

LOW WAISTLINES AND FULLER SKIRTS ON SPRING FROCKS

by Hester Windthrop



All Made of Moire Ribbon and Metal Braid is This Frock.

Yards of Cording On Taffeta Dresses—Georgette and Crepe Chiffon Satisfy Desire for Graceful Fabrics—1880 Frock With Velvet Ribbon for Trimming—Have a Long Waist Or Achieve One If You'd Be Fashionable.



Pleasing Frock of Soft Fabric—Brown Georgette, Bronze Beads and Gold Lace in One—Embroidered Crepe de Chine in the Other



Quaint Yellow Taffeta Frock with Old-Fashioned Cording and Cunning Bodice



New Frock with the Right Lines for Spring—One Model of Embroidered Taffeta, the Other of Beaded Satin

PHOTOS BY JOEL FEDER



Gray Georgette Frock with the Low Waistline

sidered in devising graceful costumes for the larger woman.

Most women of ample measurements can dress a good deal better nowadays by buying frocks, suits and evening gowns ready-made than by having costumes made for them—unless they can afford to patronize the very best tailors or dressmakers. Such experts are artists in their lines, but the mediocre tailor and the dressmaker-by-the-day concentrate usually on "fit"; and fit and lines are two very, very different things!

And there are shops which cater entirely to the informal dinners, restaurant and theatre wear, or very formal late afternoon affairs like receptions or teas when one is hostess or assisting to receive. Both is a masterpiece in its way. Each is pleasing and graceful in line, and conveys no unpleasant suggestion of clumsy weight in its wearer; yet all the new style features are expressed—the short sleeve, the turned-under Oriental skirt, the sash, the gathered tunic, horizontal skirt trimming and sparkling embroidery—styles that the stout woman once thought she could never affect.

The secret is: Simple lines, excellent fabrics, well thought-out color harmonies. And right proportions! Not one of these dresses has what the second-rate dressmaker terms "a perfect fit"—which usually means a bod-

Too small a hat topping a fat face and fat shoulders can make its wearer grotesque; too big a hat—if the large woman is not tall and has a very short neck—can be even more grotesque. Hat lines are quite as important as lines of frock or tulleur and the larger woman should always try on her hats standing before a full length mirror—never sitting down at a table-mirror. It is the silhouette of the whole figure she must study—the graceful sweep of line; not merely the becomingness of a feather or a trailing flower in connection with her face.

Two frocks for larger women illustrated are an afternoon frock of formal type, and a handsome semi-evening gown suitable for formal affairs.

BUTTERFLIES ON BABY BELONGINGS

BABY pillows for the perambulator have butterflies by way of ornament now, and there are carriage coverlets to match, with butterflies made of flannel, or embroidered on the coverlet. Ready for first spring days are immaculate coverlets and pillow slips of epic-span white linen with inset butterflies of flannel, the edges of coverlet and pillowslip scalloped and embroidered by hand.

Butterflies also adorn cushions for the bedroom rest-couch. A pretty set is of pale tan linen with a diamond shaped motif of pink linen hemstitched to the center and two cravat-toned butterflies in gay colors appliqued to the cover, half on and half off the pink center section. The butterflies are outlined in black.



The Stout Woman May Wear Embroidered Frocks—If The Lines Are Right, And Nothing Becomes Her More Than Chiffon.

ice strained across the back, sheath-like at the waistline and molded over a corset too tight and too high in the bust. The fit of the pictured costumes may be defined as "easy". Nowhere is there sign of fabrics pulled reluctantly into place; lines everywhere are graceful and pleasing. The afternoon frock is of crepe de chine and Georgette, two of the softest, most beautiful fabrics. The frock is in brown shades; brown fabrics and the beading in tans, copper and brown.

The evening gown is of embroidered chiffon, with silk embroidery on black. The skirt drapery is especially graceful, bringing the embroidered border in oblique effect rather than straight across, and the straight, narrow vestee of all-black, dividing the embroidered sections of the bodice is a becoming style for a large figure.

The question of hats is a very important question for the large woman.



Trimings Have Been Carefully Placed To Give Long, Slender Lines In This Afternoon Frock Of Crepe De Chine And Georgette.

It will be a woman very hard to please who will not be satisfied with one of the spring frock styles pictured today. For most of the modes that Paris is launching are illustrated. Some of these modes are tentative—as for instance the short-sleeved, full skirted models with crepe bodices—but all of the styles are authoritative. All are good. And all will be worn this coming season.

Some are less conservative than others. To be sure. You could wear the orange taffeta with dart-fitted bodice in a New York restaurant and though it would attract some attention on account of its bright color and its conspicuously new style it would not create any particular sensation. Half the women would eye it appraisingly and think, "I wonder if I could wear that style." The other half, with a passing glance, would decide: "Awfully cunning style—but not for me." The four frocks illustrated two-and-two in other pictures, however, could be worn anywhere and be received enthusiastically. They are frocks of the conservative type, yet they are all new frocks and express the new style features of the season. So, you can pick and choose from today's page, for all these costumes are going to be worn.

Comes The Full Skirt

Everybody has been on the quiver about skirts. Long weeks ago the whisper went out that they were to be fuller—much fuller. But fashion always has something up her sleeve where new styles are concerned, and you see, though skirts are undoubtedly full, the fullness is in a short tunic and the narrow, clinging skirt is retained underneath. This, if you want your skirt both fuller and longer. The fullness is accorded to you in the tunic and the length is supplied by a skirt that silhouettes the ankles. If you want to wear a full skirt without any narrow skirt underneath, you must have the full skirt very short. Don't attempt to wear a skirt both long and full or you will be hopelessly wrong in your spring silhouette!

Since most women will be interested chiefly in the conservative frock styles presented, let us take them up first. And if you hanker after the gay little frocks with short full skirts and no sleeves at all, you can skip the more staid models and get on to the end. One of the two-and-two pictures shows a Georgette frock and an embroidered

crepe de chine frock. In the other picture full-tunic models of taffeta and satin are presented.

The Low Waistline For Spring

All these frocks have loose bodices giving flat youthful lines to the figure, and the waistline is dropped as low as possible—which can only be done with a loose bodice effect. The average woman wears her waistline much too high. Only a very young girl looks well in a short-waisted costume and even on her the effect is quaint—or cunning—rather than graceful. Almost anybody can achieve a low waistline, even if nature has not been kind in that respect. All that is necessary is to have the skirtband very loose and also the inside belt of the bodice. When the skirt belt is attached to the loose inside belt of the bodice, the weight of the skirt pulls the loose bodice down and gives a longer waistline effect. The corset has really very little to do with it; the clever cut of the bodice and the looseness of the belts are what count. Ready-made dresses are usually too short-waisted for average wearers, and ready-made blouses always are, unless one selects a model on straight tunic lines and puts the belt wherever it looks best.

Soft Fabrics Preferred

Georgette, crepe chiffon, crepe de chine and canton crepe are to have a special vogue this season because fashion insists upon soft, graceful lines, even when flaring skirts are being introduced. The new taffetas are mostly chiffon taffetas, and satins are of the supple kind—satin mouton being a favorite. Later, printed Georgettes are going to have a great vogue, one prophesies—for warm weather frocks.

The Georgette frock in one of the two-and-two pictures is in brown tones. Tobacco brown Georgette is embroidered with bronze beads and a little gold lace is used at the girdle, a saah of brown ribbon running under the lace. The loops of the sashbow at one side are veiled with gold lace. And, of course, the sashbow is tied at the side. Front and back sashbows have been abandoned by fashion and the side arrangement is now favored. The brown Georgette frock is dropped over a lining of bisque

Georgette which shows in a flat vestee in the open bodice front. The other frock in this picture is simplicity itself, so far as lines go. The skirt is quite full but the material is so soft that it falls in straight lines; and the weight of the embroidery makes the lines all the straighter.

It is a black crepe de chine model embroidered with jet beads and white beads and the sash is lined with white crepe de chine. The set-in sleeve, low waistline and irregular skirt edge are all new features.

The taffeta and satin models pictured together have the new full tunic over a narrow underskirt. They have also the dropped waistline, even though the taffeta frock pretends to have a dart-fitted bodice. It is a dark blue frock with embroidery in shades of lighter blue and red—very gay and effective; and if you study the embroidery you will note what an elaborate effect has been achieved with very little work. The edge of the full tunic is run with rows and rows of cords and cords are used in the darts of the bodice. Cording for taffeta, you know, this spring! The other frock in this picture is of maroon satin with straight lines of bead embroidery in maroon and garnet. Here is the dropped waistline again, and the full tunic over a narrow underskirt, and the tunic is slashed all the way up the center front to show the underskirt.

Good Lines for the LARGER WOMAN

None rejoices more than the larger woman—as she is now agreeably designated—that spring fashions promise long lines, low belts and graceful skirts. She looks a bit askance at the cute little box jackets over slim-se-a-match skirts; but then one does not have to wear the box jacket even in a season of abbreviated jackets—there are always other styles.

Fashions in general this season certainly promise to be kind to ample figures. As a matter of fact, all fashions are now modified and adapted so that stout people may wear them without looking grotesque. Experts and artists have been put on the job and they devote their entire time to the larger woman's problems in dress. With an appraising eye they scan each new mode launched by Paris. Is it—could it be adapted to ample measurements? Can it—so to speak—be expressed in heroic proportions?

Of course, all striking styles must be modified for the large wearer. Modification is what the expert in larger woman's fashions holds always in mind, and the larger woman's clothes must therefore be more or less conventional and conservative in type. All extreme modes have to be avoided, all vivid colors, all rakish effects. But the conventional and conservative clothes make up in grace and charm; and a well dressed larger woman is usually the best dressed woman in her set. Good lines, graceful fabrics, harmonious colors and well thought-out accessories of dress lend distinction to her costumes and because she—or her dressmaker—puts extra consideration into the planning—fewer mistakes in style and color are made than in the

raiment of the slender woman who thinks she can risk any mode that comes along.

The larger woman should first of all consider her particular largeness carefully. When once a figure departs from the normal or classic measurements, it takes on all kinds of stoutness. The large woman may have a heavy torso and slender, tapering limbs—which means that she can achieve a becoming low-waistline without difficulty—or she may carry most of her weight in hips and legs with a chunky, high-waisted figure above the belt line. She may have most of her curves at the back or she may have quite a nice flat back with the full development of bust and diaphragm that make youthful blouse styles impossible. Usually she has a short, plump throat and the padding of flesh over her shoulders makes her neck look really shorter than it is. And usually she has a surprisingly pretty foot and ankle for her size. There is not much superfluous flesh on the scalp or temples yet the stout woman's head appears to be larger than the thin woman's head because of the rounded contours of cheek and chin and the heavier column of the neck. All these things have to be con-

FASHION NOTES FOR SPRING

CUNNING little short jackets, loose as usual and trimmed with embroidery, braid and tassels. Some have raglan sleeves; some have kimono sleeves; some have plain sleeves. And the edge of the jacket may be straight, curved or cut in points. But almost invariably the short jacket reveals a graceful sash that falls down one side of the skirt front.

Navy blue as usual is the spring tailored suit color. About nine women out of ten wear navy blue suits when spring comes around and nothing can dislodge the shade from favor. Some of the blue suits are embroidered in

self tone or black, and others have stappings and bindings of black braid. Rows of tiny metal buttons are added sometimes to the braided models in gay military effect.

The favored material for suits is a new twill cord—like a fine gabardine. Dressy suits—and sport suits too—will be of silk Canton crepe which is going to be the rage this season. Suits for warmer days promise to be of linen and these linen suits have the short, loose box coats—which you know are not so hard to manufacture in the home sewing room!

Simple spring turbans depend on

vells for complete smartness. Hats are not elaborate but veils grow more and more gay and ornamental. To be truly smart you must wear with your small spring turban two veils: a face veil drawn smoothly over your visage and a bordered veil floating over your chapeaux.

Ruffled blouses for spring; soft, pretty affairs of batiste and handkerchief lawn with gathered or pleated ruffles edging the collar and making graceful jobs down the front. Most of these blouses are white or cream, the flash pink blouse is fading from fashion's horizon.

