

PARIS LAW OF DRESS

Every Woman to Wear What Becomes Her Best.

INDIVIDUALISM A FASHION

Contrasting Types Among the Spring Models.

Business More Independent of the Set Modes and French Dressmaking More of a Business and Less of a High Art...



TULLE WITH POMPADOUR RIBBON

In the dressmaking world of Paris now, though there is talent enough, the study of present day conditions in that fashion centre would be interesting for one with a serious interest in the history and philosophy of clothes.

As a matter of fact the day of the great and independent genius seems to have passed. A number of houses are turning out charming models.



LACE AND NET

suming prominence, but commercialism is rampant in the dressmaking quarters of Paris and there are those who believe that as French dressmaking has become more of a business it has become less of a high art.

Men no longer go into seclusion with a great idea and develop it with fasting and prayer, quite disregarding the commercial aspects of the industry and the commercial value of the time devoted to it.



PLAIN AND CHECKED

style and self-expression is not so imperative as a plethoric expletive. Will all this change cost Paris her supremacy in the sphere of dressmaking? Doubtful. There is still the French color sense, there is still the tradition, there is still the understanding in the Parisian work folk.



A GOWN OF BLUE CREPE WITH PERSIAN BORDER AND BLACK TRIMMINGS, A GOWN OF BLACK AND WHITE FOULARD VEILED WITH BLACK CHIFFON AND A THIRD GOWN OF GRAY TULLE OVER LIBERTY WITH BANDS OF CERISE FOULARD.

toris of Spain may decree that court frocks for their respective countries must be made in those countries, but Italian and Spanish coquettes are likely to make frequent pilgrimages to the Rue de la Paix just the same.

Women are becoming more independent of the set modes, are going in more for individualism in their clothes, and that is why one finds models of many contrasting types among the latest offerings.



WHITE AND BLUE

they suit her style, and the greatest designers in concession to this fact have included at least a few short waisted frocks among their spring coats.

long sleeve is now considered appropriate chiefly for morning frocks and simple street frocks, while the dressier models usually have the shortened sleeve, this rule is not invariable and may be discarded where beauty or comfort dictate.

Tunics and draperies are highly favored and yet word comes from some of the best French houses that long unbroken lines will rule and the tunic has seen its traditions are not the old traditions.



FOULARD AND CHIFFON

one day. And so we say with the dressmaker already quoted: "Wear whatever is particularly becoming to you."

in the extreme, easily laundered, and yet definitely chic. What more could you ask? We have spoken of these models before, but without showing sketches of them.

A well known and exclusive house shows a line of them and asks prices that may seem exorbitant to the woman who feels that she could copy them for moderate sums, but you must remember that you pay for originality, for the idea. It is true too that these little models are most exquisitely made, chiefly by hand, that every seam is daintily put together with sewing, that the cut and lines are admirable. The chances are that the homemade copy will never have quite the air of the original, but it may be a



BUFF AND WHITE

One of these tub frocks is of fine handkerchief linen, fine but not too sheer for service. You pay more for linen than for the lawn, but it wears much better and resists the laundress valiantly.

asily found, and in most attractive colorings, and the suggestion offered by this one simple model should conjure up many attractive possibilities.

The little striped frock is in yellow and white, a yellow verging upon leather brown, though not so dark. Such stripes in various dainty colorings are offered among the dainties, the batistes, the lawns, &c., and make up delightfully with either the white or the color for trimmings.

The model in question has trimming of the plain yellow, front band, collar top, cuff border and little cravat bow. Additional smartness and individuality is gained by a little hand embroidery on this plain yellow, but the design is such as any needlewoman might work easily and swiftly, merely tiny leaves scattered irregularly along the bands.

And while we are upon the subject of simplicity cast an eye upon the one tone frock with checked border. The tone was French and the material silken, but any woman of imagination can see the possibilities in it and can plan reproductions in inexpensive material.

The material of the original was not a bodice stuff and the check was a different material, one of whose colors matched the plain material. This at once simplifies the problem and it would be an easy matter to find among the gingham, chambrays, &c., materials for a very fetching inexpensive replica of this expensive model.

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has named them, and they are unquestionably pretty, but we have them in lace, in net, in lingerie stuff, in chiffon, in mousseline, &c., and the most charming of dress pulls when too generally exploited.

Plaited frilling by the yard is offered in many attractive forms and the fast applies an easily applied neck finish. The imported frocks show the same idea, but here the frills are often beautifully made by hand and elaborated with fine embroidery or real lace.

What, oh, what is the woman with the ugly, scrawny neck to do next summer when apparently all the feminine world is to go with bare throat? Let her lie her and massage and conscientiously take neck exercises early and late, for the Parisian designers seem to have done their best to eliminate the high collar from the summer programme.

A Dutch neck frock is hideously unbecoming to some women and those women will do well to defy the mode and keep at least a plain sheer veiling of lace or net or mousseline over their throats; but there's no denying that much can be done to make an ugly throat beautiful and if you will wear low cut frocks you owe it to the public to make the exhibit as attractive as possible.

The alarmist is taking fright at the general adoption of the Dutch neck and the lowering still further of neck lines in frocks intended for more formal uses and is prophesying Cassandra-like of a return to the extremes of Empire days. The same wall-paper gives the sheath skirt the too radical. Meanwhile a pretty throat is a charming thing, as our grandmothers and grandfathers well knew, and only the woman who shows an ugly neck is making the collarless frock mode offensive.

Guimpes when used, as they are in many models, are usually of the simplest order, very sheer, little trimmed, unobtrusive and very shallow. For dressy frocks silver or gold net is often used and the plainest of fine soft cream nets or some very fine sheer lace is favored.

The white tulle evening frock, trimmed in the daintiest of pompadour ribbons, which figures in another of the cuts, is an excellent model for summer use, though for that matter it would be appropriate enough in any season.

White and black schemes are, as we have intimated before, well to the front, and women welcome them enthusiastically because they are both practical and becoming. Black chiffon over white and black foulard makes up some of the best looking general utility frocks we have seen.

PERFECT HARMONY IN YOUR FACE. How often an otherwise beautiful face is marred by a single unsymmetrical feature? How frequently the features are perfect, but the complexion is bad, an ugly seal has developed without cause, premature age lines and other disorders have appeared to overshadow the beautiful contour of the face?

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anything from linen or lingerie to crepe and satin. The effect is usually good and a smart blouse of this kind will do wonders for a frock slightly worn and a trifle demode. You can buy a very nice blouse and its virtues will make even a home made frock look modish provided it is charming of color and simple in line.

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