

V A N I T Y F A I R

July, 1918

PARIS SPINS FASHIONS LIGHT
AS SUMMER DREAMS

Organdy Shall Be Crowned Queen of the Season

Cheerful Expressions of Plaids. Caps That Crush and Rise Again

A skirt of mauve linen is associating on most intimate terms with a blouse of mauve crêpe de Chine bound, collared, and belted with the linen—all under the direction of Premet



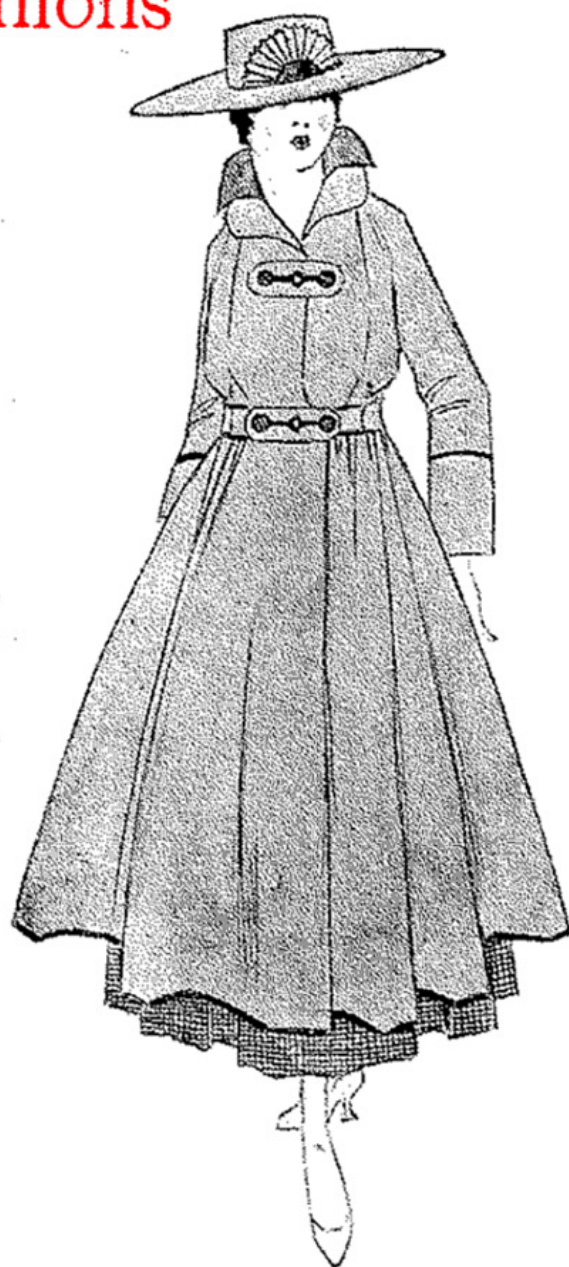
So formal is the look of this black silk bonnet, with its blue ribbons and pink rose, that one could hardly imagine it to have been folded and packed. Yet that is the purpose for which it was designed

A folding headdress in the manner of the national cap of the Turks is a black satin turban bent upon accompanying its wearer, in spite of cramped quarters, on her summer travels

Paris Fashions



It was left to Jenny to create the something different in a blue serge coat and to belt it with a narrow band of red leather



Smart and colorful are the cerise faille bindings and collar on a marine blue gabardine top coat designed by Maupas



Were the ethics of simplicity in the balance then Premet achieves the height of success in a white organdy frock embroidered and ruffled with Bretonne lace

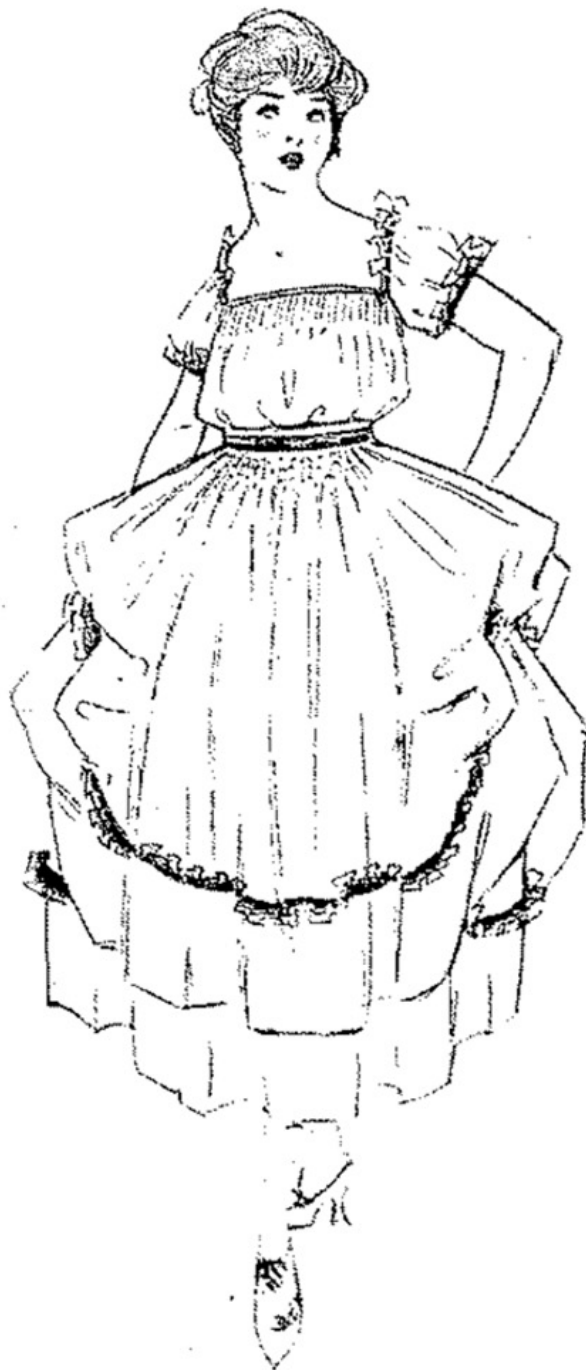


It was someone far from fashion's center who said, "Any color so it's red." Through this modern bit of a red taffeta wonder is seen the force of that embryonic idea

IT is now several seasons since the harem skirt was, so to speak, "whistled down the wind." Since then we have witnessed the rise and fall of the Empire, the passing of the transparent skirt and the slow advent of

Paris Fashions

crinoline, for which already tolls the passing knell. There has been almost too much crinoline—too many high hoops, too many tonneau skirts. Already the circlet of baleine has given place to the voluminous petticoat built of taffeta for the silk day gown, and of yards and yards of sheer stuff for wear under thin garden party frocks or evening gowns. Some of the new petticoats are marvelously constructed of lace, chiffon, and tulle—veil draped over veil, transparency over transparency, each more lovely than the last, until the frock itself seems almost superfluous. The effect of these gauzy petticoats under a sheer organdy frock is charming. When the petticoated, organdy-frocked manikins float into one of the great "salons de couture," one is conscious only of a vague yellow mist, a little cloud of pink and gray, or a faint, blue haze. It seems incredible that such utter delicacy should be worn by anything short of a moon-maiden, or some wraith o' the mist.



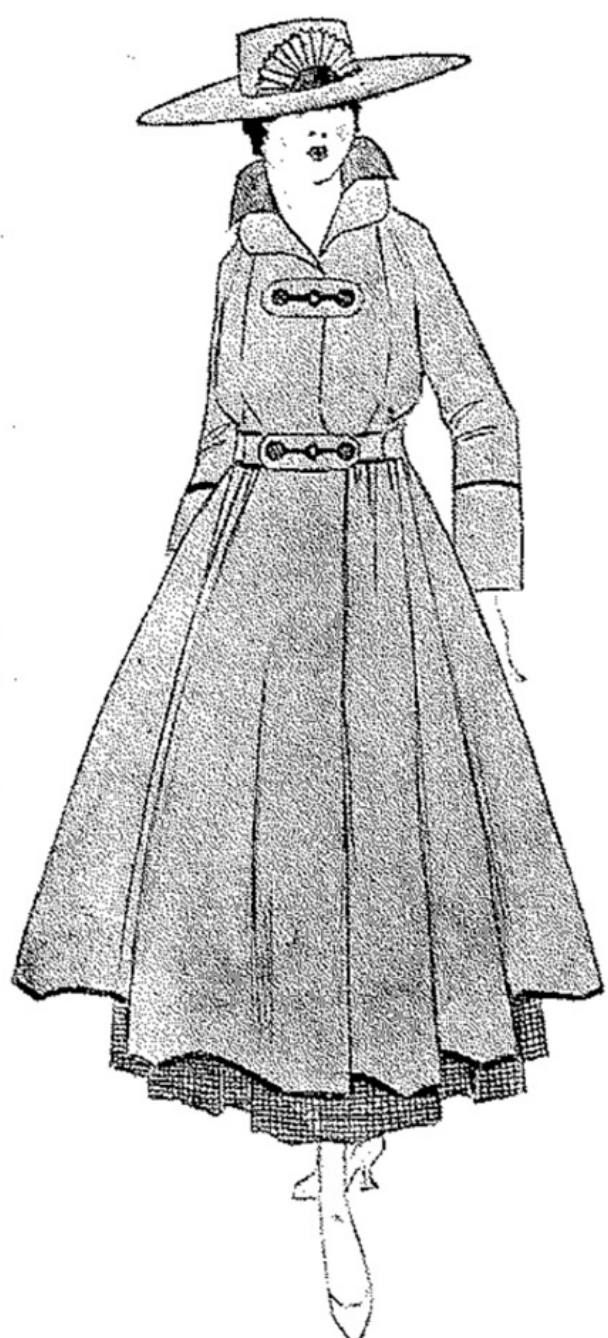
Premet winds a cloud of citron colored organdy between ribbons striped brown, blue, and gray, and behold but a vague mist of a summer evening gown

Paris Fashions

"Moonshine!" muttered the prosaic mother of substantial twin girls the other day in a well-known salon, when one of the new summer frocks wafted itself into the room. And indeed the frock looked very like moonshine. Of yellow organdy pale as a moonbeam, embroidered with silver, the small, vague bodice suddenly widened, under the narrowest of belts, into an ample skirt, splashed with moonlight in the shape of irregular patches of silver embroidery. And the petticoat! At least seven veils of sheer stuff, flounce over flounce, concealed the (Continued on page 82)



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slender limbs of the manikin. It was exquisite, but not for worlds would I have asked the price. The simple muslins of 1916 are ridiculously expensive.

What the fabric lacks in richness it makes up in line, and for those who do not wish to pay for line alone embroideries are added until the frock is a creation of rare beauty.

Embroidered with white or cross-stitched with color, the white muslin of the early season has given

Paris Fashions

place to sheer tinted stuffs of palest yellow, apricot, blue, mauve, or rose. A rose muslin, for instance, is prettily embroidered by machine with dark blue thread and a blue muslin is effectively stitched with black. One white muslin frock is daringly trimmed with bits of black "toile cirée" and a green muslin is embroidered with dark blue and trimmed with blue velvet ribbon. Mauve muslin is touched decoratively with green thread and gray muslin is embroidered with bright red. The muslin of this tale is, of course, sheerest organdy, transparent as tulle and even more lovely.

The craze for appliqué has reached even the organdy frock and one of the latest models is trimmed with organdy flowers in appliqué. Garlands are tucked into the flounced skirt, clusters at the waist. A green organdy is adorned with white organdy marguerites, their golden centers being made of embroidery. Another organdy frock has a simple organdy flower at the belt. It is a pretty idea.

The frock of the summer is organdy—that has been made clear by the couturiers. The morning frock for warm weather is organdy, the lawn-party frock is organdy and the evening frock is of the same sheer stuff. The bridesmaid's frock is of organdy. One is married and one dies, almost, this season in organdy—cloudy, vaporous, rainbow-tinted organdy.

More substantial warm-weather frocks are made of cotton voile—white—worn under jackets of colored stuffs. Very smart is a blouse-jacket of blue jersey over a white voile skirt—the skirt tucked at intervals from hem to hip. Often the tucks are wide, five inches in depth at the bottom and narrower at the hips. This new, rather heavy voile is a very satisfactory fabric. It does not crumple as easily as linen or piqué and is too thick to be easily dragged. One summer frock of cotton voile is trimmed with a narrow border of dark fur, and the effect is surprisingly good.

Many summer frocks are made of jersey in gray, dull blue or grège. Almost appallingly simple are some of these studies in jersey, and at the same time appallingly smart. Jersey is to some extent taking the place of the morning frock of linen, being light, cool and generally serviceable. In white it is pretty only when perfectly fresh. Dark blue and Bordeaux Jersey are much worn in Paris. Often they are banded with gray fur.

Satin now falls in soft folds where taffeta rustled noisily some weeks ago, but although the satin skirt falls softly it is no less wide than its bouffant predecessor. Black satin combined in some striking way

Paris Fashions

with white is smartest of all. Gray, blue, grège, and Bordeaux satin may all be combined effectively with black; and at the moment it seems that these two-toned frocks are smarter than the satin frock of one color.

Voile and serge are combined, also, in the same frock. A skirt of dark blue serge, "par exemple," is topped with a brief yoke and corsage of grège voile, trimmed with blue braid, blue taffeta, or bands of blue serge. Blue serge and blue voile appear in the same frock and here and there one sees a serge skirt topped with blue muslin. Not exactly a practical fashion this, but very pretty when the frock is quite new.

Very daring is a mid-summer frock developed in white muslin and black velvet—the lower and larger part of the skirt of black velvet and the shallow yoke and corsage of white muslin. A narrow belt of black velvet loosely encircles the waist and clusters of black velvet flowers in appliqué trim the muslin. It is just such a frock as one might expect to see at Long-champs the day of the Grand Prix, and the price is perilously near four figures.

The favorite "manteau d'été" is fashioned of "alpaga de soie" and lined with thin satin or pongee. New loose coats of Shantung with cape collars and wide, deep pockets are being made by the grand couturiers for the summer season. Collars, cuffs and coat fronts are smartly faced with cloth, silk, or crêpe of some contrasting color. Lanvin lines a dark blue serge "manteau" with white crêpe de chine, and another is lined with old blue satin. "Manteaux" of faille in gray, beige, Bordeaux, brown, and all soft, dark colors, flaring from the shoulders and showing at the edges a bit of the bright, turned-back lining are exceedingly smart and possess a chic which is all their own."

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