

## Wide Variety of Innovations Found in Season's Dictates Coming From Paris

Small Hats Favored With Sleeveless Dresses For Dinner; Medium Sized Hats Quite Right for Wear in Daytime

PARIS, March 20—A variety of novelties in the way of detail mark the gradual evolution of fashion whose changes now are not startling. Color again is given much attention.

Moulded hips above stitched pleats for day wear and shirring in evening dress, with all flares placed low, characterize the Patou silhouette. Evening skirts are much longer; sleeves often flaring in coats and frocks.

Black for day and evening is noteworthy with this house, and in the range of colors, green, red, navy, and a new color, capucine, including all nasturtium shades, are outstanding.

Small hats are sponsored with sleeveless dinner dresses and medium-sized hats with day dress. Large straw hats elaborate afternoon wear, also several off-the-face models in straw and felt are advocated.

Evening gowns from Norman Hartnell trail on the floor, while their waistlines rise above normal in front. Quantities of material go into the fashioning of these evening models, in such fabrics as chiffon, satin, tulle, taffeta and crepe voile in the favored colors of black, green, pink, white, yellow, light brown and navy.

**JERSEY POPULAR**  
Jersey for day wear, crepe tweed, bengaline and wool lace are shown in brown, light green, tomato, white, navy and gray.

Agnes has a penchant for the princess line, using much material in circular skirts and sleeve trims, sleeves often flaring in coats and frocks.

Wool lace, a great deal of embroidery, numerous plaid silks and prints in satins, crepes and chiffons are employed by Agnes who features navy, navy and white prints, yellow print crepes, striped wools and warp print taffetas and lays emphasis on light greens, red, black and gray.

Her dinner dresses are conspicuous with long sleeves. Lace frocks in hydrangea, black and beige attest to the chic of this medium.

**NINE SUITS SEEN**

All-Jersey three-piece suits in three colors are markedly prominent at showings from Germaine Lecointe. Other day wear emphasized is silk in powder blue and the familiar tweed. She has adopted the waist-length jacket suit in wool or silk, with the blouse in cotton madras or tucked organdie; also the tailored dress of silk satoman and silk alpaca.

Strong mint greens, light greens and light reds are the selection for day and evening, but for the latter there are also pink, orchid, royal bordeaux, navy, white and black. White for sports is lively with a bit of color.

Low placed back bows for afternoon and evening are seen at Premet's; day dresses cut in princess or beltless styles with a circular flare from the hip. Reversible paneled skirts, plain on one side and printed on the other, are novel.

Dark brown for day and evening, light green, some yellows, the grays and garnet stand out in the color range here. Lace is much used in black, brown, green, navy, yellow, red, violet and frequently is combined with chiffon.

Lingerie trims are noteworthy, together with the drooping back hems of afternoon dresses.

Printed linen sleeveless dresses with plain linen jackets, also sleeveless frocks and blouses of striped men's shortings are charming from the London Trades. White frocks are completed with colored cardigans and belts to match.

Wool checks, silk checks and jersey cardigans presume to a prominent place in the picture.

Bias scarfs match Jersey pull-overs.

Gardenias ever smart bloom anew in different colorings and fabrics. And they go in pairs. A twin cluster may combine one of a lustrous material, and another in a dull fabric but in the same color but suggesting a shaded toning. Chartreuse is combined with brown, or a yellow gardenia is worn with one in chartreuse for contrast.

Felt flowers are especially nice for sports and to wear on tailored tweeds for town. A flat felt carnation shadowing from pink to deep coral with green foliage is shown together with a felt cluster combining green and beige felt leaves.

Three carnations in the sunny shades, namely lime yellow, orange and tangerine, are among the newest posies of artificial genre to wear now for a glimmer of tropical sunshine on the dark winter coat.

Some of the new boutonnières are not flowers at all, but rather are they small clusters of fruits.

In the present vogue for orange it is but natural that the fruit in replica supply this touch of color.

## Command to be Smart As Real Need of Nature

Do we not all realize that today the command to be smart means more than the mere reflection of personal vanity? Indeed, if we are at all modern, we see it as a deep biological necessity—a challenge that bids us make the most of each point of beauty; to minimize every handicap.

From the style we once know as a matter of clothes we have advanced to a broader understanding that extends to accessories, embracing all those small essentials from the kerchief to the perfume, the handbag to vanity compacts—even the cream jars upon the modern dressing table.

And today the exquisiteness of the complexion—the correct makeup for the individual type—are as indispensable to the smart woman as is the chic of her costume.

Our attitude toward the use of cosmetics is not a frivolous one by any means. It is most scientific. And it is in this spirit that I offer these suggestions to the woman who would be in vogue:

First and always—a healthy skin is the most fashionable skin—and the first step in this direction is thorough cleansing. Superficial use of soap and water is not desirable. We must use a good penetrating cream that will dig down to the bottom of the pores and cleans them thoroughly—a cream free from alkali and soluble in water to permit washing the dirt completely away instead of rubbing it in as by the wiping method.

Cold water is nature's own astringent. Use it freely to stimulate circulation and bring the glow of



health to the cheeks. And do not—I beg of you—clog the pores with a powder base. It isn't necessary—if the face is thoroughly clean.

On the matter of makeup, choose carefully the shade of rouge and lipstick, having regard not only for your own coloring, but for the costume as well. Each color has its complement in complexion tones. You will want one shade to wear with brown, another for green—a very different tone for red.

These and kindred niceties are of supreme importance, if you would be fashionable in the modern sense which is not content with mere smartness of the costume—but demands perfection of the whole.

## Wall and Window Treatment Make Plain Room Beautiful



## Beautiful Background is Fitting Scene as One is First Ushered Into Room

"Well done! Artistically complete!" we say in a large way as we enter the perfectly appointed room. But rarely do we stop to analyze the decorative secret which—more often than not—lies in the background of color and design that set the stage for furniture and accessories.

Did we but know 't, this rule of home-furnishing offers us not only the easiest but the least expensive method of introducing beauty, since for most of us the major furnishings of the room cannot be disposed of to humor a desire for change. If we are to have something different, the fresh viewpoint must be established by rearranging the same

pieces against a new background; by cropping corners; by character wherein interesting groups bring new friendliness to the room.

**PALE TINTS USED**

In the photograph one has a perfect demonstration of what can be done along this line. Starting with a foundation of beige carpet and pieces upholstered in electric blue, the decorator has worked out a delightful background through the use of pale terra cotta tints for the walls and sun fast chintz draperies showing a peach and terra cotta pattern upon a pale blue-green ground. For over-curtains she has chosen a very fine net in a lighter terra cotta

## Longer Table Cloths Will 'Stay Where They Are Put'

Abbreviated table linens have been with us just long enough to make welcome a change in the other direction—the new linen damask sets with full length cloths and napkins large enough, as one man aptly puts it, "to stay where they're put."

We see in the movement a return to tables that are not only decorative and colorful, but dignified in the manner of the fine old tables that grace Sheraton and Adam dining rooms, and to more comfortable settings for Spanish and Italian tables.

In this harking back to the atmosphere and decors of the glam-

orous past, no happier note has been struck than that of relieving the austerity of the Spanish dining room with a hospitable cloth of shining linen damask, the table illustrated shows us.

Here, in exchange for a bare, monastic board, we have one softened by a full-sized cloth in one of the newer patterns in feeling with this type of decoration. The simplicity of the setting, with its cool walls, stoutly carved chairs, wrought iron candlesticks and nymph centerpiece is decidedly restful; the generous cloth an impressive symbol of serious and discriminating feasting.

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