

FANCIFUL SWEATERS

DISPORT AT PALM BEACH

by Hester
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PHOTOS
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Embroidered Filet Model of
Pink Wool
Knitted Slipons That Re-
place Blouses of the
Hour—Dropstitch Effects
Just Now the Craze—The
Jenny Lind Neckline Ap-
pears in Sweaters for
Southland Wear—Fringe
a Favored Trimming.

SWEATERS grow gayer and gay-
er—not in color but in style.
Gradually the sweater is chang-
ing from a protecting garment,
donned for warmth, to an informal
blouse not intended as a wrap at all.
Probably the sweater, perceiving its
long reign threatened by the growing
popularity of tailored sport coats, de-
cided to make a new stand as a blouse
and in this role it has made a decid-
ed hit. It abandoned severe lines and
athletic suggestion, and became the
most frivolous and fetching affair that
could be achieved with worsted or silk,
and now behold it established high in
favor in its second incarnation—as a
delightful sport blouse of sheer tex-
ture.

Silks and Fine Wools in New Sweaters

Sweater wools have been growing
finer and finer. There are wools sev-
eral degrees lighter than Shetland,
which used to be considered very
gauzy indeed. And there are trim-
ming wools; notably the curly wools
bandings which look quite like ostrich
feathers of tiny size, and closely
massed. Surplice models of white
wool have bands of this ostrich-wool
around the neck and on the short
sleeves and are dainty affairs indeed
for veranda wear over thin frocks.
One is speaking, of course, of the
Southland, where thin frocks are now
being worn by lucky women who can
run away from grim January as the
Northland knows it.
The fine wools, the heavier than airy
threads; and the lustrous silks of
which sweaters are made, are knitted
or crocheted in diaphanous patterns,
some of them so sheer that a lining
of thin silk or Georgette must be
dropped under the cobwebby fabric.
These lace-like sweaters are worn in
the morning with sport skirts of sum-
mery material—crisp linen or novelty
silk. Skirts of thin white serge or
fannel are also being worn at Palm
Beach this season. Under the sheer
sweater-blouse, there is a dainty
camisole or bra here, but the lining
of chiffon or thin silk keeps a sweater
of very open pattern from being too
revealing a garment.

Dropstitch Effects Popular

Dropstitch knitting is the newest
thing for sweaters and is smarter just
now than the filet crochet stitch which
was so much fancied last summer.
Anybody can do dropstitch; it is as
easy as casting on or binding off—
when you get the knack—and the
work goes very fast. You can knit a
whole slipon in no time at all. So
dropstitch is sure to be popular for
the summer girl can make herself any
number of morning blouses with lit-
tle effort. A very pretty dropstitch
slipon is of canary colored silk and
wool yarn—a yarn which has beauti-
ful luster. The slipon is drawn in at
the waist by a cord girdle, run through
a row of the dropstitch pattern. Col-
lar and narrow elbow cuffs are of
white angora.

Gray Sweaters The Rage

As gray has been the shade this sea-
son in furs, hats, silk stockings and
all costume generally, so it is to be
the craze in sweaters for the coming
season—or one assumes as much,
judging from the number of gray
sweaters and slipons that have ap-
peared in Southland resorts where
well dressed people congregate. Pale
gray sweaters are worn with white



A Frenchy
Black Silk
Knitted
Blouse

or pale gray skirts of linen or silk.
Very sweet looking a young girl in
very pale gray shetland sweater, skirt
of pleated crepe de chine in the same
delicate gray shade, and hat of purple
straw wreathed with purple and white
violets. A purple parasol was carried
with this delectable costume. The
gray slipon pictured is worn in a dif-
ferent but quite as smart way; a
dainty blouse of white handkerchief
linen, with crisply pleated frills on
collar, front and cuff, accompanies the
slipon and the straw sailor hat is black
with a white chip facing and band of
pleated black silk. The gray sweater
does not look well with colored frocks,
unless of palest pastel tint; it must be
accompanied by white or black, prefer-
ably white. And color may be added
in hat and parasol.

New Jenny Lind Neckline

Madam Mode is trying with all her
might to introduce the straight-across
neckline. She has tried it in evening
gowns, but women cling persistently
to bodices upheld by shoulder-straps.
Now she is trying it in sweaters and
nobody is quite sure yet how they will
strike feminine fancy. A new model
in dropstitch effect, with the straight-
across neckline and turned down col-
lar, is pictured. How do you fancy it,
yourself? Easy to get into, anyhow,
isn't it? This dropstitch model is
made of shetland yarn in a rich mar-
ine blue shade and though the sleeves
are transparent, the body of the slipon

is lined with white chiffon. Collar
and cuffs are of white angora and the
dangling ornaments of angora at the
shoulders are quite a new idea in trim-
ming. One could knit such a sweater
—all but the angora trimmings and
the ribbed belt—in a few hours. But
the closely knitted, ribbed belt is a
necessary adjunct; it holds the rather
sleazy sweater in trim lines and gives
it style and grace.

Most women want to know whether
the vogue for black sweaters will con-
tinue through another summer. No-
body knows what overnight fad will
spring up at Palm Beach and become
the craze of the ensuing summer sea-
son, but at present black sweaters
seem to be very popular in the South-
land. Not severe black sweaters but
gray and frivolous little slipons of the
sort pictured. The ribbon lacing of
the sleeves is a decidedly frivolous
feature—for a sweater—and makes
one wonder whether we are all going
to return to the ribbon-run, tasseled
trimmed hug-me-tights of other days.

If you have seen "Way Down East,"
and beheld the peculiar worsted gar-
ment that the little country girl brings
as a gift to her rich city relative, you
know what a hug-me-tight is. They
were them back in grandpa's day
when houses were not so well heated
as they are now.
The new version of the ancient hug-
me-tight, pictured in the ribbon-laced
black slipon, is rather attractive. This
model is of crocheted black silk and



The Jenny Lind is so
Gauzy that a Chiffon
Lining is Required



Gray Slipons are all the Rage

the turned back collar, making a knotted necktie at its lower end is a



Shoulder-Scarf of
Violet Wool which
Matches a Violet
Silk Sport Hat

pretty detail. The black silk slipon
is worn as a blouse, over a camisole
of Venise lace, which shows in a dainty
vestee in front. It is quite the thing
now, you know to display part of your
camisole as a vest or as part of the
front of your blouse.

Filet Slipons in New Models

Two very engaging new filet stitch
slipons are pictured; one of silk and
the other of wool. The wool model is
ornamented with wool embroidery—the
very latest notion and quite the
rage. The pictured slipon is of shell
pink wool with all edges finished in a
close stitch that makes an effective
border and also holds the open filet
pattern in good lines on the figure. The
embroidery is done with wool in
shades of French blue, and a little
black is introduced to emphasize the
design. Mark the extreme length of
the fringe on the sash; this is a new
style note in sweater models of the
season.

The fringed slipon of canary colored
silk, crocheted in filet pattern, is the
handsomest model on today's page—
in point of expensiveness. And it will
be considered the most graceful and
distinguished model on the page by
most women, one imagines. The color
is a rich yet dainty yellow—a true



Canary Colored Filet Sweater
of Silk, Worn in Place of Blouse

canary shade and the very deep,
knotted fringe makes the slipon par-
ticularly graceful. Knotted fringe on
the square collar is another graceful
feature. This slipon may be worn
without a lining, over a dainty cami-
sole, for the filet stitch is very close.
A new scarf with plain and fancy
knitting in stripes is pictured—a
model of violet colored wool, matching
a violet sport hat. Rather intricate is
the pattern of the stripes, but an ex-
pert knitter can puzzle out the stitch
without a great deal of difficulty.

A CORSET FOR THE BRIDE

SPECIAL corsets for wear with the
wedding gown are of white satin
brocade in an orange blossom pat-
tern. Here point lace trims the top
of the corset and tiny, flat clusters of
orange blossoms, made of chiffon, are
attached to the lace here and there.
The garters are of white silk elastic
with silver clasps and slides bearing
the bride's initials. The brassiere that
accompanies this beautiful corset is
of white satin ribbon and point lace,
with tiny orange blossoms in a cluster
at the front. Late trousseaux include
the step-in which has become a very
popular lingerie garment, threatening
to displace the envelope-chemise in
feminine favor. The step-in is a com-
bined camisole and pantalon, the
pantalon flaring out in circular cut
from the straight little camisole.
There is no fastening anywhere; the
step-in is drawn up over the feet and
its shoulder-straps are slipped over the
shoulders and the brassiere or cami-
sole falls in proper lines. If the gar-
ment is intended for wear over the
corset there is a ribbon-run beading
at the waistline; but most step-ins
are worn under the corset like an
envelope chemise. Some of these
dainty models are of sheer linen and
fillet lace; others are of crepe de chine.
And rare is the article of lingerie now
that has not its pretty little hand-
made silk flower attached at one place
or another.

LITTLE WRAPS OF FEATHERY STUFF

It is the Frenchwoman who ap-
preciates to the full the value of a
small wrap with a dress-up cos-
tume. "Something about the
throat always lends an effect of for-
mality and distinction to the simplest
frock, be the something a tiny wrap of
fur or feathers, a scarf of soft silk,
or only a length of tulle. From France
come all these formal little effects in
neckwear—or one might more prop-
erly say: Shoulderwear. Very neat is
the Parisienne always about the throat
part of her costume and rarely do you
see her, in the street or in a restaurant,
without some smart little neck finish
which adds a bit more of formality to
her get up than the decollete line of
a blouse or bodice open at the throat
would give.

These open neck effects are seen
mostly in America and in England.
The French woman wears her round-
ed-out bodice or her V shaped blouse-
opening indoors, but when she fares
forth in her boulevard and restaurant
toilette her neck and shoulders are
made smart with some fetching little
affair that adds elegance and formal-
ity. She considers herself not quite
finished, not entirely chic, without this
little addition to her costume. A
woman you meet at an afternoon tea,
for instance, has a delightful black
satin frock and a stunning hat with
ostrich feathers curling down at one
side. The neck of her frock is round-
ed out and she wears a string of white
pearl beads. She looks very well. But
let the same woman wear two yards of
black tulle, clouded around her throat
and shoulders and immediately she ac-
quires something of elegance and dis-
tinction. She looks a bit more formal
and ever so much more chic. About
this season of the year, when people

begin to anticipate spring and when
occasional bright, balmy days with
melting snow dripping everywhere and
vendors of violets offering their purple
wares remind you that spring is but
just around the corner, French women
are planning what to wear about their
necks when furs become a bit too
heavy. And this year the plan seems
to be—feather neckwear!

The scarfs, collars and little capelets
made of ostrich and marabout are
fascinating—so soft and so becoming,
and such an addition to a simple street
costume. There are the loveliest com-
binations of fawn and taupe, and of
shades of gray. Of course, gray hav-
ing been so fashionable this winter,
gray feather neckwear is Madam
Mode's dearest choice for early spring,
but one must be careful about gray
feather neckwear—it is not always be-
coming, as taupe and fawn shades al-
most always are. And one cannot
wear gray with other shades, as one
can taupe. But with a black or a dark
blue frock, a gray ostrich and mar-
about scarf or capelet is stunning and
one of these capelets is pictured. The
part that goes over the shoulders and
around the neck is of shaded gray
ostrich and the long tails that form a
fringe on the capelet are of marabout.
This little affair is warmer than it
looks—or feels in the hand, for these
feathery bits of neckwear are so light
you could lose your capelet and never
miss it. The gray ostrich and marabout
capelet pictured accompanies a frock
of dark blue duvetyne and the new
spring hat of soft, pliable straw in
turkey shape is mixed blue and gray
with a deep blue ornament of straw
and beads on the turned back brim.

Another capelet pictured is of taupe

and shoulders two yards of airy black
tulle. Behold, a distinctive and com-
pelling costume!

It is these little things that count
enormously and the woman who
makes a study of accessories and how
to wear them (which is the important
afternoon occasion was in prospect.
The city cousin considered her simple
but well made black satin frock and
her small turban of black velvet and
angora. She twisted the hat at a dif-
ferent angle giving the gaura a dash-
ing slant, and added a thin mesh veil
dotted with chenille. She hung over
the black satin bodice a chain of white
pearl and black jet beads strung in
alternation, loaned the lady to be
smartened up a pair of onyx and pearl
ear-rings, and draped about her neck

Beauty shade. A little woman came
from a small town to visit her city
cousins. Her clothes were good, for
she wore standard sizes and ordered
from catalogues of first-class New
York shops. But she had absolutely
no chic—no dash. In other words
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