

Photographed IN Paris

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The disguise is almost complete, but through the black lace curtain we do catch the sparkle of her eyes. Alphonsine has made this modernized poke of sky blue satin.



Don't fool yourself that you can economize and wear your winter hat because it is of satin. The shape will betray you, unless you have anticipated the beret of Cora Marston.

You will have to possess a bomb-proof pocket-book not to capitulate at Lanvin's first spring drive. Here it is in black and gray satin, cleverly combined to retain the Lanvin straight line and glistening with silver embroidery.



There was a time—in the powder and patch period—when men made hats like this and wore them. To-day they only have the pleasure of making them in Leghorn, veiling them with lace and wreathing them in flowers, for pretty girls to wear.



Who wouldn't be a hand-maid to fashion and wear an apron, even though it be of organdie, when it is embroidered in gold threads? Premet has thus dignified the apron on this gray satin afternoon frock.



Some costumes, like diplomats, are successful because they can compromise. Here is one displaying a sheer material—voile—in the bodice, and a heavier fabric—cream embroidered peau de soie—in the skirt. Premet has thrown the balance of favor to the heavier with the jacket.



Skirts are coming down, but why not make the drop by degrees? Doeuillet points the way in this frock of French blue satin and chiffon. To dress up the corsage he outlines it in silver and forgets all about the sleeves.



You can't help but start the day right in a frock like this. Jenny has made it of gray silk serge, added a comforting guimpe of white silk crepe, and girdled it with crepe embroidered in sky blue floss.

Three flounces of silver lace, a girdle of silver cloth, straps of rhinestones—and Jenny calls it an evening frock.