

FOREIGN AND AMERICAN FASHIONS AS REVIEWED BY DRESS EXPERTS

Paris Finds Creations for Every Need Shown in One Dressmaker's Collection

This Couturier Includes Everything From Riding Clothes to Evening Gowns.

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ONE of the most complete collections shown in Paris is that of Jean Patou, for it contains all the essentials of a wardrobe, from riding clothes to the most formal evening gown, for every age from sixteen to sixty.

Their creator lives in the center of the movement of his time, and his mind is sensitive to the fluctuations in the pulse of modern life. One feels in watching the procession of his models that they have been created by one who knows every phase of a smart woman's existence and who is ready to satisfy the most varied needs.

Sensational changes must not be expected here, for Patou believes that the development of a mode is a slow growth, and he is right in thinking that the really smart woman no longer desires to be conspicuously novel in her attire.

Gowns are on straight lines, but there is ample fulness for comfort in their apparently narrow skirts. Evening gowns are draped, and many of the daytime models have slight drapery, which does not interfere with the supple natural lines of the body.

Slaves are interesting and usually have a gauntlet cuff effect, sometimes at the wrist and sometimes at the elbow. The sleeve which is a little fuller above the elbow, with a long tight cuff coming well over the hand is favored.

Jean Patou is tired of serge and does not care for the velours de laine which so many other houses have used. He uses instead dretines, tricotines, fancy woolsens, and an immense amount of velveteen.

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No 6555



No 6553



No 6554



No 6554

6558 AND 6559—EVEN FOR THE YOUNG GIRL THE STRAIGHT LINE STILL PREVAILS.

The problems of the wardrobe for the schoolgirl are lessened by the introduction of these two charming frocks which show an interesting treatment of familiar fabrics.

6561—A SIMPLE FROCK DEPENDS UPON ITS EMBROIDERY AND MATERIAL FOR DISTINCTION.

An afternoon gown of soft black velvet is simply fashioned along the most severe lines. The long straight bodice is unadorned except for the colorful Persian embroidery on the long loose sleeves.

6554—THE ONE SIDED EFFECT IS A NOTE OF THE SEASON.

This frock of moon glo crepe has added a circular tunic which is carried out from the skirt to the shoulder. The back of the frock has the same treatment, with the drapery to the opposite shoulder.

Clothes 'Battle' in Paris Shops Resembles Circus

All Kinds of Devices to Attract the Prospective Buyer.

THOSE of us who have been on the firing line at the battle of clothes in Paris have been in a twenty ring circus. The parades of hundreds of new clothes were all going at one time.

Of course there are more than twenty dressmakers and milliners in Paris. This town is as full of them as a honeycomb of cells. But less than twenty rule Paris, which means that they rule Europe, which means that they rule the United States.

But behind the dominant forces lies a more dominating power. It is the public. Curiously enough, it is divided into two factions, amiably inclined toward each other. These two are Paris and America.

The designers know that the public is the power and that it gives the final decision. Exactly the public may care to know exactly what the observers think is important as shown by the leading Paris houses for on these things must they deliver judgment when it comes to taking the money out of their pocketbook.

The battle was fierce while it lasted. It is always compressed into a few weeks. It is enveloped in mystery, is accompanied by intrigue. It progresses with rivalry. Behind the scenes is a vast network of wires of which the public knows nothing.

When one tells a group of women in America the story of these semi-annual battles in Paris, of the difficulty of getting into the front line, of the intrigue and spies and trickery and lies, that group of women usually say: "You mean that those dressmakers in Paris don't give their eye teeth to get a fashion reporter from America into their houses to see their gowns and write them up; that they won't let a woman come in and buy a frock and take it home?"

One wants to burst into a lecture on an answer and tell what really happens; tell how the activities of these few weeks are watched by hundreds of thousands who are playing the game of clothes; how the crumbs that fall from the designers' table are eagerly snatched by thousands of little wrens and robins who win a little credit and a little money. I'll tell you this: that the game is so great to a reporter that the clothes are almost forgotten.

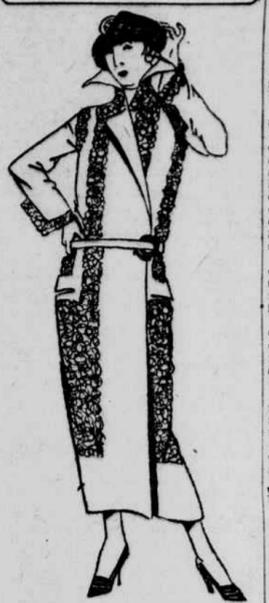
But there are clothes, and as Americans are said to have spent nearly a billion dollars in Paris this year it is surely interesting to summarize what the leading factors of women have shown and have sold to Americans.

The house of Callot, governed by three sisters, never lacks courage. It is a house of individualism. This season it projects the styles of the Directoire. It insists upon the normal waist, also the high waist which is nearly under the bust.

Skirts flow freely from these high waists. Ribbons flutter. There is strong suggestion of the clothes of Josephine when she was unknown to high society, but very well known at the Luxembourg.

The Callots continue short skirts for street and afternoon. They use white velvet for gorgeous evening gowns combined with silver lace and the Oriental splendor of festoons of pearls.

The New Street Coat Like a Coat Dress



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The unusual collar, smartly flaring in points at the side, gives this black cloth coat the appearance of the new coat dress. Its severe straight lines are relieved by large incrustations of imitation embroidered astrakhan.

house launched the year of peace; more Oriental in coloring. A wedding gown of ivory satin with a veil arranged like a mantilla over a comb was the high note of the collection this year as it was last summer.

Lanvin Introduces Ancient Italian

Jeanne Lanvin puts forth a pageant of ancient Italian gowns. Madame Lanvin likes Italy. She rarely loses touch with it. Her clothes suggest different epochs of Italian splendor.

She introduced long sleeves in nearly all gowns, a slight and informal décolletage in evening gowns, flowing robes such as were worn in Venice when Don Juan was there as a lover, berthas of fragile silver lace to cover the arms, full skirts that swept the floor made of pastel tints of taffeta.

She used the full sleeve of Marguerite, tied at the wrist with velvet ribbon, dropping over the hand in a gathered ruffle. She used the wide cuffs of the Duchesse of Milan, tying them about five inches above the wrist on a bare arm.

She launched the shortest jacket of the season. It just escapes the waistline. It fastens up the front to a high collar. The skirt is put on a girle bodice of silk so it may swing from the shoulders. The blouse matches the suit in color, but is of crepe de chine. That is an important fact.

Jenny Continues Short Skirt.

There are two things Jenny continues to use, despite a movement in the other direction by dressmakers and the public. The two things are these: the revealed leg and the bare back. Her skirts are about nine inches from the floor for the street, about six for the evening. Her evening gowns are again minus a back, with a harness of Oriental glass beads as a substitute for fabric.

As she established this fashion three years ago, she offers another kind of sensational back arrangement in a successful evening gown of black lace, which has a back of white George-ette crepe, showing the flesh, slightly

covered with fragile black lace; both crepe and lace are finished near the end of the spine, with a large girle of shaded red roses. As the roses are against the white crepe and beneath the lace, the effect is well-startling. Jenny continues short jackets over one-piece frocks. She uses a luxurious fabric akin to sheepskin instead of the shaved lamb adopted by other houses.

She features chestnut brown. She ignores blue. She drops serge; she replaces it with wool and silk poplin. She launches a successful tailored suit with a coat that reaches below the hips. Its hem is scalloped and the hem of the skirt is also scalloped.

There are long revers that end in one button slightly below the waistline. The hiatus between the neck and the cloth of the coat is filled with a riding cravat of henna colored velvet ribbon which extends to the waist under the coat. She features the wide cravat and the separate collar.

The usage of materials and brilliancy of coloring is dominant in the clothes of the house of Cherut build. The influence is definitely Indo-Chine, which is what the French government likes. There is a new sleeve that resembles Chinese trousers. It is wide at the elbow and fits the wrist.

Black and gold is used in the Chinese manner. Chinchilla is the preferred fur. Long coats, enveloping and distinguished in line and material are emphasized for afternoon and evening. On these, as on knee length coats for suits, are ruffles, which is a distinct

novelty. Only one deep ruffle is used. It is put on with a gathered heading. There are still rhinestones on orth's frocks. These are as good as his signature. This house also uses black velvet and the extreme décolletage, a fashion which all dressmakers follow this season. All their power is thrown against the bateau neckline for the evening. Will it win?

Worth continues a certain type of sleeve drapery in formal gowns, while most of the other dressmakers leave the arms bare. He uses white for ceremonial frocks as Callot does. He makes one imposing frock of white crepe with a bodice of silver lace, wide silver lace on the skirt drapery, and one sleeve edged with silver lace reaching to the floor. The lines are those of a Tangara.

Worth's day coats have drapery. He calls one "Hirondelle" and manages to give it the wings of a swallow by a care effect at the back; it is edged with beaver. He makes much of that new material that looks like Spanish leather in dull black with a hammered design. His skirts are moderately long, somewhat tightly draped about the ankles for the evening. Girdles are placed at the hipline.

Molyneux makes no attempt to lengthen skirts. He keeps them about nine inches from the floor. He also continues straight lines with a bit of drapery at the hips and usually an ornamental girle. He uses the flat porcelain roses in Chinese red placed on strings of purple wood beads.

Molyneux likes suede for he uses it in short jackets dyed to match the cloth of the skirts. His jackets are short, cut in a straight line, with no indication of tightening at the hips. They have high collars, no revers, long small sleeves. His skirts are straight, sometimes lapped over at one side. He features cocoa brown for the day, beige and capucine for afternoon and evening. He makes a new kind of leather for decoration. It is as supple as velvet with the dull coloring of gunmetal.

Molyneux's successful wrap is seranion velvet with chinchilla. He makes another of Orleans blue over a gown of silver with blue velvet applique. His successful day costume is black broadcloth with appliques of ermine. The wrap with it is reversible, the ermine running to the waistline on one side.

Fortunate, Chanel does not again accentuate the crude Russian coloring. She is clever enough to drop it after one season. There are still traces of it in sports suits, but the Americans mistook it for their own Indian crosswork. She launches a woolen blouse like a sweater, decorated with bands of colored cross stitching that is a first cousin to the well known sweaters of that type worn by Americans last year. She accentuates coarse white woolen for sport suits. She lines sweaters with fur and uses semi-precious pearly for the interior of black cloth coats worn over crepe de chine frocks.

She also makes long coats of black broadcloth for her simple crepe de chine gowns, lining the coat with the fabric of the frock. Her gowns remain as they were, complex cut, very French in movement, blousing a bit over a tightened hipline. Strings of the fabric are tied at the side. The grace is undeniable.

Advertisement for Auburn cars, featuring an image of a car and the text: 'The Beauty you expect in a Car of Auburn Quality'. Includes details about Auburn Sales Co., Inc. and various models.

Advertisement for Maxwell tires, featuring an image of a car and the text: 'The Good MAXWELL'. Includes details about the tires' durability and safety.

Advertisement for Carlisle Rope Tires, featuring an image of a tire and the text: 'Introducing Our New Retail Store'. Includes details about the tires' construction and performance.

Advertisement for Badger De Luxe All Season Tops, featuring an image of a car and the text: 'Winter! Around the corner get Badger protection-NOW'. Includes details about the car's features and availability.

Advertisement for Stutz Sport Coupe, featuring an image of a car and the text: 'THE STUTZ SPORT COUPE'. Includes details about the car's design and performance.