

# SPRING MODELS IN LACE AND SATIN FOR AFTERNOONS



**T**HE straight silhouette is still being preserved, but it takes sometimes the form of a slender oval, for the skirt is always quite easy at hips, and added to this the box coats and jackets hang free from the sides even when belted back or front. The sleeves, too, are wide in some instances at or just above the wrist, and this is distinctly more graceful than the former pipstern slimness to the average observer.

Dresses, of course mean, coats, and these are of two varieties, the very straight and loose affair and the one much resembling the walking dress, which may or may not be worn under it. Models shown of spring top coats are in gabardine, serge, heavy silk, and some of wool velours for those women who have not yet become used to the words conservation and economy.

The bustle influence has practically unaided and its only effects are seen in a loop or wide sash end at the back. Its place has been taken by the tunic and side tunic or very wide panels front and back. These panels should not be confused with the stinky narrow panel which floated loose at the back which was in vogue when panels were last seen. Panels when referred to at present mean wide ones, which really form the major part of the skirt and are usually front and back, showing only a small part of the under or side skirt.

A departure from the usual order of things in the matter of skirts is one which has been hinted about before, but until lately unseen. The skirt is draped or at the front and most of the fulness is held at the waistline in front, leaving the back and hips rather flatter. Decidedly not a skirt for an amateur to attempt, for the drapery should look as if pulled away from rather than lifted up at the front.

By the way, however, up and down the silhouette may be, coats—that is topcoats—are full rather than scanty and show no sign of changing. Of course, when it comes to the coat dresses it is a different matter, and these are belted and slim and are designed to take the place of a dress. Hip-on coats are used for coat dresses, but the American woman does not take kindly to the slipover idea as applied to her regular coat, although she may be reconciled to them if the houses continue to be underheated.

Lace afternoon dresses and flapper frocks are to be worn this spring, according to some indications. At an exhibition held recently some of the most attractive gowns made from or in combination with American made laces were shown.

The adaptability of the American manufacturer was here very clearly shown, for the laces included most of the best known varieties—Cluny, Venice, net and bat.

As to the gowns, they could honestly be called successful. One especially attractive model had a one-sided draped waist which showed the lace under and over the chiffon which was used for the gown.

Lingerie dresses are in flesh colored and pale tinted fabrics, and tinted as well as white laces are used with them—also little insets of embroidery. Among the smartest of these frocks for summer



wear are the voiles and tinted voiles, with soutache braiding in patterns which are conventional in design for the most part, no matter how much ground they may cover.

For trotter frocks and street wear in general are frocks of silk jersey, some of which show a clever use of flat braid, applied closely in rows. Dark blue taupe and black are the usual colors, and the braiding usually matches rather than contrasts with the dress. Button up the back dresses, while braided girdles and models with high collars are new or old features of this season's gowns just as you choose to look at it.

Pouge was used for a spring suit, which was embellished with braiding and further boasted of a dotted foulard vest and with the conventional points in the front. The braiding ran up and down both sides of the front and around the skirt part of the coat. In spite of all this decoration the colors matched exactly except for the white spots on the vest, and the simple lines helped to give the suit an air of simplicity.

Midnight blue satin was the material chosen for a three piece suit which was cut with a short bobbed off Eton jacket and wide sleeves were cut off at the wrists and under cuffs of Chinese crepe added. The crepe was used again for the top of the dress, which was straight up and down and collarless. Cuffs and collar on the jacket were of peacock blue, and worn with this costume was a hat covered with peacock feathers.



**T**HE gown just to the right of the centre is of taupe silk, net and is especially designed for afternoon wear. The bodice is draped to one side, showing from underneath the cream lace, which is combined with the net. The neck is square and has a narrow lace collar at the sides. The sleeves are very wide at the wrist, but have a tight cuff of the lace underneath. At the front of the skirt is an apron, gathered slightly and embroidered in large, round motifs around the bottom. An under skirt of a darker shade of the taupe is allowed to hang below the apron and show shallow scallops, which are embroidered. Large picture hat of taupe, trimmed with blue ribbons and roses.

Strikingly simple is the black hat shown at the centre. The large rosette, which is its only trimming, is of black satin, and the facing is of flesh color satin, lending charm to almost any type of beauty. The shape is slightly mushroom, which shows that the hats with turned up brims have not entirely won the day, although these are being shown in some Paris models. Hats of a slightly poke bonnet tendency are also among the new models. The hat shown above is proof that the freakiness exaggeration is not at all necessary in order to be smartly and becomingly hatted.

At the upper left is a most charming garden party frock, which is also an illustration that originality in this type is by no means lost. The gown is of large mesh silk fillet, and the pattern, which at first glance looks like lace, is of wool embroidered on the mesh. The front of the gown is in wide panel effect and has a wide straight line at the neck, the panel continuing to the bottom of the skirt. The tunic, which is at the sides also, shows the wide embroidery of wool. Wool embroidery finishes the wide, loose sleeves.

An afternoon dress coat is shown at the extreme right. It is of tan silk, with collar and cuffs of satin. One could almost call the collar a cape, as it is so unusually wide that it hangs over the shoulders. However, it is a real collar, as it may be pulled up around the neck collar fashion and buttoned. The satin frays, which show in the illustration, also are convertible and may be folded over and buttoned. Wide belt of the satin. Hat of tan satin, trimmed with silk apples.

The picture at the lower right side shows an informal afternoon frock of yellow chiffon, embroidered in cream wool and coral colored beads. The wide bands of embroidery running from the shoulder to hem are very simple and charming, outlining the sides of the skirt, which are brought to the front over a wide panel. The bead embroidery weighs down the bottom of the skirt in a manner which accentuates the slender lines of this gown. As in the other gowns, the sleeves of this model follow the new rule, which calls for width.