

NEW LINES *in* FRENCH EVENING GOWNS

WITH the autumn months comes the opening of the formal winter season, when evening dresses and theater gowns play a most important part in the wardrobe not only of the debutante, but also of the matron. Of course, we must expect to find the influence of the much-talked-of and widely heralded "sheath" gown in these new models from Paris, and we find it not only in line and fit, but also in the supple materials of which all the gowns are made.

The first model, for an older matron, is in pale green satin trimmed with bands of cream-colored lace. The lines of this gown, while graceful, are adapted to a figure not too slim, and the long straight folds of the skirt lend height to the wearer. A gown built upon such a model would be charming, and the lace might be as handsome as the owner may afford. It will give dignity to the costume.

Of course, the debutante must indulge in much simpler styles, and a charming gown for a younger girl is trimmed with soft valenciennes lace. The material is white satin—silk or crepe de chine might be substituted. Liberty satin lends itself so well to the styles of the year that it is an excellent selection. Heretofore satin has been considered far "too old a material" for a young girl, but, just now, it is so much employed for almost every purpose that usage has made it appropriate even for the very young.

The third gown is of soft pale pink chiffon, made over satin, and trimmed with wide bands of baby Irish lace. This would be a beautiful dinner costume, and Irish lace is youthful, pretty and well wearing.

The evening coat of peach-colored broadcloth trimmed with braid of the same color, made into a design on revers and cuffs, is very graceful. Black satin is used to outline the artistic braiding and to give the general scheme of the wrap a distinctive note.

A debutante would, indeed, be lucky who is so fortunate as to possess such a charming wrap.

The arrangement for the head is one which is having great vogue in Paris.



Meaning of Directoire

DIRECTOIRE, incroyable, merveilleuse — words that are on every tongue, yet they are frequently used interchangeably without regard to distinguishing characteristics.

Directoire is the comprehensive word, including incroyable (the dress of the man during the Directoire period) and the merveilleuse (the woman's dress of the same epoch).

The classic type of costume which has so revolutionized the clothes of the moment is a revival of the copies of Greek draperies assumed at the close of the eighteenth century, when the new government—the Directoire (directory) — supplanted the old French monarchy.

At that period Greek and Roman philosophy appealed to cultivated minds, and classic costumes, as expressed in the lines of Greek sculpture, demanded a share of consideration. The women of the young republic appeared attired in costumes on Grecian lines, and the style—at once simple and artistic—prevailed.

So the original directoire was born of the Greek and adapted to the requirements of the "present day" of the closing of the eighteenth century; and the directoire of the moment is the revival of that of a hundred years ago, with just sufficient amendment to suit it to our "present-day" needs.

The characterizing features of the directoire style are: Skirts scant and clinging and on train, with a high waistband, sleeves small, close-fitting and long; collars high; pockets large; revers exaggerated; buttons, numerous. One, all or any number of these characteristics may be discovered in one garment.

The introduction of the directoire has caused a radical change in costume building. The effect must be of swathing, of a seamless robe, no matter how much seaming, darting and goring may be employed in the construction of the foundation.

Distinguishing characteristics of the incroyable are the coats—long of tail and cut off squarely and abruptly above the waist line in front, with long sleeves, massively cuffed, with huge revers and pocket flaps — all much be-buttoned.

Merveilleuse stands for the scant, clinging, swathing style. The empire style is an evolution of the directoire, even as the Directoire period merged into the Empire. The chief difference between the two styles lies in the greater fullness of the empire.

Winter Fashions in Hair Dressing by a Famous Coiffeur



A good arrangement to wear under the large flat hats.



A very simple coiffure for the morning, showing the part on the side and the use of the bandeau.



The little satin bow in the hair is, usually very becoming.



An evening coiffure. At least two dozen curls are needed.



A Greek style. The hair is softly waved and dressed low with a large braid around the beginning of the knot. A cluster of curls and a ribbon to hold in place.

THE French coiffeurs decree, without the slightest hesitancy, that the most dress the hair with the part on the side, and a Greek arrangement of braid and curls in the back. This is indeed bad news to some, for it may take away the pompadour, which is quite the most becoming style ever worn. It means, too, that we must adopt the peculiar Grecian knot, which is far from being universally becoming. At present Monsieur Ferdinand, of the

Rue Marboeuf, is one of the most important men in Paris. He is known among "les elegantes" for several reasons: He is assisted in business by his pretty wife; he has taken five first prizes in the college of hair dressing; he was awarded a medal by the city of Paris, and last but not least, he is the coiffeur of Mrs. Vanderbilt.

Calling at his shop, one hears not infrequently, "No, monsieur will not be here today. Mrs. Vanderbilt is at Chan-

tilly, and has sent for him to arrange her hair"; or, "Monsieur is in London at the request of Mrs. Vanderbilt, who has just landed." Yet, in spite of the fact that he is continually called away to attend to the many wishes of the Americans, he has resisted all entreaties to go to America. He prefers his little shop in a quiet little street in Paris to all the glittering prospects of an immense establishment in a foreign land. One learns many interesting facts dur-

ing a visit to this remarkable man—his conversations are quite worth listening to. For instance: "Monsieur, I find my hair is falling out—what shall I do?" "But, yes," he answers, cheerfully, "why should it not? It is the spring. Horses shed their hair in spring, dogs shed theirs, and cats—why should you expect to be an exception to all the animals?" "Then, again, should you have a head

of heavy hair, you will undoubtedly hear from Monsieur Ferdinand how much more beautiful it will be if you will have it cut, and made into braids and curls that may be easily pinned on. "Just twice as easy to arrange as the false hair," says he. "You can put it where you want to fill out the space here or there—just wherever the face needs it. And your material wave—it will stay in twice the time." In reply to a question regarding fall

fashions in coiffures, Monsieur Ferdinand has said: "It is a little early yet to say, but if women dress the hair to go with the directoire styles it will either be on the crown of the head, to give the Greek effect, or lower down in the back, with many curls." The braid and the curls are what Monsieur Ferdinand is using to adorn his "patients." Of course, he is artist enough to suit faces of different shapes.

He creates a style with adaptations for the same woman to wear with or without a hat; and sometimes, for evening wear, he takes a long shell looking, threads it with ribbon and runs it in and out, round and round, with most marvelous effect. The one point upon which the coiffeurs of Paris seem to agree is the part on the right side. This method of hair dressing allows them to put out the coiffure more on the left side, where the large hats must, of necessity, be filled in.