

**FASHION NOTES FROM NEW YORK**

Presentments of new design are... The style is tuned to a single... most all of the better... fashion correspondent... On all of the... this is essential, and on... done after the Chi... slashed at the... ornament adds a chic... of the new wraps, the... for afternoon or eve... clasp, or cabochon is... as a fastening.

One... ornament is a round flat... formed of a little mirror... with a delicate fretwork of... rhinestones. A clasp... to be added to the coat is... in color, of thin olive... in a pattern of dull gilt. Many other motifs are being made... different materials, from... leather and Egyptian... the most dazzling things set... with stones. Some of these are... the most fantastic patterns, and form an important detail in an... gown.

The best and most popular combination in ornaments is of onyx and... There is an elegance in it... appeals to women whose taste is for exclusive styles, and it is one which is not successfully imitated. A gown of black velvet or satin, which has somewhere in its architecture a bit of onyx traced over with diamonds or rhinestones, is never commonplace. Other delightful things like these are being shown in brooches, pendants and earrings—which are longer than ever before. One pair seen in the studio of



New Tunic Blouse Having Leaf Design Applique in Brown.

an exclusive jeweler is made in the form of two long tassels, the diamond tips of which touch the shoulder—elegant and altogether chic. These jewels or onyx and pearl are but one of the unique fancies of the season. But they are of sufficient importance to form a chapter all their own.

Callot featured this sewn-in fringe in the early spring, and it is one of the decorative themes that has become



White Silk, Featuring a Combination of Flat and Fringe Embroidery.

more pronounced as the season has advanced. Such an adornment immediately transforms the simplest looking dress into one of quite elaborate style. It in no way detracts from the slender line, as the threads, braids or cords used for this type of embroidery are of artificial silk and have both brilliancy and weight. The strands are sufficiently coarse to prevent tangling.

It is quite apparent that simplicity will again be the dominant note. Everything that is slim and straight is expressed in the newest dresses. The silhouette may have a flounce, it may be plaited, it may be cut with a slight flare fullness, it may be straight around at the hem or there may be a tunic, but in all its varying forms fashion keeps to the very straight line.

**Skirts Are Shorter.**  
Skirts are distinctly shorter than they were at the February showings. Just as the straight line has prevailed over the circular cut, so also has there been a definite movement in favor of the shorter skirt as against the longer

one. Thus today the fashionable skirt is both short and retains its slender outline. The occasional wideness that is being introduced at the autumn openings does not materially disturb the straight silhouette.

The tunic form is in evidence everywhere, and so is the double volante with the upper flounce a bit fuller than the lower. Often the tunic is flowered, embroidered or printed in high colors. Lovely new frocks are being made in pastel plaids of various shades of one color, notably mauve and pervenche blue. This plaid tunic is worn over a narrow foundation skirt of pure white, which may be either plaited or plain.

Once more the Paris modistes are staging a carefully prepared revolution against the perennial cloche which for the last few seasons has crowded every other chapeau out of the picture, and, from early indications, their newest efforts will be relatively successful. Which does not mean that the cloche is about to fade into a quick oblivion, but rather that it will now be compelled to share the spotlight with hats of different types.

The St. Cloud Country club, because of its social importance, has come to be one of the most significant fashion centers of the preautumn mode, and the millinery exploited at this resort definitely forecasts the styles which will eventually be adopted for fall and winter. At the recent polo matches many medium large hats were noted in sailor and cloche forms. These hats can only be called large in comparison with the extremely small ones that have been so much worn—really they are not excessively large. Numerous Suzanne Talbot models were in evidence, some of them made of ribbons, anticipating definitely the autumn season. Talbot is also having great success with her straw-embroidered tulle hats, the straw being applied in feather-like motifs that fall flat on the tulle. This is a medium large cloche with quite a pronounced droop to the brim, suggesting in a way the poke bonnet, as the brim is narrow at the back. Another of her hats which is much noted is a sailor shape, either medium or large, made entirely of folds or cords of velvet set together with openwork stitching, like venise point. This veining is so tightly made that it stands stiff and supports the space between the folds.

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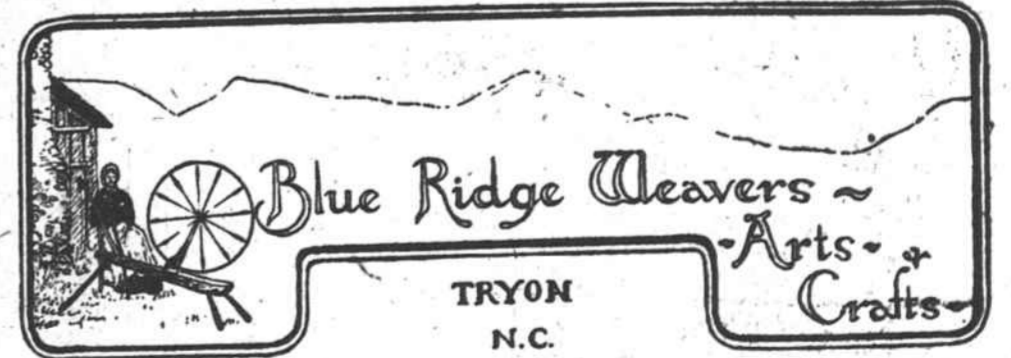
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