

FASHION'S CAPRICE — THE SPRING SUIT

BY H. IRIS ROBINSON

BOULEVARDS hazy with yellow-green buds, indicative of tall grasses with leafy branches; feathery mornings and golden afternoon sunsets in dusky twilights, fragrant with early spring flowers; May, the queen of spring beckons alluringly. The fashionable world promenades the board walk, lazily watching the sail boats skimming along the bay or excitedly follow flying hoofs on damp turf. Golf enthusiasts pick up brassie and mashie, with anxious eyes upon the green. Balls bounce and racquets swing on the courts and smart cars through the highways, overhead airplanes dip and soar in graceful fashion. But, whether strolling on the boulevard, watching the races, at golf and tennis tournaments or motoring countryward, Paris decrees the suit to be the fashionable attire.

With the advent of the feminine mode has come the revival of the dressmaker suit with its flares, capes and peplums. Even the tailored conform to the fitted silhouette and the suggestion of a flared skirt. Jackets vary from waist to three-quarter and seven-eighths length, accompanied by flared or pleated skirts with smoothly molded hip yokes. The haute couture sanctions the suit in all its phases; Lelong with his peplum suit of Oxford covert, Patou's tailleur with three-quarter length coat, O'Rossen trotteur with fitted jacket, Paquin's fur-trimmed model with the rounded jacket, the cape suit of Martial et Armand inspiration of the silk crêpe suit with the three-quarter sleeve in Worth's best manner. The three-piece suit, jacket, skirt and blouse, epitomizes the spring mode, but the blouse is the keynote of the ensemble.

Fashion's addiction to femininity has revived the lingerie blouse of georgette, crêpe or chiffon, distinctive with tucking, faggoting, frills and fine drawn work. Linen gilets are trimly tailored, while satin and printed chiffon models favor cowl necklines and scarf yokes of intricate detail.

In the sketch, at the bottom of the page, Lucille Paray adds a new collar, with a pleated edge, to a georgette blouse finely tucked; an inspiration of Creed's.

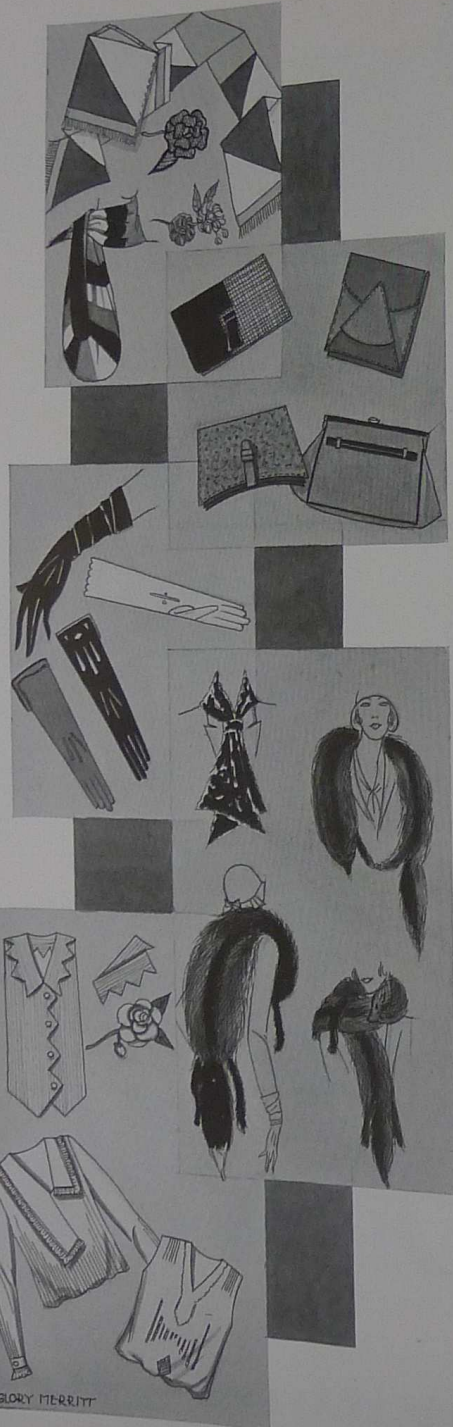
Schiaparelli chooses white crêpe shantung with a loose bib collar pulled through a slit on one side, buttoning to the high point of a blouse and white skirt of a tweed ensemble. A white satin tuck-in from the Winter collection features short sleeves and is embroidered with the threads of the tweed of the ensemble. Louiseboulanger's blouse of printed chiffon is in wrap-around fashion, draping into loose revers.

Wiener Werkstätte, the Viennese manufacturer, shows a sleeveless model, in eggshell crêpe, with fine hemstitching and drawn work medallion. Lower right, imported by the Robert Simpson Company. A white kerchief linen tuck-in with a close-fitting club collar is distinguished by a hand embroidered plastron and tailored cuffs. Lanvin chooses a white piqué gilet, buckled at the back.

For the peplum covert suit, Chanel features silk piqué vestees in the away fashion, with pearl button fastening, such as the one shown by the Robert Simpson Company, bottom of sketch. The white gardenia boutonniere is an inseparable companion.

Boutonnieres inevitably accompany the tailleur and in fact, Parisian couturiers such as Germaine Lecomte, Chanel, Patou and Molinier feature this detail in their spring collections. The sketch, at the top, shows straw flowers in beige and brown tones, to be worn with a brown jersey-tweed. A grey and black kid boutonniere accords with the Oxford grey covert suit; both importations of Creed's. Lacquered flowers in gay spring colors match the silk scarf, whether it be worn in the fashion, or tied on the shoulder like the Evangeline model in the sketch, with its modernistic design in Telga blue, capucine and green. Chanel complements the tweed tailleur with a striped woollen scarf in red, black and white tones. To accompany Lanvin's belted jacket of brown tweed, there is a brown and green pongee bag and scarf ensemble, the latter with fringed ends; one of Creed's recent imports.

The fur scarf is among fashion's highlights, with the [See also page 63]



GLORY HERRITT



MRS. A

Like all true Englishwomen, Mrs. A makes a hobby of flowers. She grows aloe, and is making a wonderful garden of hundreds of varieties of tropical flowers in her Santa Barbara garden. Her new view is high on a mountain, overlooking the



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