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transparentes mousselines soutenues par des fonds de taffetas. On voit même d'élégantes redingotes doublées de dentelle; un manteau fort alluré, prenant bien la taille, est entièrement brodé de passementerie. Soutaches et broderies serpentent aussi bien sur les revers des tailleurs que sur les poches des manteaux. Tantôt elles stylisent le mouvement

d'un drapé, tantôt elles soulignent l'ourlet d'une jupe... Les plus audacieux contrastes sont permis, les mélanges les plus imprévus nous ravissent...

La mode en dentelle!... Quel attrayant programme pour une époque comme la nôtre, lourde de réalités!...

BRIVET

*Vice-Président de la Chambre syndicale
des Dentelles et Broderies de Paris*

Laces and embroideries

in the Winter collections 1948-1949

Parisian couturiers have recently been called upon to solve the problem of how best to counteract the excesses of the «New Look», too swiftly popularized, without surrendering one jot or tittle of our rediscovered femininity. The return to a slimmer silhouette, to more sober lines, had to be compensated by extreme refinement of detail, accessories and trimmings. Styles are now less daring, but more exquisite; the feminine touch is given by embroideries, laces and guipures not a whit less «womanly» than the flounces and furbelows which last spring recreated the atmosphere of the Victorian Age.

The drive in favour of narrow skirts has not succeeded in eliminating volume; full skirts still prevail, more discreetly styled, perhaps, but cut according to a new technique which makes them more seductive than ever. Laces and cotton fabrics are draped or worked like other materials to give an effect of flatness; contrasts reign supreme and a richly embroidered percale may well be used for a neat and sober style.

Pleats and flounces are still popular for afternoon and evening wear. Supple fabrics are given a relieve effect according to a technique termed «en rocaille»; they are also used for «slim» styles, just as well as woollens. Unexpected combinations are frequent: jersey fabrics and lace, velvets and guipure, for example. Coarse cotton nets, thick lustreless lace with stylized motifs, broderie anglaise on velvet, percales, opalines are selected for both afternoon and

evening wear. Beautiful cottons are so greatly in favour just now that even rich-looking taffetas are used to set them off and, against faille ground, feather-stitching looks even more sumptuous. Moire is misted over with off-white lace; the fullness of a sweeping evening skirt is cut by Venetian lace worthy of a royal bride...

The influence of Directoire and Empire styles, greatly favoured everywhere, is producing many whimsical creations... Napoleon's Josephine herself would have adored this long, narrow, black velvet skirt mounted on a high waistband sombrely contrasting with the chalky whiteness of a guipure bodice. Wide décolletés reminiscent of the «Merveilleuse» styles of early XIXth century France are adorned with glazed percale ruching; guipures set off the splendour of long faille skirts... Venetian lace collars applied on black velvet, transparent muslins stressed by taffeta foundations.

A smart tailored coat may be lined with lace; or an extremely distinctive coat, tightly waisted, be entirely embroidered with lace. Braiding and embroidery twine over the revers of tailormades and coat pockets. They may serve to stylize a draped effect, or to stress a hemline... The boldest of contrasts are permissible, the most unforeseen contrasts delight us...

The fashion is for laces!... What an attractive programme for a period such as ours, when stern reality dogs our footsteps at every turn!...

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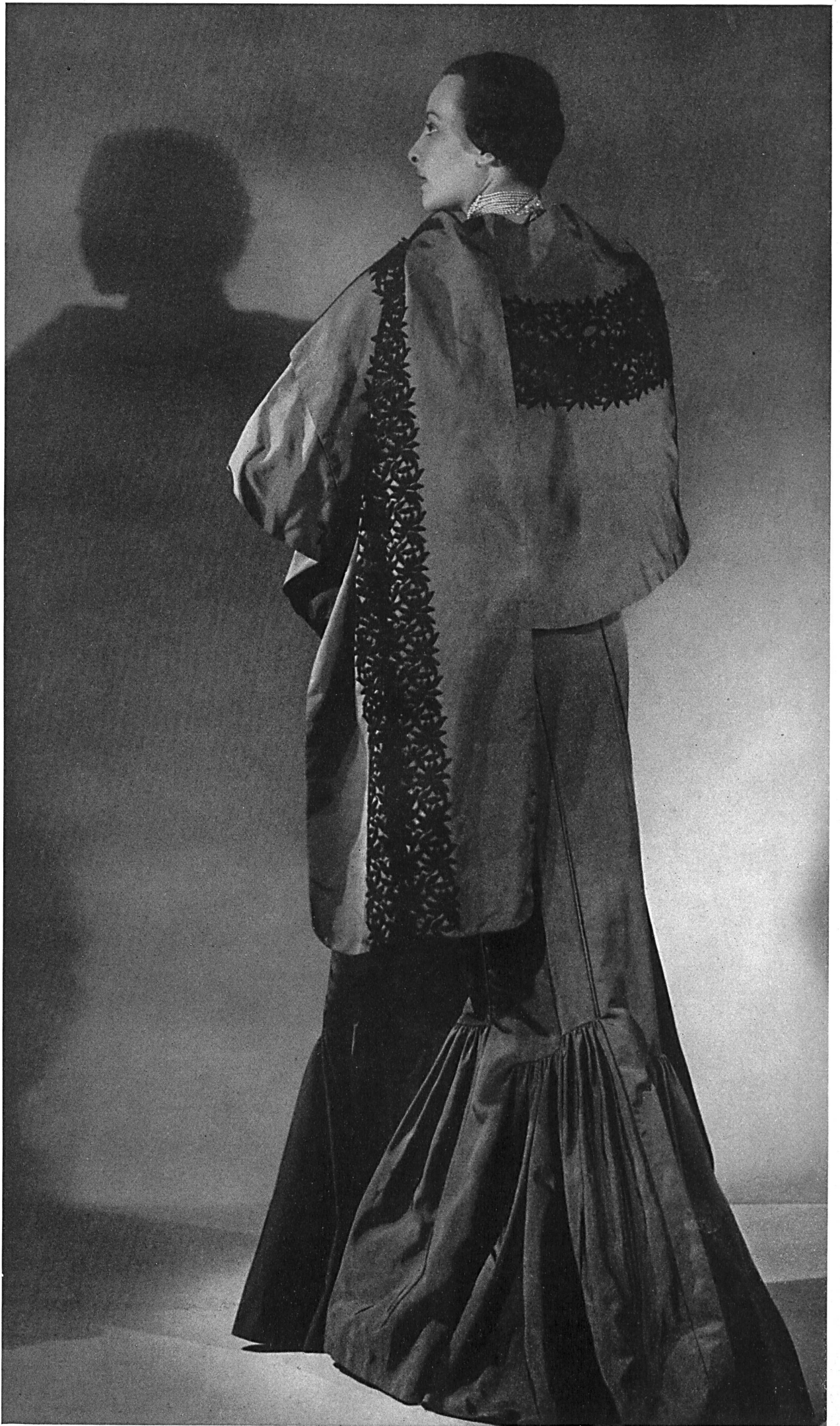


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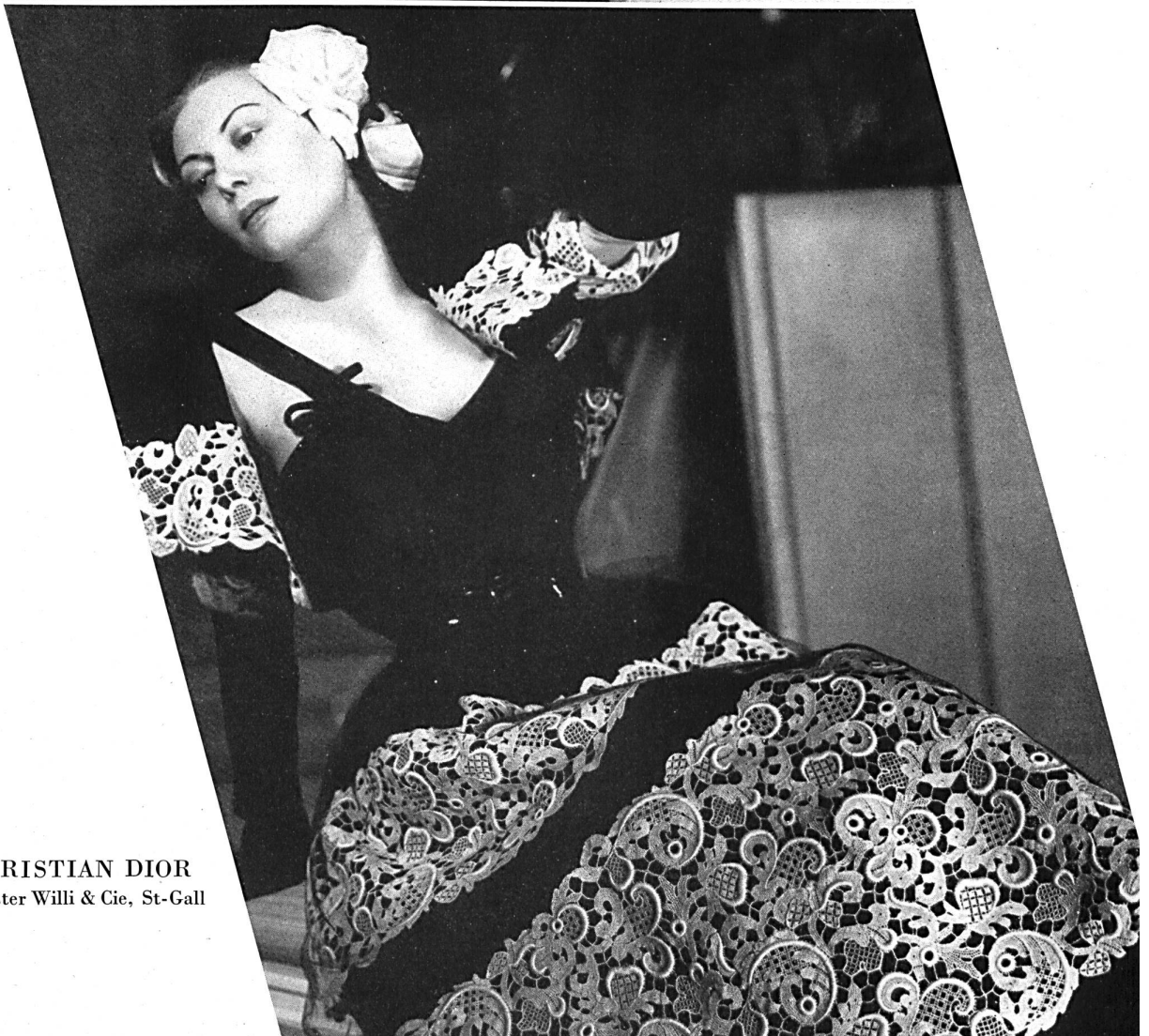
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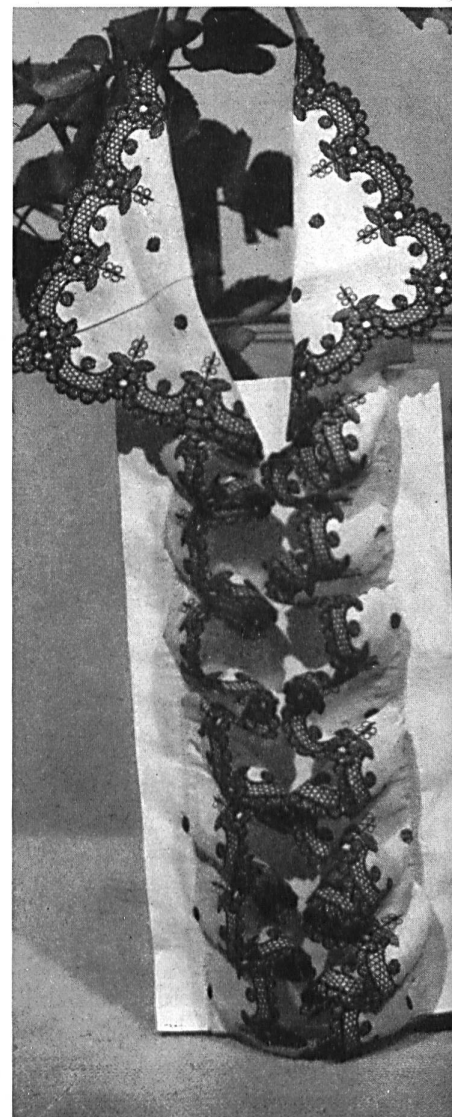
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