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Fashions of the Day

There has been during the past week a grand unpacking of models—gowns, I mean, not persons—at all the dressmakers. Every place one goes into one finds an atmosphere of suppressed excitement, and a general air of hustle and bustle prevails in the various establishments which is in sharp contrast to the quietude that reigned when "Miss Lochinvar" came "out of the west" and first inveigled me into going "trousseauing" with her.

A great many of the gowns we have seen are very pretty, and in one or two instances I was tempted to buy the only 'original' gown, but the knowledge that I would of a certainty see it and all the other "original" gowns copied ad nauseam before another month had gone over my head prevented me from yielding to a weak moment. Certainly it is a bore to struggle with one's clothes in the effort to have one's things individual and smart as well, but in the end it pays—that is, if you are a modish you are sure to think it does. If a modish cannot be smarter and more individual than anyone else in the world, why, they are looked upon in scorn by all the rest of the modish family.

Although many of the "model" gowns are pretty and some few of them exceedingly good style, I must say I have yet to see any that are particularly wonderful or startlingly new. The best coats are short, an inch or two below the waist-line only. Short jackets in silk, that were worn a little last spring, by a few ultra-smart women, myself included, will be generally worn this season. It's a sensible, practical fashion, for silk is cool and sheds dust delightfully, and I could never see why les autres were so slow about adopting the fabric last year. Silk coats this year will be made in black silk with polka dots of satin of various sizes, as well as in plain silk taffetas. Waistcoats of white and colored pique are worn with these little jackets and the skirt may be in silk or in cloth as one pleases.

One of the "model" gowns has the coat in black-dotted silk and the skirt in gray—dark gray—cheviot. The coat has a white pique waist-coat, and the ensemble is really smart to a degree that delighted my modish soul.

Tucks are again in favor. Every blouse one sees is made of tucks of some kind, with entre deux galore introduced or else lace applique. The last thing to be tucked is a coat. It is the best model I have seen. The entire coat is a mass of quarter-inch tucks, and is equally good done all in taffeta and cloth. The tucks are arranged some on the straight and some on the bias, so that any clumsy effect is skillfully overcome. Then flat pieces of taffeta, or cloth, elaborately machine stitched, outline the back, the double breasted front, the flaring collar and the under arm seams.

There is also a piece of machine-stitched taffeta or cloth that outlines the waist and descends below it for an inch or two. This is not an overclear description of this fascinating garment, I know, but it happens to be really appreciated. In the meantime, believe me that it is the smartest thing that Paris has sent us so far this season.

The skirt to be worn with this jacket has the prevalent double skirt effect, and both skirts are outlined with clusters of tucks that correspond with the tucking on the coat. Everything that can have the double skirt effect has it. Where materials do not lend themselves to it the effect is stimulated by a garniture of one kind or another.

I have been most astonished at the few good black gowns that have been imported. Spangles are apparently still in the mind of the dressmaker.

I have seen one good black jet gown

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