

# LATEST SPRING DESIGNS of the GREAT FRENCH DESIGNERS



Net and tulle blouses are much in evidence. The short skirt of linen or pongee is pleated and made with a high-boned girle.



Designed by Douillet for an informal evening gown, made of supple liberty satin.



A cloth gown by Ney Soeurs, showing the use of the long scarf that serves as a girle and is fastened at the side. Note the long lace undersleeve and the adaptation of the Paquin skirt with the pleats across the front.



The fichu effect with the high waist promises to be much in evidence. Laces as well as soft materials are used to make it.



Debutant's evening gown by Beer. The use of the satin ribbon and bows on this simple dress does much to give it its note of distinction.



Costume by Martial & Armand. A skirt of filet net heavily incrustated, with sleeveless white linen jacket.

IT IS a strange perversion that has brought back into such great favor the classic lines of another age, and much interest has been taken in what caused the revival. Had all other shapes given out? Was there nothing left but to return to what had gone before?

Redfern is an Athenian. Can that have influenced fashion? Is it to his birthplace that the tunic owes its introduction? He is devoted to long, classic lines, and his delight was great when he was asked by a great artist to create her costumes for the role of Aphrodite. Princess dresses, too, though said to have been designed by Worth, are the acknowledged masterpieces of Redfern.

Yet Paquin, ex-bank clerk and greatest of couturiers, prefers the personal atmosphere. His aim, always to create a dress to suit the wearer, has produced the finest combinations in the world. Has he found that the present-day women suit the classic lines or do the classic lines suit them? Who can tell?

Beer, the artist, prefers a perfect combination of color, a distinction in the lines, possible only for a great creator; therefore the salons of the Place Vendome are visited by the most queenly of Parisiennes. Does he find that the classic style best suits aristocratic figures?

Then there is Douillet, the apostle of simplicity, so vast a simplicity, indeed, that it conceals the whole science of harmony and color, revealing only the grace of cut, the greatest art of the couturier. Perhaps it is this simplicity, this desire for the moderate that has placed him in the front rank of artists even in this present strenuous day, when Paris, formerly the slave of one couturier, has so many real creators to choose from; and among these is Drecoil, the best of tailors. He has at his disposal the cutters of Vienna and Paris, and all the world knows that Vienna leads in the fit of the tailor-made.

The spring dresses, be they classic or the revival of some other era, are made of clinging materials, silk cashmere, crepe de chine, liberty satin, chiffon cloth, voile, and most of them are finished with the long scarfs which fasten at the side and end in a fringe. The Paquin skirt is now made in tucks, not folds, in front, and sometimes these are on the side instead.

Pilet net, always popular, is used for whole dresses and heavily incrustated with lace and hand-work, and dotted tulle is elaborated in unbelievable ways.

A wonderful semi-evening dress is of liberty satin, while a debutant's gown is just girlish enough to be appropriate to the youngest of buds.

The fichu effect for slightly older women is complicated in its curves and intersections, but it serves to drape the short waists of the empire era.

A Paquin model which combines spangled net and tulle over a cloth skirt deserves the closest scrutiny, for it is rarely beautiful and most becoming.



White dotted tulle summer gown, showing the new draped skirt.



Rose cashmere de soie evening gown by Ney Soeurs, showing a beautiful Grecian trimming and the use of fringe.



A new Paquin model. The oddity lies in the combination of a sheer spangled jacket with a cloth skirt, Girle and scarf of black tulle.

suit of gray prunella, which has around the neck a little fold of black and white linen just peeping above the collar and revers. This is a good idea for a spring suit, as it may be taken out and laundered, and it insures the neatness of the costume.

Another peculiarity of these spring suits is the taffets used in collar and cuffs. Presumably later in the season a little line of embroidery will be added, for the dead black is rather somber for bright spring weather.

## Popular Colors for Spring

THERE is no doubt that for suits, browns and blues hold first, but for dresses the colors may range anywhere from green to purple, from pink to red, and a very beautiful toulard is shown in the new serpent shade—which is 'twixt blue and green—while the London smoke still exists in stripes and plaids in all materials.

Perhaps in the lighter materials the most beautiful color is Nattier blue, but it is a far cry from the wonderful shade painted by that popular French artist of the middle of the eighteenth century to the many and varied shades attributed to him now. In almost every portrait painted by him, it was either in a velvet curtain half hiding the background or a tone in a rug on the floor, but it was always there. So now we see it everywhere, and nowhere does it show to better advantage than in the soft, part woolen, part silken materials of the spring. Then there is the new shade of brown called "modore," beautiful and especially becoming to those who treasure the red gilt in their hair, while Copenhagen blue is beautiful, and much used in lighter cotton goods.

## Parasol in New Design

ONE of the newest parasols to finish a charming summer costume is of white china silk embroidered all round the edge with sprays of thistle done in lightest mauve and palest greens. It is a novel style, and adds every possible charm of color and grace, at the same time being quite simple and decidedly not on the order of the fluffy, lingerie parasols so popular a short time ago.

This same design is sometimes used on a linen parasol for morning, except that the design is embroidered in cotton or linen thread and is of a much plainer stitch than the silky style for afternoon.

## AMERICAN DESIGNS FOR DRESSY DRESSES

THE new cutaway coat has sprung into such instant favor that even the suits designed for afternoon wear are cut on this principle, although the materials are smoother and the trimming is more elaborate.

The Parisiennes use only the light, sheathlike skirts for their more dressy costumes, but the Americans, who always think first of comfort, have adopted the walking skirt in a very whole-hearted manner—so much so, indeed, that, be the coat as elaborate as it may, the skirt continues to just clear the ground. The false tunic is, however, used on some of these skirts, while a few of them are cut with fifteen gores and left quite unadorned.

But the coats are made in as many ways as there are sands of the sea, one popular method being that modified Japanese sleeve, dubbed in trade circles the butterfly. It is a large and full affair, with pleats at the strapped shoulder, and spreads out over the arm, giving just the effect of one of the insects from which it takes its name.

The materials for these semi-dressy suits are quite different from those used in more simple costumes. Panama and cheviot have no place here, but rajah, prunella (a new material with a silk stripe) and voile—all these

are popular; while the colors vie with the rainbow—palest lavender, Copenhagen, modore (the new brown), mustard color—none of them is missing. The trimmings are of black taffeta, but when the material is of the striped variety bias bands are used so that they form a sort of herringbone.

Quite a new touch is shown in a



Light blue serge with black silk trimmings and piped with striped lining.



Light blue rajah silk trimmed with narrow Persian embroidery and plain plus taffeta. Skirt with false tunic.



Japanese coat showing false shoulder and butterfly sleeve. Made of shadow-striped panama.



Two-piece jumper dress with one-button coat, Copenhagen blue rajah cloth.



Amethyst rajah cloth. Oriental embroidery and ornamented with hand-made frogs and fancy buttons. Sleeves faced with lace.



Fancy cloth with silk stripes showing new double strapping with bias material.