

# Pathfinder

15 Cents

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## Mid-Century Look

*Hair as short as a boy's and feathered into wisps about the face. . . . Accented waist. . . . Long slim look. . . . Spread-eagle effect about the shoulders obtained by deep armholes, bloused backs, big collars or little capes. . . . Mostly narrow skirts but still plenty of full ones.*

The above could be excerpts from the notes made by any of the 150 fashion editors who spent the second week of this month in New York viewing the round of spring fashion shows put on by the New York Dress Institute. Designers' offerings put an end to two rumors that lately had worried the fashion-conscious.

One was that the shingled hair—which looks more like the flapper's coiffure than its creators will admit—might be followed by the flour-sack-shaped dress of the late '20's. Another was that the tight brassière, which pressed what was then called the "bust" into a straight undivided shelf and sometimes broke it down completely, would also come back.

**No Points or Pads.** The country's leading manufacturers of foundation garments added their assurance that this would not happen. The big bosom, however, is out. So is the overemphasis on points, the padded hips and yanked-in waist. Warner Bros. Co., which abetted the 1947 "new look" with a little waist binder called the "cinch," is this year building according to the natural lines of the body.

Anne Ketcham of Warner's said last week that the new foundations are made for the new type of skirt—emphasizing a long, sleek line from waist to thigh. They are firm and light. Nylon, nylon marquisette and nylon elastic, she says, do just as good a job for the heavy figure as for the light one.

Dress fabrics, too, are tissue-weight—even the wools for suits and street dresses and the soft warm fleeces for all-year coats. Fabric oddments are the use of crêpe de Chine, chiffon, georgette and net for tailored dresses (many of them pleated all over); linen encrusted with jewels for evening; and organdy, once a summer material, used for evening dresses now and trimmed with fur.

**Straight & Narrow.** Suit skirts are, in the main, narrow. Or they look that way even when they have unpressed pleats, folds or hidden godets. Jackets are short, and many of them are touched up with white linen or piqué. Hattie Carnegie's Norfolk suit of navy blue wool alpaca has starched white linen sleeve cuffs showing below its three-quarter-length sleeves and a bow of linen fastened to the right side of the set-in belt.





N.Y. Dress Institute

**Short and bright.** A red topper with slash sleeve, by Monte-Sano and Pruzan.

Other jackets blouse over belts of self material or leather with all the abandon of the blouses seen in the Russian ballet. A sheer black wool suit by Vera Jacobs of Capri Originals attains the top-spread effect by a choir boy collar bound with braid. Its fitted jacket is primly fastened with black shoe buttons.

To go over the suits and this spring's many sheer wool dresses there are soft fleece coats that range from suit to full length and in colors from beige, gold or red to lavender and other pastels. Some of the dresses take the place of suits. Ben Reig designs a two-piece black wool costume with slim skirt folded softly into a girdle and attached to a bodice of snuff brown and black checked silk taffeta. Over this goes a bolero lined with the taffeta. The taffeta also faces the collar, helping to make a big to-do of its size and spread.

**Froth After Dinner.** Checks in all colors are popular—a checked suit and plain top coat or vice versa or something like a navy skirt with a sulphur-colored jacket and a top coat of sulphur, navy and red check. There is a combining of separates in skirts and waists, too—even for evening. In contrast to the sophisticated street clothes, evening dresses have gone romantic. Many of them are full-skirted. But others are so slim and terial coordinated with the design. All swatches are of brand-name fabrics, priced anywhere from 50¢ to \$5 a yard. Each can be ordered in five or six colors, making a total of about 60 fabric choices.

The catalogue costs a dime. Mrs. Williams intends to get out a new one every three months.

(continued)





**Big tops and checks.** Nettie Rosenstein's silk shantung bolero costume; Tattersall-checked sheer wool dress done by Joset Walker for David M. Goodstein.





**Decollete.** *Chapman's raspberry sherbet concoction (left); drapes by Dior (right).*