of the back, like the one illustrated on this page.

The one-side drapery is emphasized in evening dresses, and often when it is used on the skirt the uneven décolletage is used; that is, one shoulder is covered by the drapery, while the other is bare, except for a strap, which holds the bodice in place. The oblique line, however, does not pass under the arm, but is definitely a shoulder line.

A considerable number of these evening dresses are extremely low in cut, but oftentimes a nude back is veiled with chiffon or net, which may or may not be spangled or embroidered.

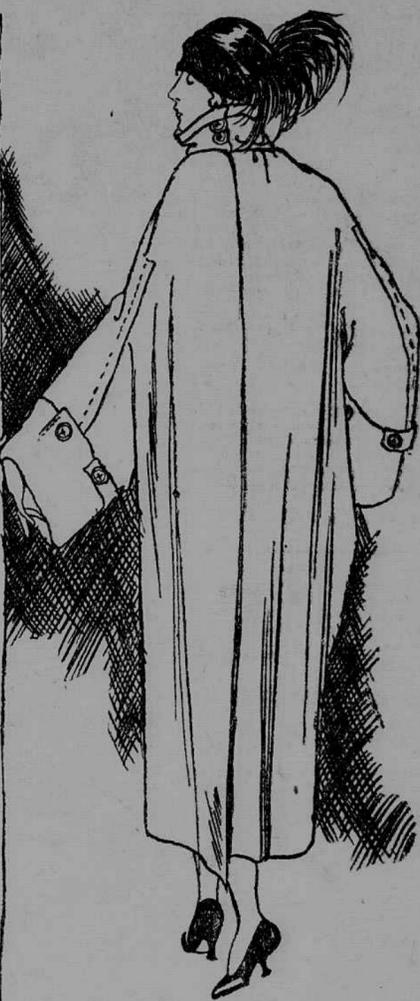
At the lower right of the sketch is an evening gown from Jenny, of Paris, featuring the one-side tunic. You will notice that the impression given by the skirt is that of a straight-line model, but with considerable fullness, hung in a graceful way, so that the skirt appears to cling rather than to spread. The uneven effect of the hem is given by the tunic.

## Padded Girdles Add To Wider Hip Effects

**T**HIS model is also noteworthy as emphasizing the interest that centers around novel methods of girdling frocks. It is unusual to gather a bulky material such as this—it is velvet in a nasturtium hue—about the waist, as it gives a thick hip line, but the trend of fashion at the present time is to make the hips appear as large as possible. This dress has been made with a fur girdle, the strip of fur running through the loop of velvet, which further increases the bulky appearance.

On both day and evening dresses Lanvin makes use of apron effects, and the most interesting of her new girdles are worked out in connection with the adjustment of the apron drapery. Some of these are padded and add a touch of extreme novelty to the costume.

Suit jackets also sponsor the one-side effect. The short, circular coats, to which many of the best dressmakers have given prominence this year, fasten far over on one side when the fastening consists only of one button at the neck, the coat opening in an oblique line with the fastening at the bottom. An ex-



## Footwear Fancies

**I**NTEREST in shoes has been steadily increasing for several years. This season the climax appears to have been reached. Indeed, it scarcely would be possible for this article of dress to become any more attention arresting or intricate than at present.

For day-time wear slippers of the strapped variety and Colonial pumps are running an even pace. It is too early to predict which type will find greater favor this winter. The strapped slippers have been with us for some time and, therefore, we might expect that they would have run their course by now; but not so. Every day sees more unusual effects produced.

Straps are made to run in every direction. Some are achieved by cutting out portions of the shoes. There are shoes so cut away that very little is left other than a sole, a heel and a few straps.

In opposition to these models are tongue effects, the tongues being very large and in many instances heavily trimmed with stitchings or appliquéd strips of leather. Sometimes this trimming, in addition to being applied to the tongue, covers the toe portion of the shoe. One model, made from black patent leather, has strips of dull kid used in this way.

## Again the Buckle Finds The Road to Favor

**T**ONGUES, when not ornamented, serve as a background for buckles, which for some time completely lost their prestige, having been ousted by the strapped models. It was impossible, however, for buckles to be suppressed for any length of time. They made their re-entry gradually. First very small ones appeared as a decoration on straps of evening slippers, the larger ones were seen on anklets, and now they once more make a bold appearance on these large tongues.

In speaking of Colonial shoes with buckles one thinks instinctively of cut steel or silver buckles, and while the demand for these is greater than for any others, gold buckles are receiving considerable attention.

Black kid, especially patent kid, gray and fawn suede and combinations of kid and colored sueda prevail for day-time wear. Patent leather is having a bigger vogue than ever before, although it has featured prominently in shoes made by Hellstern, the noted French shoemaker, for several seasons.

Many Colonial models of patent leather display large buckles of cut steel. This kid also affords an excellent background for appliqués and stitchings. Frequent use is made of white stitchings on black patent leather as well as appliquéd or cut out effects in white.

## The Velvet Slipper Softly Tiptoes In

**V**ELVET slippers promise to be prominent throughout the winter. The darker shades are relieved by bright colored inlays and stitchings, and velvet slippers in vivid hues will make their appearance in the evening. Sometimes gold or silver cloth or patent leather is combined with bright colored velvet.

The great number of these gay and varied showing of tailored suits, shoes displayed in our American shops give silent evidence of the fact that there are many women in this country whose taste in shoes is far from conservative.

At a recent exhibition of model gowns the mannequins displaying white evening frocks of the simple sort that received so much prominence in Paris during the early autumn were white stockings and slippers of emerald green brocade or of violet brocade. The green or violet slippers also were worn with black evening dresses. The effect was most striking.

ample of this is seen at the center of to-day's page.

## Gay Colors Enliven Dark-Hued Costumes

**T**HIS model, by Patou, embodies several new style features, among them the introduction of vivid red trimming on a dark costume. The coat and the skirt portion of the dress are of navy blue tricolette, while the upper part of the dress is of Paulette crêpe, the shade of an American Beauty rose.

The lines of embroidery just below where the bodice joins the skirt are in the same shade of red. So is the embroidery on the coat. A smart

Upper row, reading from the left—Bernard evening dress of red Gloveskin duvetyl, featuring embroidery and a slight drapery of one side of the waist. Suit of navy blue Tricolette in three-piece effect, combined with American beauty Paulette crêpe and trimmed with red embroidery. The small sketch at the bottom of the page shows the dress. A Doeuvillet coat of squirrel colored Kordovan duvetyl, which wraps completely around the figure and fastens at one side of the back. Below, at left—evening dress of seafoam Samovari crepe. At right—Jenny model of Radium velvet in nasturtium red.

effect is obtained by lining the jacket to match the bodice. The bottom of the skirt is bound with red.

In common with most of the tailored things for the coming winter this model is fur trimmed. Fur and cloth used in combination play a large part in this season's clothes. In order that the cloth garments trimmed with fur should not become monotonous it was necessary for de-

signers to work out entirely new variations.

## Fur and Fabric Go Hand in Hand Again

**A**S A deviation from the fur-trimmed cloth garment we have models of fur trimmed with cloth. Rodier's well known agnella, which looks exactly like curly lamb's wool, is most strikingly used on short fur

coats. Patou favors this trimming and uses it almost entirely in a soft shade of green.

This maker, who has found great favor with American buyers, has sent us another interesting dress, which is of black broadcloth trimmed with hammered steel nailheads. It has large belt ornaments of bright red leather, also adorned with hammered nailheads. This dress savors

of the Polish influence. Particularly noteworthy are its large flaring sleeves with tight fitting undersleeves, the latter studded with nailheads.

This maker favors the hammered steel nailhead trimming and very large metal girdles, some of which look like breastplates or pieces of armor. His clothes this year are characterized by the very complete