

# LOW WAISTLINES AND FULLER SKIRTS ON SPRING FROCKS

by Hester Windthrop



All Made of Moire Ribbon and Metal Braid is This Frock

Yards of Cording On Taffeta Dresses—Georgette and Crepe Chiffon Satisfy Desire for Graceful Fabrics—1880 Frocks With Velvet Ribbon for Trimming—Have a Long Waist Or Achieve One if You'd Be Fashionable.



Pleasing Frocks of Soft Fabric—Brown Georgette, Bronze Beads and Gold Lace in One—Embroidered Crepe de Chine in the Other

It will be a woman very hard to please who will not be satisfied with one of the spring frock styles pictured today. For most of the modes that Paris is launching are illustrated. Some of these modes are tentative—as for instance the short-sleeved, full skirted models with fitted bodices—but all of the styles are authoritative. All are good. And all will be worn this coming season.

Some are less conservative than others, to be sure. You could wear the orange taffeta with dark-fitted bodice in a New York restaurant and though it would attract some attention on account of its bright color and its conspicuously new style it would not create any particular sensation. Half the women would eye it appreciatively and think, "I wonder if I could wear that style." The other half, with a passing glance, would decide: "Awfully cutting style—but not for me."

The four frocks illustrated two-and-two in other pictures, however, could be worn anywhere and be received enthusiastically. They are frocks of the conservative type, yet they are all new frocks and express the new style features of the season. So you can pick and choose from today's page, for all these costumes are going to be worn.

Comes The Full Skirt  
Everybody has been on the qui vive about skirts. Long weeks ago the whisper went out that they were to be fuller—much fuller. But fashion always has something up her sleeve where new styles are concerned, and you see, though skirts are undoubtedly full, the fullness is in a short tunic and the narrow, clinging skirt is retained underneath. This, if you want your skirt both fuller and longer. The fullness is accorded to you in the tunic and the length is supplied by a skirt that silhouettes the ankles. If you want to wear a full skirt without any narrow skirt underneath, you must have the full skirt very short. Don't attempt to wear a skirt both long and full, or you will be hopelessly wrong in your spring silhouettes!

Since most women will be interested chiefly in the conservative frock styles presented, let us take them up first. And if you hanker after the gay little frocks with short full skirts and no sleeves at all, you can skip the more staid models and get on to the end. One of the two-and-two pictures shows a Georgette frock and an embroidered crepe de chine frock. In the other picture full-tunic models of taffeta and silk are presented.

A loose bodice effect. The average woman wears her waistline much too high. Only a very young girl looks well in a short-waisted costume and even on her the effect is quaint—rather than graceful. Almost anybody can achieve a low waistline, even if nature has not been kind in that respect. All that is necessary is to have the skirtband very loose and also the inside belt of the bodice. When the skirt belt is attached to this loose inside belt of the bodice, the weight of the skirt pulls the loose bodice down and gives a longer waistline effect. The corset has really very little to do with it; the clever cut of the bodice and the looseness of the belts are what count. Ready-made dresses are usually too short-waisted for average wearers, and ready-made blouses always are, unless one selects a model on straight tunic lines and puts the belt wherever it looks best.

Soft Fabrics Preferred  
Georgette, crepe chiffon, crepe de chine and eanton crepe are to have a special vogue this season because fashion insists upon soft, graceful lines, even when flaring skirts are being introduced. The new taffetas are mostly chiffon taffetas, and satins are of the supple kind—satin meteor being a favorite. Later, printed Georgettes are going to have a great vogue, one prophesies—for warm weather frocks.

The Georgette frock in one of the two-and-two pictures is in brown tones. Tobacco brown Georgette is embroidered with bronze beads and a wash of brown ribbon running under the lace. The loops of the sashband at one side are veiled with gold lace. And, of course, the sashbow is tied at the side! Front and back sashbows have been abandoned by fashion and the side arrangement is now favored. The brown Georgette frock is dropped over a lining of bougie Georgette which shows in a flat vestee in the open bodice front. The other frock in this picture is simplicity itself, so far as lines go. The skirt is quite full but the material is so soft that it falls in straight lines; and the weight of the embroidery makes the lines all the straighter.

It is a black crepe de chine model embroidered with jet beads and white beads and the sash is lined with white crepe de chine. The set-in sleeve, low waistline and irregular skirt edge are all new features.

The taffeta and satin models pictured together have the new full tunic over a narrow underskirt. They have also the dropped waistline, even

though the taffeta frock pretends to have a dark-fitted bodice. It is a dark blue frock with embroidery in shades of lighter blue and red—very gay and effective; and if you study the embroidery you will note what an elaborate effect has been achieved with very little work. The edge of the full tunic is run with rows and rows of cords and cords are used in the details of the bodice. Cording for taffeta, you know, this spring! The other frock in this picture is of maroon satin with straight lines of bead embroidery in maroon and garnet. Here is the dropped waistline again, and the full tunic over a narrow underskirt, and the tunic is slashed all the way up the center front to show the underskirt.

Quaint Styles Revived  
A new old-fashioned model is the slashed and braided-trimmed frock. The long waisted effect is accentuated, the sash being dropped quite to the hips. Braided slashes run up in the bodice to continue the braided lines of the skirt trimming; and the overlapping, fringe-bordered side panels of the skirt are a very good style for spring. This frock has the irregular skirt edge.

Modification is what the expert in larger woman's fashions holds always in mind, and the larger woman's clothes must therefore be more or less conventional and conservative in type. All extreme modes have to be avoided, all vivid colors, all rakish effects, but the conventional and conservative clothes make up in grace and charm; and a well dressed larger woman is usually the best dressed woman in her set. Good lines, graceful fabrics, harmonious colors and well thought-out accessories of dress lend distinction to her costume and because she—or her dressmaker—puts extra consideration into the planning—fewer mistakes in style and color are made than in the restraint of the slender woman who thinks she can risk any mode that comes along.

The larger woman should first of all consider her particular largeness carefully. When once a figure departs from the normal or classic measurements, it takes on all kinds of stoutness. The larger woman may have a heavy torso and slender, tapering limbs—which means that she can achieve a becoming low-waistline without difficulty—or she may carry most of her weight in hips and legs with a chunky, high-waisted figure above the belt line. She may have most of her curves at the back or she may have quite a nice flat back with the full development of bust and diaphragm that make youthful blouse styles impossible. Usually she has a short, plump throat and the padding of flesh over her shoulders makes her neck look really shorter than it is. And usually she has a surprisingly pretty foot and ankle for her size. There is not much superfluous flesh on the scalp or temples yet the stout woman's head appears to be larger than the thin woman's head because

veils for complete smartness. Hats are not elaborate but veils grow more and more gay and ornamental. To be truly smart you must wear your small spring turban two veils, a face veil drawn smoothly over your visage and a bordered veil floating over your chapeaux.

Quaint Yellow Taffeta Frock with Old-Fashioned Cordings and Cunning Bodice

also. It is made of gray Georgette with blue braiding and fringe. Frocks Made Entirely Of Ribbon  
Black moire ribbon in strips and strips, makes the quaint little frock for a young and very slender model—scarcely anybody else would dare affect the costume. But for a debutante this is an adorable frock, is it not? It has no sleeves at all and the flat bodice, fitted with darts at the side, fastens at the back. This childish bodice the full skirt is gathered—no belt, no sash, no panels—even no sleeves. But what a captivating little frock it is! The straps of moire ribbon are joined under

chenille braid, black moire ribbon, saffron colored chenille, and clusters of primroses at the waistline and on the skirt.

Cording runs riot you perceive in an orange taffeta frock which has an odd rectangular effect of bodice, contrived with piped sections under the arm in both bodice and sleeve. All the piping is done with black velvet and the front section of the bodice is fitted neatly at the waistline with closely set pintucks. The orange taffeta frock with its black piping is accompanied by a black hat with a stunning ostrich feather in orange, and by black stockings and slippers.

But after all, steady customers are what he is after. Go to the florist in your neighborhood and tell him you will be in every Monday or Tuesday, or Saturday if he will let you have your three or four posies for the dining table. And most probably he will make an exception in your favor. At any rate don't miss daffodil time—it passes so soon. And then don't miss lilac time, or rose time, or sweet pea time, or salvia or marigold time. Once you get the habit, you will stick to it—and your corner florist will take care of his steady customer, never fear!



New Frocks with the Right Lines for Spring—One Model of Embroidered Taffeta, the Other of Beaded Satin

PHOTOS BY JOEL FEDER



features are expressed—the short sleeve, the turned-under Oriental skirt, the sash, the gathered tunic, horizontal skirt trimming and sparkling embroidery—styles that the stout woman once thought she could never affect.

The secret is: Simple lines, excellent fabrics, well thought-out color harmonies. And right proportions! Not one of these dresses has what the second-rate dressmaker terms "a perfect fit"—which usually means a bodice strained across the back, sheath-like at the waistline and molded over a corset too tight and too high in the bust. The fit of the pictured costumes may be defined as "easy." Nowhere is there sign of fabrics pulled relentlessly into place; lines everywhere are graceful and pleasing. The afternoon frock is of crepe de chine and Georgette, two of the softest, most beautiful fabrics. The frock is in brown shades; brown fabrics and the beading in tans, copper and brown.

The evening gown is of embroidered chiffon, with gray silk embroidery on black. The skirt drapery is especially graceful, bringing the embroidered border in oblique effect rather than straight across, and the straight, narrow vestee of all-black, dividing the embroidered sections of the bodice is a

line; not merely the becomingness of a feather or a trailing flower in connection with her face.

Two frocks for larger women illustrated are an afternoon frock of formal type, and a handsome semi-evening gown suitable for formal affairs.

BUTTERFLIES ON BABY BELONGINGS  
BABY pillows for the perambulator have butterflies by way of ornament now, and there are carriage covers to match, with butterflies made of felt, or embroidered on the coverlet. Ready for first spring days are immaculate coverlets and pillow slips of epic-span white linen with inset butterflies of felt, the edges of coverlet and pillowslip scalloped and embroidered by hand.

Butterflies also adorn cushions for the bedroom rest-couch. A pretty set is of pale tan linen with a diamond shaped motif of pink linen hem-stitched to the center and two eretone butterflies in gay colors applied to the cover, half on and half off the pink center section. The butterflies are outlined in black.

The Stout Woman May Wear Embroidered Frock—If The Lines Are Right. And Nothing Becomes Her More Than Chiffon.

becoming figure for a large figure.

The question of hair is a very important question for the large woman. Too small a hat topping a fat face and fat shoulders can make its wearer grotesque; too big a hat—if the large woman is not tall and has a very short neck—can be even more grotesque. Hat lines are quite as important as lines of frock or tailleur and the larger woman should always try on her hats standing before a full length mirror—never sitting down at a table-mirror. It is the silhouette of the whole figure she must study—the graceful sweep of



Gray Georgette Frock with the Low Waistline

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## Good Lines for the LARGER WOMAN

### FASHION NOTES FOR SPRING

ENNING little short jackets, loose as mantles and trimmed with embroidery, braid and tassels. Some have raglan sleeves, some have kimono sleeves; some have set-in sleeves. And the edge of the jacket may be straight, curved or cut in points. But almost invariably the short jacket reveals a graceful sash that falls down one side of the skirt front.

HERE is such pure joy in seeing the gold of daffodils and jonquils in the house just when dreary winter is turning into spring that it does seem a pity to miss it—even if you have to go without something else to have the golden inspiration of the spring blossoms. There is a good deal to be said for the ancient Egyptian philosopher who had two ideas; and spent one for hyacinths! No artificial flowers, however cleverly made, can give you the thrill, the sense of lifted spirit that real spring blossoms in the house give you at this season. The modern florist has a most unpleasant habit of making up all his

posies into **!** bunches—so much a bunch, and not as any account will be break a bunch. "But I only want three or four," you protest, "just enough to put in one of those Japanese flower holders." "Sixty-nine cents for 'e bunch," is his uncompromising reply. Don't you realize that it is that very Japanese flower holder of yours—and of other women's—that have made him take his canny stand? Every body was wanting "three or four" blossoms for one of those economical flower holders. Big vases of flowers have gone out of fashion and the poor florist had to do something, you see!

### DON'T MISS DAFFODIL TIME

But after all, steady customers are what he is after. Go to the florist in your neighborhood and tell him you will be in every Monday or Tuesday, or Saturday if he will let you have your three or four posies for the dining table. And most probably he will make an exception in your favor. At any rate don't miss daffodil time—it passes so soon. And then don't miss lilac time, or rose time, or sweet pea time, or salvia or marigold time. Once you get the habit, you will stick to it—and your corner florist will take care of his steady customer, never fear!

Trimings Have Been Carefully Placed To Give Long, Slender Lines In This Afternoon Frock Of Crepe De Chine And Georgette.

