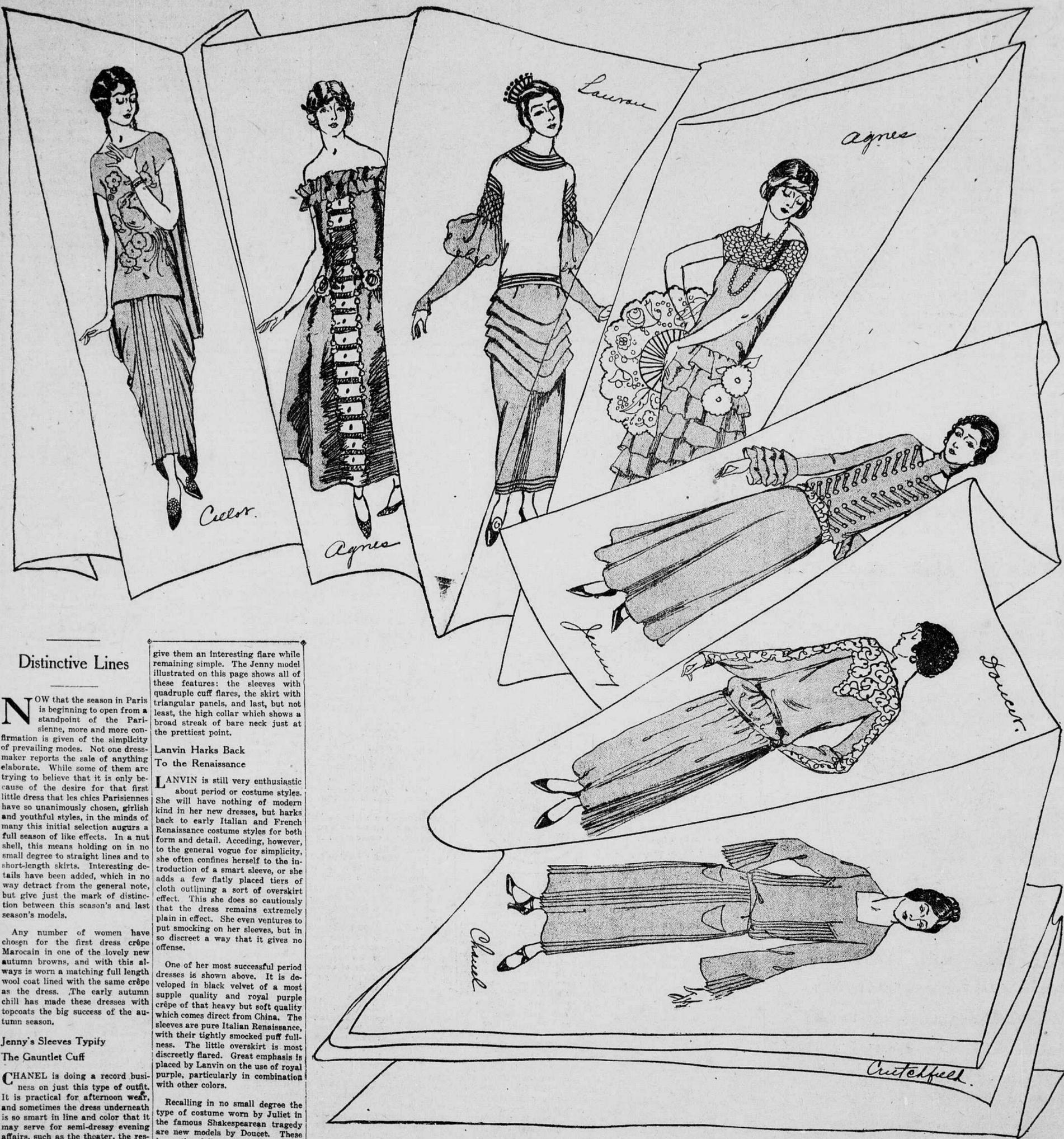


The Simple Note Is Sounded Again

BY SARA MARSHALL COOK



Distinctive Lines

NOW that the season in Paris is beginning to open from a standpoint of the Parisienne, more and more confirmation is given of the simplicity of prevailing modes. Not one dressmaker reports the sale of anything elaborate. While some of them are trying to believe that it is only because of the desire for that first little dress that les chics Parisiennes have so unanimously chosen, girlish and youthful styles, in the minds of many this initial selection augurs a full season of like effects. In a nutshell, this means holding on in no small degree to straight lines and to short-length skirts. Interesting details have been added, which in no way detract from the general note, but give just the mark of distinction between this season's and last season's models.

Any number of women have chosen for the first dress crêpe Marocain in one of the lovely new autumn browns, and with this always is worn a matching full length wool coat lined with the same crêpe as the dress. The early autumn chill has made these dresses with topcoats the big success of the autumn season.

Jenny's Sleeves Typify The Gauntlet Cuff

CHANEL is doing a record business on just this type of outfit. It is practical for afternoon wear, and sometimes the dress underneath is so smart in line and color that it may serve for semi-dressy evening affairs, such as the theater, the restaurant dinner or dining with friends "en famille." The full gamut of russet, wood and creamy browns is being run. The topcoat often has a fur collar and big fur pockets. A typical dress of this sort by Chanel is sketched on to-day's page. It is developed in beige crêpe Marocain.

Of all dressmakers, Jenny has given the most attention to novelty details. She shows curiously worked-up sleeves and very interesting color effects. She apparently will have the gauntlet effect in sleeves, even if she has to turn it upside down and make it in the form of a volant instead of a deep, upstanding flare, which characterized her sleeves last year. She also cuts her skirts intricately; that is, she slips into them little wedge-shaped panels which

give them an interesting flare while remaining simple. The Jenny model illustrated on this page shows all of these features: the sleeves with quadruple cuff flares, the skirt with triangular panels, and last, but not least, the high collar which shows a broad streak of bare neck just at the prettiest point.

Lanvin Harks Back To the Renaissance

LANVIN is still very enthusiastic about period or costume styles. She will have nothing of modern kind in her new dresses, but harks back to early Italian and French Renaissance costume styles for both form and detail. Acceding, however, to the general vogue for simplicity, she often confines herself to the introduction of a smart sleeve, or she adds a few flatly placed tiers of cloth outlining a sort of overskirt effect. This she does so cautiously that the dress remains extremely plain in effect. She even ventures to put smoking on her sleeves, but in so discreet a way that it gives no offense.

One of her most successful period dresses is shown above. It is developed in black velvet of a most supple quality and royal purple crêpe of that heavy but soft quality which comes direct from China. The sleeves are pure Italian Renaissance, with their tightly smocked puff fullness. The little overskirt is most discreetly flared. Great emphasis is placed by Lanvin on the use of royal purple, particularly in combination with other colors.

Recalling in no small degree the type of costume worn by Juliet in the famous Shakespearean tragedy are new models by Doucet. These have the full wrist-length sleeves with mittenlike extension and the heavy cord girdle encircling the hips twice, through which the puffed drapery of the skirt is often drawn. Sketched above is a lovely example of this type developed in black satin with gold embroidery done on black net to form the yoke and sleeves. A heavy note of gold is again repeated in the girdle, which is made of gold ribbon with a long tassel ornament at one side.

Low-Hanging Draperies In the Egyptian Manner

AGNES is making some lovely dresses of black satin, which are exquisitely embroidered in white and silver. These make a perfect toilette for semi-ceremonious dinners.

The draped skirt is having a big vogue. Callot has made a number of the low-hanging draperies somewhat in Egyptian scarf style. This drapery gives a rather dressy effect to even the simplest model. It is particularly striking when the fabric used is of a high color. One notes many chiffon velvets in vivid flame red, turquoise blue and shrimp silk. The beaded velvet dress is claiming much attention. This is practically always in high color, beaded in self-tone crystal and steel. Some charming things for afternoon are being developed in black velvet with

cashmere bead embroidery, the color as well as the design being distinctly Persian. This follows in the train the use of Persian printed silks and velvets. Taffeta is by no means a neglected material. Particularly is this true of a youthful type of dancing frock. Agnes specializes on models of this type, and she is having great following among American tourists and visitors to Paris. While the wide-skirted taffeta dress was first launched as a robe pour jeune fille, it is being very much used now by

Reading from the left—Callot model of black crepe embroidered in violet, green, blue and yellow. Taffeta dress from Agnes named Barcarolle, having a skirt which simulates a hoop skirt. Period dresses from Lanvin, developed in black velvet and royal purple crepe. The smocked puff sleeves are of the Italian Renaissance type. Another Agnes model, Bagatelle, having the skirt made up of a succession of taffeta ruffles. Jenny dress of crêpe Marocain, showing the attention which she pays to novelty detail. Black satin frock from Doucet, typical of the dress worn by Juliet in Shakespeare's play. The yoke and sleeves are formed of black net embroidered in gold, and the double girdle is of heavy gold ribbon. One of Gabrielle Chanel's successes of this season developed in beige crêpe Marocain.

Novelty Fabrics

SINCE we are in the midst of a season which proclaims no radical nor imminent change in styles, the big feature of present-day clothes is the introduction in a most pronounced way of all kinds of novelty fabrics.

Dressmakers are not attempting to launch clothes that are marked departures from previous styles. So much has been offered in the way of woolen and silk fabrics that designers of clothes are able to hold to the rather simply cut models. One might safely say that, with the exception of a few eccentric period styles which cannot be expected to have any great influence on general fashions at present, this is a season of rich materials and rich colorings rather than of novel form.

One of the most noteworthy features is the revival of metal either in solid effect or interwoven with color in blistered, shot, hammered and moiré patterns. There are fabrics wherein a pattern in gold, silver, steel and copper combine so beautifully that they give the appearance of hammered metal rather than a loom-woven material. French manufacturers have taken their inspiration for the making of these novelties from the armor and metal objects of the seventeenth century.

A Metallic Glitter In Woolen Cloths

THE loveliest of evening dresses and mantles are made of metal-printed velvets and metallic cloths in velvet effects. In the former a gold, steel or copper design appears on a highly colored velvet background, while in the latter a velvet design stands out on a supple metal cloth.

Velvets printed in Persian designs make up some of the most striking three-piece costumes. The jackets of these suits are made of this fabric, while the accompanying skirt is of black velvet or in one of the predominant colors of the jacket. The blouse may be of black chiffon with delicate metal thread embroidery, the design carrying out the pattern in the velvet. Again, it may be made of velvet striped gauze, another novelty fabric. In this instance the narrow stripes which appear on the dark, gauze background are in multi-colors blending with those in the Persian velvet jacket.

Even woolen cloths glitter with metal. For example, a copper-colored fabric might be interwoven with steel or silver, a gray cloth with burnished gold or brown and beige wool with gold or copper.

Artificial Silk Is Blended With Wool

RODIER uses wool and artificial silk to make a fabric that simulates a metallic weave. By using artificial silk of a metallic color to illuminate the woolen threads he achieves a remarkable effect. Gold and copper-colored silks are intermingled in brown and beige fabrics or silver and steel silks in blue and gray fabrics.

A novelty material called Smyrna is used for the making of handsome day mantles and coats. This fabric is of the carpet or Turkish toweling weave. Exquisite things of this character are shown in intricate patterns which have an all-over effect in both silks and wools.

Jacquard novelties are also shown, notably in wools worked out in border and side-band patterns.

Materials greatly in evidence outside the novelty class are wool, detyms and velours de laine. Another woolen fabric which every couturier is showing and which is replacing serge and gabardine is rep. Some gabardine is seen, but serge is almost extinct, with the exception of Rodier's kasha serge which, while a diagonal weave, gives not in the least the effect of the hard, twisted serge. Very few chevrons are being shown, no homespuns and no tweeds. Every woolen material of weight or thickness has a velour or combed surface. Occasionally one sees broadcloth of a very brilliant quality.

young matrons who desire to retain a youthful appearance.

Two Taffeta Frocks In Exquisite Colorings

AGNES has two models which are particularly youthful, one called Barcarolle and the other Bagatelle. Both of these models are illustrated above. One has a flaring skirt simulating a hoop skirt and the other shows the skirt built up of a succession of overlapping bias folds, which assume almost the appearance of flare ruffles. These models are being made in exquisite shades of taffeta—turquoise, melon, salmon pink, almost green and a translucent tone called "Vert d'eau."