

IN AFTERNOON AND EVENING ATTIRE



By Amy E. Hogeboom.

EVENING gowns have, so we are told, been suppressed to a certain extent and dinner gowns are to take their place. At the same time there are many of the less elaborate models being worn, and as long as we have dresses of this type they may as well be as good looking as possible.

Reports regarding the wearing of evening gowns in Paris are strangely at variance, and it is possible that there is a bit of truth on both sides of the question. True, these evening clothes have been modified and greatly changed in expression, for no woman wishes to appear absolutely indifferent to the situation. However, evening amusements continue, and dressing for these affairs has always been a more important matter to both the English and French woman than to the American. Bearing this in mind, the Parisian dressmaking houses placed the usual amount of evening clothes on exhibition.

Callot, who always takes evening clothes in a serious mood, has featured the very graceful and distinguished looking models for which she is well known. Lanvin and Jenny are inclined rather to the opposite, although in all instances the decree calling for narrow lines near the feet has been followed.

For dinner and informal wear Callot shows an amazingly simple gown of black tulle in the form of a chemise over a foundation skirt of black satin. Starting at the top of the gown, a strip of gold embroidery ran straight across the neck line and down the top of the short sleeves; from this the tunic hung straight, narrowing as it reached the base of hem. About three or four inches of the foundation showed. On the tunic a large Egyptian design was embroidered in rather long, slender lines, which ran up and on to the sleeves; the colors for this were principally green and terra cotta. The sleeves on this gown were very short, halfway between the shoulder and elbow, and this distinctly new note is also seen on several of the other new models. This short sleeve is not confined to evening gowns, for it is also seen on the simpler afternoon models.

Callot cares not a bit whether her frocks are practical or whether they follow the general fashions in the least. Indeed, it is rather apparent that she prefers them to be different, not slightly but entirely, from the models which are put out by the other houses. She clings to the simplest of lines in her frocks and puts a perfectly straight tunic of organdie and fillet over a foundation of black satin, and without an apology places the girde of blue satin underneath instead of over these flowing folds.

It must be admitted that the chief interest in frocks for these formal occasions lies in the material rather than in the design when once one gets away from

the most impractical models. Gold and silver tissue is used lavishly, and where a bit of it or a strip was formerly used the usual thing now is to make the whole frock of it. These frocks are extremely gorgeous, as one can well imagine, and give one anything but the impression of war economy or conservation, but as a matter of fact there is no real reason one should not wear a frock of this material, as it uses practically nothing that could be made use of and is far more in the spirit of things than the innocent looking blue serge frock.

After studying the various types of evening frocks being shown, both at the openings and in the shops, one comes to the conclusion that the field open for selection is very large and quite depends on whether one feels dignified or wishes to appear young and light-hearted. For the former the straight pulled-around sheathlike evening gown draped with a bit of tulle or embellished with a large motif of beads or crystal or the black satin frock draped with black tulle will appeal, and for the latter the more bouffant models with the saucy bit of drapery on the skirt will be chosen.

At the Upper Left—An evening gown commending itself at the first glance is this youthful model of pussy willow taffeta, with its gracefully scant drapery of gold net. The bodice is of the simple type we have come to prefer in most simple evening frocks, so the distinctive features must be looked for on the skirt. The satin is slightly draped at the hips and the gold net forms a pointed apron back and front. These aprons are edged with ostrich feathers in pale blue. Altogether, a charmingly attractive model.

At the centre is an evening gown of pink brocaded satin, featuring the long waist line so much talked about lately. The waist is quite simple, crossing in points at the back, with sleeves opening in a point and folding over, of embroidered chiffon. Embroidered chiffon also forms a pointed peplum at the sides of the skirt, which is draped slightly toward the back and caught up in a modified bustle. This bustle effect might be called rather better an elongated full peplum. In spite of its apparently elaborate description this is an exceedingly simple model.

At the Right in the Circle—An afternoon or informal dinner gown of black satin and Georgette, following the lines of a modified chemise. It is heavily embroidered in cut steel beads and a narrow girde of the beads holds the frock in place, weighing the Georgette gracefully. The sleeves of the Georgette are long, widening at the elbows. The top part of the long waisted bodice is very simple and is cut with a slight decolletage. The skirt is of the satin, held in at the back in a manner to narrow the line.

At the Right of the Centre—A charmingly simple frock of orchid blue chiffon, with trimming of crystal and colored beads. This is also a long waisted model, slightly longer than is usual. Across the upper part of the frock the beads are placed in a solid stripe, and the colored bead motif at the right side is repeated on the skirt. A line of beads finishes the bottom of the skirt, which hangs very straight. The sleeves of the chiffon are caught up, leaving an open side.

Below and at the Right—The seated figure illustrates one of the well liked black satin and net dinner gowns. The straight jet weighted tunic of net is open in the front, and the same idea is carried out on the bodice, which is slightly fitted at the normal waist line with a black satin girde. Across the top of the bodice is a square arrangement of the net, beaded in the jet, and this also forms the sleeves. The tunic is full length over a close fitting under slip of black satin.