

PARIS FADS AND AMERICAN TASTE

France May Propose, but Women on This Side of the Atlantic Are Independent.

VERY SHORT SKIRT IS GONE

Abbreviated Garment Responds to Fashion's Gong—Long Sleeves Well Established—Waist Line Low and Loose.

Paris proposes, but the American woman disposes, asserts a prominent fashion authority.

No one knows that better than the American importers, or the buyers for American stores, who go pouring onto the continent and fairly tread on each other's toes in their effort to follow what is new in French clothes and to make necessary purchases.

It is important for them to know Paris—at least the Paris that centers its interests in making and wearing clothes at this time of year. It is important for them to know how to buy. Lots of things are important—but most important for them is the knowledge of American women.

Conglomerate though we are, product of a melting pot in which have been thrown all the races of Europe, there is a very distinct something that is American taste, as unlike French taste as it is unlike British or South American taste.

Interpreting Dress Events.

Some women—many of them—find diversion and help, sometimes even a source of economy, in interpreting the events in the dress centers of France for themselves. You may follow the development of fashion because somehow or other it shows you better than anything else the trend of opinion and taste, because it brings you into very close touch with France in a season when you must stay at home.



Silk Suit, Seal Trim, Jet Belt.

white, combinations of black and white and shades of violet. If you know that there have been striking examples of long bouffant skirts with the predominance of skirts in straight lines only fairly long, that fringe and jet have played an important role, that women are wearing Spanish hats, that black lace floats from these hats or forms the wraps with which they are worn, that sleeves that are long or flowing form a contrast to sleeves that still reveal almost the entire arm!

Now you may read fashion news merely for this sort of diversion. You are wise if you look at this matter subjectively, asking yourself as you read of these departures in dress just what bearing they may helpfully have on your personal dress problem. Anything like a literal reading would be absurd.

Because the correspondents make a good deal of the fact that some one wearing in the Bois de Boulogne a white shoe with a black top and a black shoe with a white top, don't imagine that Paris-

ians have all gone in for a pleated effect. Just because some friend in Paris writes you that "Every one in Paris is wearing enormous, long skirts," don't be entirely convinced. Remember that one very long bouffant skirt would attract more attention than four of the sort you are used to seeing.

What about skirts, anyway? What policy should you adopt in planning new clothes now that you will want to wear in the autumn, possibly into the winter?

French women are going slowly and American women will go even more slowly. However, the very short skirt is gone. For some women who never did take up the very short skirt—and there were a very great many even among the smartly dressed who did not—this means to stand pat so far as skirt lengths are concerned. The skirt that touches or nearly touches the toes will be extreme for many months, as it surely is now. And



Suit of Plush Formed in Squares.

remember this, if you do decide to indulge in this extreme be sure that you select for your long skirted frock one that is to be extremely well made and obviously smart in other respects. Don't trust the little dressmaker by the day with your first very long skirt. It is the easiest thing in the world to have this new skirt look dowdy. If you don't take care you will look as if you had gone backward to fashions that are out rather than forward to those that are coming.

The skirt that is both long and full should not be selected for a street costume. It is better to cling to the straight silhouette save for indoors and evening. There have been circular skirts that were attractive and that called forth much favorable comment. But to be on the safe side select a skirt whose fullness is disposed in side draperies or in straight lines.

Long Sleeves Are Good. The long sleeve is better established than the very short skirt. For the most part sleeves are either very short or very long, although the loose three-quarter sleeve has received the approval of two or three of the French dressmakers. The sleeve that is long and tight seems to be sidetracked for the present, and if you are one of these neat souls who delight in feeling a cuff fastened securely around the wrist you will have to endure patiently the floating drapery of a sleeve that hangs loose from the armhole.

Don't fail to observe that many of the dressmakers—Lanvin for instance—are making use of a "V" neck line. This does not mean, as you may have heard, that the bateau or boat-shaped neck line is done for. This is probably good for many months to come, as an alternative, if you find the bateau line unbecoming, or merely as a matter of variety, you may select a rather narrow "V" which may be used on the otherwise unbroken surface of the bodice. For bodices are left very plain. There are no plaits or tucks or gathers, and the tendency is to pile trimmings on the skirt and to omit it from the bodice. Sometimes when embroidery is used it is worked heavily on the sleeves and on the skirt drapery, while the bodice is left in striking simplicity.

Loose, Low Waist Line. If you are one who is waiting patiently for a more definite waistline you will probably have to keep on waiting. For the most part waistlines are still wide and fairly low. There is little chance that they will be raised or tightened for some time to come.

To be sure there are some exceptions—where the waistline seems to be closely confined. Poirot on certain evening frocks makes use of metal cloth that drapes very snugly from one shoulder down and around the waist at the opposite side. This is used in connection with a very full, very long tulle skirt that balloons out at the hips, giving stress to the drawn lines of the bodice. Again there are bodices that are quite frankly darted or tucked in at the waist. But these are not numerous and always the nipping in is more obvious than real. Quite definitely we are getting away from the coat silhouette that bulges at the hips and waist.

MINTON'S GIRL

By HELEN M'DONOUGH

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J. Van Arden Perkins (the "J. Van Arden" lately substituted for plain John) laughed heartily from the depths of the fraternity sofa.

"Don't miss this, fellows," he cried. "Use your imagination and dramatic instinct to picture a country lass in a calico dress sitting in a hair-cloth, family-portraited old parlor—a mouse-colored creature—and then listen to her metropolitan nerve!"

"Sunshine wouldn't be sunshine, Skies wouldn't look so blue, Life would be so drear, dear, Without a thought of you."

"And here's a snapshot. How do you like the inscription? Taken the day we parted, when you asked me to wait for you. Waiting, as ever, Nell!"

"Look out," warned a gay, cynical voice, "there'll be a breach of promise, old man!"

Arthur Minton, a serious faced chap, took the picture, first respect fully—then reverently. "If a girl like 'Nell'—a girl who can look at the world with so level and innocent a gaze—with lips from which only sweetness and charity fall—with hands worn in service—if such a girl loved me I'd go to the ends of the earth to win her—and I wouldn't make her lonely a just of my fraternity."

With that he flung himself out of the smoking room and locked himself in his own. So, he reflected, Perkins was the man Nell loved so devotedly—the man for whom she refused him. He went back over the golden summer days two years ago when he first met her. He had been touring through the wonderful northern Vermont country—when there had been an accident to his machine and he was buried over the embankment. Nell, off on a solitary stroll, found him lying senseless, a mass of lacerations.

Rich in the lore of a plebe, medical help, she did what she could, then rode miles for a doctor. All summer he was at their farmhouse, and Nell, besides her many household duties, delegated herself as his special attendant. Confident that there was no one else, he asked her at last to marry him, telling her that she was the most adorable girl he had ever met. It was only then she told him she was promised to another, whose family, suddenly becoming heir to an unexpected fortune, had moved away.

Minton pressed his case and came back to see her more than once, but though there was an equal-to camaraderie between them, she still kept her faith in her first love.

Minton winced when he thought that Perkins—weak-willed, silly, impressionable—was the unappreciative recipient of her constancy. He immediately made up his mind to go to her.

He went into the hall to find a roommate, Poirot, as if for light—a look of fear and indecision on her lovely face, stood Nell. She was not the unfashionable country girl whom he knew and loved, but an exquisitely groomed creature, still simple, but definitely so.

He wondered afterwards why he was not surprised to find her in his fraternity rooms. All he knew was that he was inexpressibly happy. He took her, unresisting, in his arms. "I still love you," he said breathlessly, "and I'm not going to let that Perkins interfere any more, either!"

"I heard everything!" she said, "and your aunt, whose real identity I did not know until a few moments ago, told me a great deal more. After you had told her about me last year, she came to us, asking to stay with us so that she might paint the river and the mountains. She was very good to me, and taught me so many wonderful things—to modulate my voice, to walk gracefully, to play, sing and to paint."

"Then one day she received a letter from your sister, regretting that she could not attend your fraternity dance. Unknown to both you and me, your aunt planned that I should go instead, and she would chaperone me. The rest-rooms which the hostess provided for the women-guests happened to adjoin the room you and John were in. I didn't know either of you were here until I heard your voices."

"At first I thought—well, I can't tell you what I thought. But now I know that I can really honorably love you. You don't know how hard I had to try to be loyal, and not to think of you too much—not to care for you!"

That night, during an intermission in the fraternity dance downstairs, "J. Van Arden" Perkins remarked to one of the boys:

"Where's Minton tonight? Guess he got over his peevish right. Saw him taking a deuced pretty girl and her chaperone over to the hotel for dinner, and he was pretty hilarious. I'm trying to think where I met his girl before. She's a 'peach' and too good-looking to waste her fine looks on an old fogey like Minton. Must meet her!"

"But at that precise moment the 'deuced pretty girl' found great happiness in promising to be with the 'old fogey' for life."

A Natural Cave Man. "Why don't you be a cave man?" "I wish I could," replied Mr. Meekton. "If I had a cool cave somewhere I'd hide in it."

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