

STYLE AND APPAREL ANNUAL THE TREND OF FASHION



ADVANCE NOTES FROM PARIS

GETTING READY FOR THE SPRING DRESSMAKER

EGGY DEAR:

March 17, 1913.

Are you not coming to Paris this season? You never write of it, but only ask that I tell you what the *conturieres* are showing for spring and summer wearing. Rest assured I can tell you that, for I am interestingly afflicted with a fashionable aunt, hedged about by your clothes-loving compatriots, and withal endowed with an inquisitive disposition. What greater qualifications could I have, *ma chérie*? You, I know, have not the illusion shared by many of your countrywomen that all Paris is *chic*, and that to learn the latest word of fashion one has only to walk out upon the street. How many trusting souls have borne great disappointment on account of this strangely prevailing impression. All Paris is gay! Yes, with their best foot forward, as you say. There is a saucy smartness about the very errand girls; but it is a piquancy that you would disdain, for it bears none of the studied elegance that you Americans seek.

You are well aware how closely guarded the sartorial secrets are and how we wait upon the whim of the tyrants of the rue de la Paix. It is my grand-aunt who opens the gates for me. Picture to yourself, Marianne de Lourey seated beside her austere auntship, whirling through the Bois de Boulogne en route to a private view of creations at the Maison Bulloz! Can you imagine the air with which I cross the *trattoir*, lackeys touching caps, and doors opening at our bidding, to be ushered into the shop of this new and very important designer? It is said that he ranks with Paul Poiret and surpasses almost all of the others. To me they are all wonderful, and a day spent in their ateliers is utterly fascinating and bewildering. Drecoll, C'illot, Soeurs, Worth, Paquin, and Rebonx are all names to conjure with.

THE painted mannequins have displayed to us—walking to and fro with trailing indolence—gown after gown ranging from delicious simplicity to elaborate dignity, and all, or nearly all (I will except the freakish things produced for the edification of the unwary American buyer) all were equally delightful. There were tailor-mades chiefly in the form of Russian blouses, with deep kimona sleeves or large arm holes, low on the shoulder. It is evident that we will wear street dresses of this type this spring and summer, rather than the coat suits to which we are accustomed. Do I hear you say that Paris sets the seal of approval upon them because the art of the strictly tailored suit belongs not to her but to you Americans? However, it is *grande chic*, and that is sufficient, though its practical possibilities seem to argue in its favor. Is it not that blouse and coat seem very burdensome in the warm days of spring, and think of the simplicity of dressing for the street in a frock of this style?

I saw, nevertheless, not a few tailored suits, nearly all of them displaying a cut-away coat very short in the front and varying in length in the back. The skirts are draped or tunic-fashioned, and those that accompany the Russian blouse are shaped in two *étages*. Redfern told us that all skirts will be draped



and continue to fit snugly over the hips, but that they will be wider at the bottom to allow more freedom of motion. I, myself, can not yet see the change in width, though slashing is so much in vogue that one accepts as correct.

DRECOLL and almost all of the other houses are showing skirts of a dark color and bodices of a different shade and material, with tiny bolero coats and short sleeves. Where the sleeve is long, the material of the skirt is repeated in the lower part or deep cuff, making the entire sleeve seem all in one with the bolero. For afternoon wear, a coat and skirt costume is seen evolved of different fabrics such as satin brocade and soft draping cloth. The gowns are simple, *ma chérie*, but what a word that is to mislead! Simple indeed! But such materials, such soft heaviness, such strange combinations! Thick piled stripes are on sheer chiffon grounds and borders of *chargé* embroidered de-

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THIS IS just exactly the time to be overhauling your wardrobe. With what intense relief you will plan to discard the winter suits and gowns that have grown so irksome of late. If you soon pack them carefully away, you will be astonished in the fall to find that a good airing and a pressing will make them seem quite fit and welcome. It may be that you believe in wearing a serviceable medium weight suit through the entire year, with changes in blouses, and a trig little hat to conform to the season. In that case, furs and a pretty silk vest, with a heavy tourist coat in reserve for the exceptionally cold day, will carry you along nicely until spring. An additional pressing from the hands of a good tailor, or possibly a dry cleaning, with the purchase of fluffy white things for the throat, worn with your new walking hat and fresh gloves and footwear, will give you as jaunty a feeling as if your whole outfit was as new as the budding leaves in the park.

If you are buying a suit this spring, an early selection will be well worth your while. Fashion decrees that the coat of a suit must always be worn while on the street; therefore, if your suit is to serve you through the summer until the early fall, see that it is light weight and cool appearing. The shops show most attractive two-toned suitings, from the handsome broché effects to the simple whipcord. That decided upon, you will be free to plan your blouses, your tub frock, and a-gown or two, which, possibly, you will make with the assistance of the little home dressmaker or seamstress you are accustomed to have in about this time of the year.

FIRST, you want a blouse to match your spring street suit, for it is more than likely the one you have been wearing all winter is slightly worn and not quite fresh enough to last much longer. Unless you have the leisure to search for a perfect match in color, and just the right thing in style, wouldn't it be well to send a raveling or a tiny sample of your suit cloth to the shops to match? Chiffon cloth, charmeuse satin, brocade, or crêpe de chine all make delightful little blouses! If your suit is difficult to match—a subtle color that seems to have no counterpart in silk material—the nearest shade you can obtain in chiffon cloth laid over white, pale pink, or some quaintly flowered silk, may give you exactly the right result. A bit of shadow lace or plain net, possibly some ruffling, or Oriental embroidery, buttons covered with the material chosen, and a few yards of cording besides the spool silk and notions necessary, and you have the makings within your hands. For morning wear, a blouse might be made severely plain of heavy silk or crêpe de chine accordion pleated and relieved only by one of the new flaring stocks. This waist could be changed to suit occasions by the purchase of more or less elaborate neckwear and sleeve ruffling. The latest models shown are a host in themselves, and, when added to a simple blouse of rich material, finish it completely.

Now, isn't there a dark silk frock left from your win-

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