

# Evening Dresses Are Varied For All Types

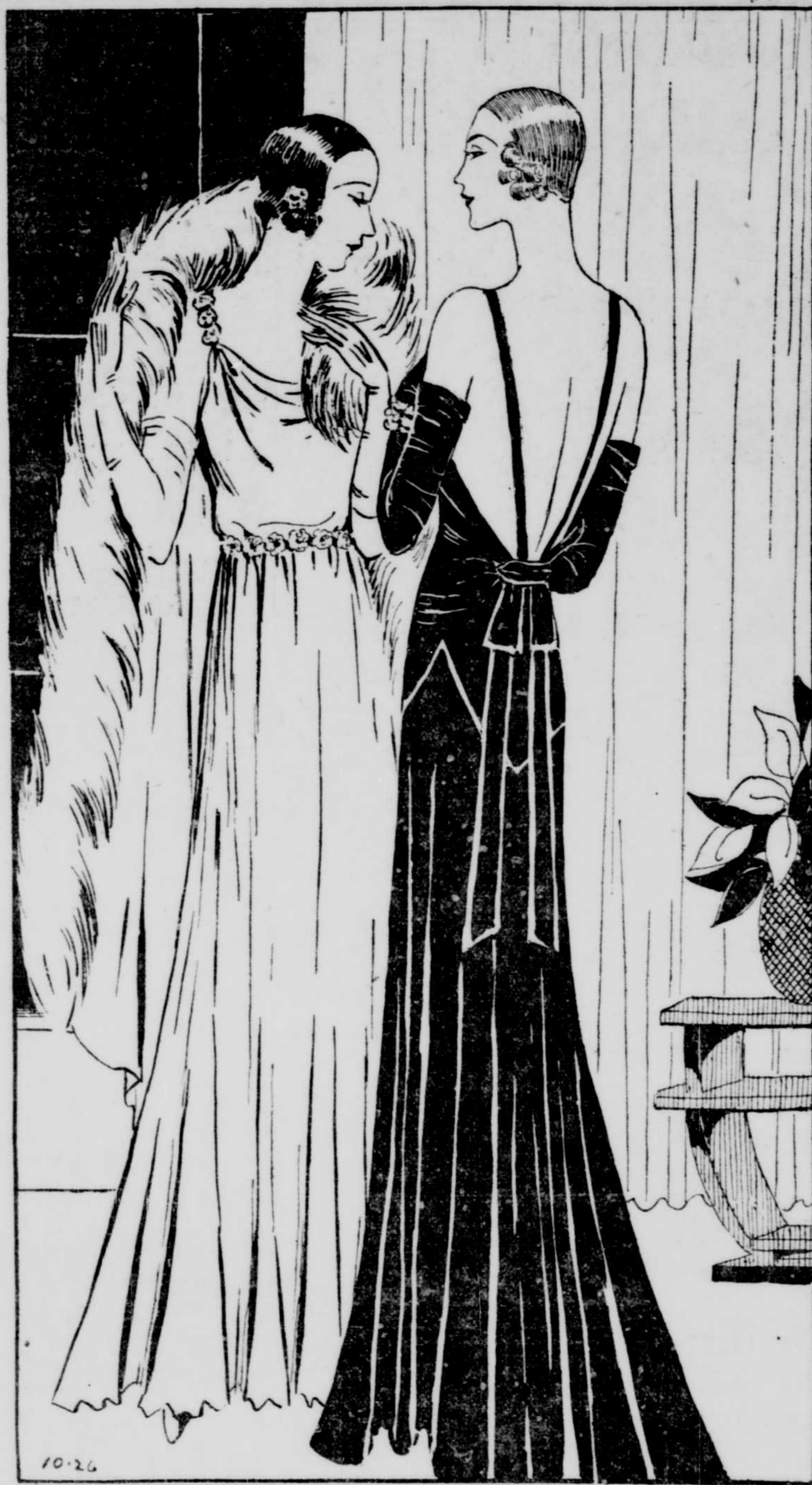
By MARY MARSHALL

## THEY ADD BEAUTY TO ALL TYPES

Costumes Inspired By Periods Of A Romantic Past Are Favorites

**S**ELDOM have evening dresses been more varied or more charming than they are this autumn, and seldom has it been more perplexing to make up one's mind when it comes to choosing an evening gown for some particular occasion. For beautiful as are the dresses designed for dining, dancing and formal evening wear, it is apparent to the thoughtful observer that fashions at present are in a transitional stage. The women who want to select an evening dress that will do for many months, that will possibly be in good style next season, is confronted with many questions. The long or very long skirt is correct for formal occasions but some of the French dressmakers are also sponsoring an ankle-length evening dress that is actually newer than the very long skirt—and that is moreover more becoming to certain women. A number of the French dressmakers have been enthusiastically sponsoring the raised waistline, placed an inch or more above "normal," but no one of course knows whether this Empire waistline will survive in the race for favor with the defined lower waistline.

There is a strong tendency toward dresses inspired by the romantic costume periods of the past—dresses of the picturesque sort that please us in much the same way that furniture of a distinct period sort pleases us. On the other hand there is a reaction in favor of the more sophisticated type of evening dress that holds itself aloof from past fashions and prefers to be strictly modern. Dresses of the former sort are made interesting by ruffles and flounces, frills and bow knots arranged usually in a symmetrical manner, while dresses of the latter sort have fullness arranged by drapery and manipulation of a less symmetrical sort. The very slender woman is wise in choosing an evening dress with the décolletage arranged in cowl fashion, the drapery giving flattering full-



Simply extreme and extremely simple is the dress at the left, made of white satin with rhinestone shoulder strap and belt. The white velvet cape is trimmed with white fox. The latest version of the very low back is shown in the black flat crepe dress at the right. It is worn with long black suede gloves.

ness across the bust. Then there are new evening dresses with ruffles extending across the bust and under the arms that also give width and fullness to the slender woman.

Some of the new dresses are held at the shoulders with the narrowest of shoulder straps, a mere cord that leaves the line of the shoulders and arms substantially unbroken. Sometimes there is a narrow shoulder strap with a large bow of the material posed at the left strap, one looped side of the bow extending upward and the other downward.

The wide 1830 décolletage is found on some of the new evening dresses, sometimes with a bertha extending across the front of the bodice forming short caps over the shoulders and usually extended in the back to follow the lines of a very low-cut bodice. The effect is one of Victorian demureness at the front and of twentieth-century sophistication at the back.

With the all white dress you may wear a belt of twisted velvet of bright green, American beauty red or one of the brighter pastel blues. August Bernhardt set the fashion for a twisted girdle of this sort accompanied by a scarf made of the same velvet. A simple white dress worn with bright green girdle and scarf is especially attractive.

The large bow placed at the front of the left shoulder strap is decidedly smart. A somewhat smaller bowknot may be placed at the front of both shoulder straps.

Colored gardenias may be placed at the front of the left shoulder strap. Pink gardenias so placed give an acceptable touch of color to the all black dress. Chiffon, satin and velvet are the leading materials for evening dresses this autumn.orgette, lace and supple metal fabrics are also important. Stiff Lyon velvet is a close rival to the supple chiffon velvet.

Very fine black lace is appropriate for the younger woman as well as for the older woman, and is sometimes worn over a slip of flesh-colored satin crepe.

All black evening gowns are as much in favor as ever. The all white dress, as a foil for colored jewelry, is gaining favor. Then there are the jewel tones—ruby red, deep sapphire blue and emer-

ald—and the soft, rather dull pastel tones. Soft shades of pink continue to find favor with younger women and deeper shades of rose, ranging from the lightest pink to a deep American beauty.

## Ermine's Fur Was On Weasel's Back

**M**ANY women wear ermine coats who do not realize that the fur on their backs belonged once to a weasel. A Russian weasel, to be sure, but a weasel none the less. Until quite recently the most striking thing about ermine was the black tail that appeared every once in so often against the pure white background of the fur. Now ermine appears with many a tail on its surface, and sometimes whole rows of tails are used together like fringe at the edge of a pure white ermine wrap.

Another recent innovation in the way of ermine is the use of so-called summer ermine, which is the pelt of the weasel as it is in the summer. The white coat appears only when there is snow upon the ground, thus serving to protect the little animal from his enemies. Now white ermine is sometimes dyed light brown to make it look like summer ermine, and sometimes ermine is dyed strange pastel shades, mauve, rose, etc. But the fad for this colored ermine seems to be on the wane. It is said that in Paris the really fashionable women have given up any sort of ermine but the white.

The true ermine is really only the Russian weasel, but experts say that it is difficult to distinguish the fur of the American weasel in winter coat from the real Russian ermine. There is really nothing deceptive in calling American weasel "ermine," because it is really as fine a fur.

## STEP-INS!

Step-in shorts are the subject of this week's pattern diagram. If you would like a copy of it, with directions for making these dainty bits of underwear, send your stamped, self-addressed envelope to Mary Marshall, care of this paper, and it will be forwarded to you.



The picturesque note is struck in the black velvet evening dress trimmed at neck and shoulders with ermine lace. The hair parted at either side is caught at the front with a rhinestone pin.

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## CLOTHES IN 1830 WERE IN REVOLT

Sleeves Were Very Important, Just As They Are Century Later

**P**ARIS was the center of fashions a hundred years ago, just as it is today. Of course news of fashions traveled more slowly then from east to west, but it traveled just the same. And though American women did not read news flashed across the ocean by wireless, still they got news from Paris about the shortening or lengthening of skirts, the increase or decrease in the size of sleeves.

A hundred years ago fashions were undergoing decided change, just as they are today. The high waist of the Empire and Directoire periods had gone out of fashion. The waistline was moving downward. It was also becoming smaller. So that in place of the scant underwear women wore in the Directoire they were donning heavy corsets and petticoats that forecast the voluminous skirts of a few years later.

The leg of mutton sleeve was a scandal of the day—among those who regarded fashion change with disapproval. This sleeve had grown to enormous proportions. Hoops, which later came into fashion under skirts, were then used in sleeves—wire frames that held the fabric of the sleeve far out from the arm. Sometimes these huge sleeves were stuffed with down, like pillows, to make them stand out.

Hair was growing a hundred years ago—that tendency and the importance of sleeves were like today's fashions. Hair had been cut short at the time of the Directoire, but by 1830 it had grown again, so that it was arranged picturesquely in little curls and puffs. But in spite of the pretty curls—or perhaps because of them—women wore caps indoors—even young women. These caps were the daintiest little things imaginable, all frills and lace. They were becoming, too.

Shawls, which had come into vogue it is said, when Napoleon brought some back to Josephine from Egypt and the East, were still worn—as indeed they were for years, because skirts were so full that coats were not practical. And these shawls were often costly imports from Persia, the pride of a woman's wardrobe.

Altogether clothes a hundred years ago were interesting. But when haven't they been interesting to the heart of the normal woman?



Pale pink tulle has appliques of blue, mauve and green taffeta.



Pale pink chiffon is worn with large wine-red velvet roses to match the coat. The pink satin slippers have heels and bows of wine colored velvet.

## Underwear Must Fit As Well As Dresses

Fashion now demands perfectly fitted undergarments. They should not be tight, but they should be made to conform to the natural outlines of the body so that there will be no puckers or loops to detract from the molded lines of the outer garments. Unless you have a figure of perfectly average proportions you should have your lingerie made to order or, if you buy it ready made, you should take pains to alter it carefully to suit your individual measurements.

If you make your own dainty underthings then you should use a pattern that can be adjusted to your own requirements. This week's home dressmaker's help consists of a diagram pattern for a new type French combination or step-in. The model was chosen because it can so easily be varied to suit individual measurements. Even if you never figured out another pattern before you will find this very easy. So please send me your stamped, self-addressed en-

velope and I will send your copy at once.

## Jumpers Please Us

The jumper dress, that we have heard so much about recently, at the present time has a sleeveless upper portion cut down at the front to show a blouse usually of washable material and almost always white or light toned. It is the present-day version of the guimpe dress and is quite as suitable for women as it is for little girls.

There are one-piece jumper dresses of tweed or other lightweight woolen material, belted at the normal waistline, and there are two-piece jumper dresses with an upper portion extending a little below the hips, also belted in at the waistline. Moreover there are jumper type sweaters worn tucked-in fashion or over the skirt. These are nothing more nor less than sleeveless sweaters made to be worn with a separate blouse and are decidedly smart at present for golf or other outdoor sports.

## JEWELS AND GOWNS MUST HARMONIZE

If You Have Jewels Then Buy the Dress That Best Goes With Them

**J**EWELRY takes an important place in the evening costume. You must realize this even though you are extremely conservative in your use of jewelry and limit yourself to two ornaments or even one. You may feel that you look best with no jewelry save a pair of the new very long pendant earrings, or a single string of pearls or brilliants, or a bracelet with a ring to match, or perhaps a large brooch and matching pair of earrings. But if you are to look decidedly well dressed in your new evening costume the relationship between the gown and the jewelry must be carefully considered. If you already have the jewelry then you should choose the evening gown accordingly.

Rubies are in the ascendency this autumn, and the rather simply contrived dress of white satin or crepe is frequently chosen as a foil for them. Pale, pastel tones may also be worn effectively as a background for these lovely red stones and a rather daring contrast is achieved by wearing rubies on one of the brighter pastel greens. Pearls are at their best with velvet, crystals and diamonds are most effective when worn with



Yellow, green and gold chiffon lame with scarf falling at the back.

black, while turquoise ornaments are also effective with black.

Turquoise blue and a paler shade of greenish blue known as robin's egg are favored for evening dresses this autumn and are especially becoming to sun-tanned skin. Long suede gloves of turquoise or robin's egg are sometimes worn effectively with the all black dress. Striking but perfectly correct.

Many of the new evening dresses are finished with belts made of braided strands of the material, held together with buckles or brooches of rhinestones.



A band of black hare fur trims the skirt of this simple evening dress of black chiffon.