

Just See What Paris is Wearing



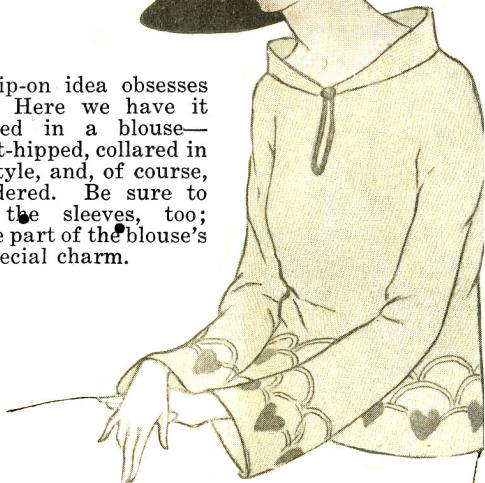
POIRET calls it the Louis XIII collar. It is made of black satin and trimmed with two rows of taupe fur framed by old-gold embroidery. Two satin bands fasten it across the front. Martial et Armand were originally responsible for this collar, but not until Poiret considered it was it ever developed in anything but linen and lace.



LANVIN proves that some sleeves aren't tight, with these two cuffs, one of gathered black velvet with fetching frills, and one of plaited muslin velvet turned back over a wide sleeve.



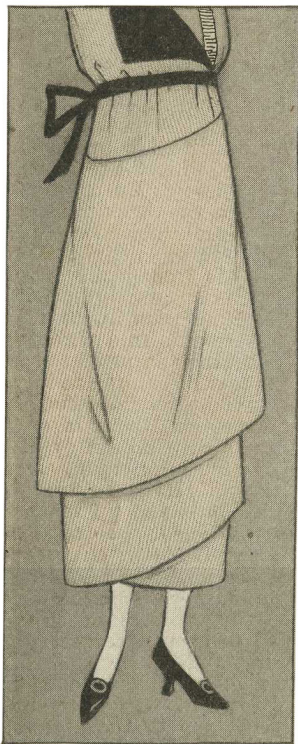
THE slip-on idea obsesses Paris. Here we have it expressed in a blouse—straight-hipped, collared in novel style, and, of course, embroidered. Be sure to notice the sleeves, too; they are part of the blouse's very special charm.



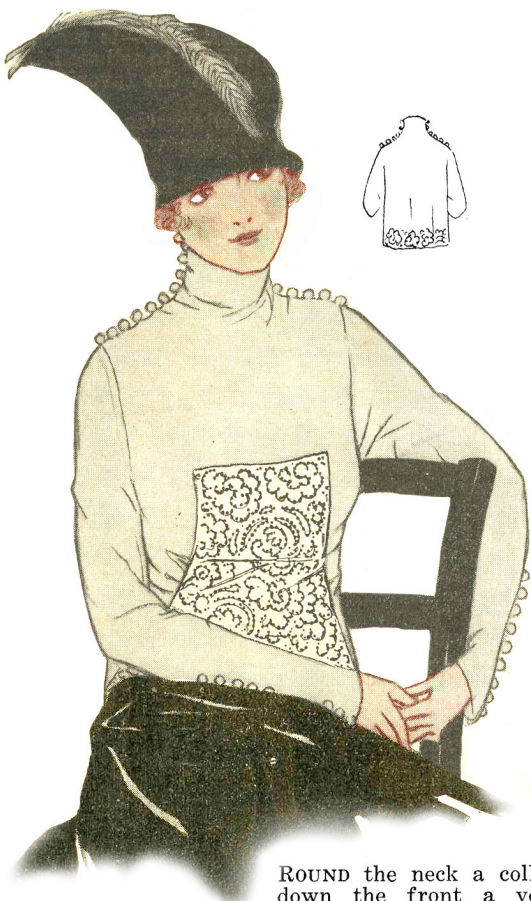
Mme. Jenny dreams of a waistcoat.



Something strange from Poiret—two belts, the lower of which also forms pockets.

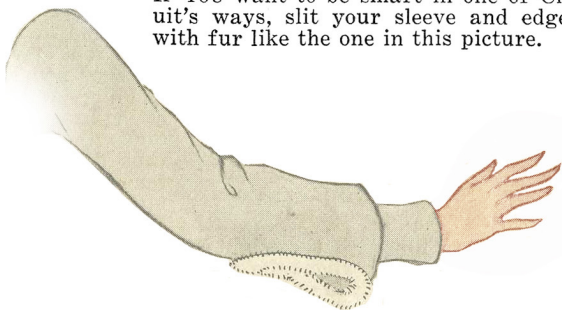


Round and round it goes in dizzy curves, this spiral skirt that Premet sponsors.



ROUND the neck a collar, down the front a vest, about the waist a sash, and, withal, a monstrously becoming waistcoat. Can anyone rival the ingenuity of Jenny when she really sets out to be chic?

IF YOU want to be smart in one of Cher-
uit's ways, slit your sleeve and edge it
with fur like the one in this picture.



A variation of the French
apron skirt.



BULLOZ goes the waist-line sleeve one
better, and cuts a kimono sleeve from the
hip, slitting it for the girdle to go through.

NECKTIES used to be sewed to something, but that was before Cheruit thought of this coquettish black velvet one.



Lanvin concocted this bit of embroidered blue serge, fastened it to the dress with about one stitch, and tied it behind with a ribbon.



VOGUE

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