



SHOPPING in PARIS

One of the chief attractions for lady visitors in Paris is undoubtedly "shopping". No other city offers the same opportunities, particularly for all that pertains to women's adornment.

Place Vendôme and the *Rue de la Paix* are the heart of the shopping district. There the best of everything is to be had: jewelry, works of art, and . . . dresses, for it is the home of the potentates of Paris Couturiers of world-wide fame: Paquin, Worth, Beer, Aine-Montailié, whose names alone evoke beautiful dresses.

Then, the radiations of this center: *Rue du Faubourg St-Honoré*: This street and the *rue St-Honoré*, constitute an enchanting promenade lined by quaint shops filled with little art treasures: laces, bags, tapestry, all the fine hand work that Paris alone can produce — and also good antiquity shops.

A little further, the *Avenue des Champs-Élysées* with younger dressmakers such as Renée, Jenny, Madeleine et Madeleine etc, is gradually becoming a competitor of the *Rue de la Paix*.

The *Rue Royale* although mostly devoted to milliners, can boast of a good representative of the Haute Couture, with the house of Captain Molyneux.

The *Avenue de l'Opera* is interesting to the American and English tourists because of its many specialty shops of an exclusive character, where they are sure to find the attention they are used to in the most formal of London and New York stores.

The arcades of the *Rue de Rivoli* are the paradise for the seekers of cheap souvenirs: enameled tea spoons with the Eiffel Tower, and the like; the latest novelties in fancy jewelry to match all of the new dresses.

Along the *Boulevards*, starting from the Madeleine up toward the Opera, there are a number of good shops,

particularly shoe shops. After the Opera, the character changes, and shops seem to be mostly devoted to men's vanity.

The big *Departement* stores rival each other in the variety of their novelties, at comparatively cheap prices.

The Bon Marché, the oldest of all, is on the left bank of the Seine. Rather conservative in its appearance, but a very reliable organization and where every shopper is welcome with a courtesy that was the rule in the old days, but rarely met with to-day.

Galleries Lafayette, on the Boulevard Haussmann; the most lively of all. Here modern decoration is taking an important place and a very interesting artistic character with the special departement of "La Maitrise" under the management of the artist Maurice Dufrene.

The Printemps is also on the Boulevard Haussmann, and the Louvre is near the Comédie Francaise.

On the Boulevards, between the Madeleine and the Opera, are the Trois-Quartiers and the Samaritaine de Luxe, smaller but more exclusive stores.

The Stores are opened from 8.30 to 6.30 p.m. (even Saturday afternoons) closed Monday morning until 1 o'clock p.m.

English speaking tourists may not fear to address in their own tongue at any of these stores and shops, as it is spoken everywhere by a large proportion of the sales staff.

On the left bank of the River, along *the quais* are the quaint booths where books of all sorts are sold. Then along the *Quai Voltaire*, the *rue des Saints-Peres*, *rue Bonaparte*, *Boulevard St-Germain*, *rue du Bac*, *rue du Vieux-Colombier* and many others, the lover of antiques will spend delightful hours in the hundred of little shops where seem to have been gathered all the art treasures of France for many centuries.

The *Foire St-Germain* held once a year (in May) on the Place St-Sulpice is another source of joy for the amateurs of historical reminiscences, with its wonderful medieval setting, where is reconstituted the life of trading Paris in the middle ages.

As to picture shops and galleries, a walk along the *Rue de la Boétie* will make the visitor acquainted with the most representative of them.

Marthe GUILLAUME.





Photo Lipnitsky.

FOUTCHEOU

*A sumptuous wrap of black and silver
brocade, bordered with fur, and lined
with white silk*

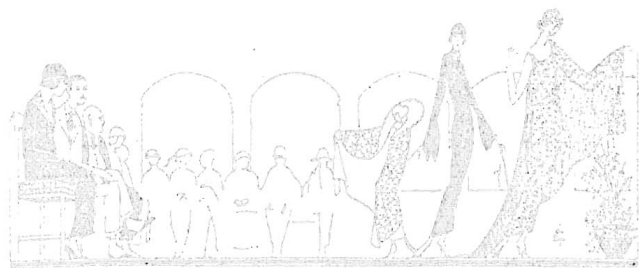
(Poiret's)

A smart woman is dressed
by *Poiret*, and uses *Rosine's*
perfumes.

No beautiful home deco-
ration without *Martine*

(draperies, painted papers,
carpets).

Rosine's perfumes are the
most expensive, because
they are the best of all.



In the WORLD of FASHION⁽¹⁾

That which most forcibly strikes foreign women who are in Paris for the first time is the great number of establishments devoted to the making of women's gowns. Without going into definite statistics, it is safe to estimate at three or four thousand the number of the maisons de couture in Paris. Doubtless this great number of houses is a great attraction in that it offers the visitor an opportunity to find exactly what is most suitable to her, but it is undeniable that it also causes the annoyances of hesitation, delay, and the fear of deciding too suddenly lest something better might be found elsewhere. No activities in Paris have greater need of guidance and information than those in the world of fashion. It will perhaps be useful to offer certain means of discrimination. But before giving practical suggestions, we shall endeavor to reply to two questions which arise in the minds of the majority of feminine visitors many of whom have crossed the ocean simply to have the privilege of saying that they have bought their clothes in Paris.

First: What is the cause of the supremacy of Paris in matters of fashion?

Second: Who are the originators of Style? How does it come to exist?

We shall be able to reply to the first question more easily by trying to answer the second.

(1) *Note: Although this chapter is addressed primarily to feminine visitors, it seems only fair, in a guide book meant for both sexes, that we should furnish a few lights on the subject to the men, whose duty it is in most cases to pay the bills.*

What is the Origin of Style? Who Creates it?

According to the artists, Style is always created by them. According to women it is the creation of their taste given individual expression each year by certain representative women. According to the couturiers, Style, as a matter of course, is determined by the original ideas of certain great creators among them, like Poiret, for example. There are in Paris two or three really original creators of Style. They launch conceptions which are at first discussed, sometimes smiled at, and finally copied by everybody, a year or two afterward when they have met with general favor. Often a model which seemed too audacious at the moment of presentation, has been taken up later by other houses and reproduced in great numbers, as if it were a new discovery. It is often by means of theatrical costume that the public is educated in a new style. In a word, the originators of new ideas are rare, those who popularize them are innumerable, especially after the ideas have proved successful. This is not necessarily a servile imitation. It merely takes the principal idea as a starting point and proceeds therefrom.

All of the explanations offered by different groups for the origin of Style have some foundation. Style results from the research and ideas of artists, of certain leading women, and of the great couturiers. But no one of these can assume the title of creator in the absolute and exclusive sense of the word. The art of Style, like other creative activities is a result derived from diverse ideas originating in different minds and reacting differently in different milieux. And like all the other arts, is composed of two different phases: the phase which is strictly speaking creative, and the phase of executing and adapting these ideas to the taste of the day and the surroundings. The first phase is properly the domain of the artists, of women of society, and of certain of the most original couturiers inspired by more or less ancient and exotic milieux. The more diverse these sources of inspiration, the more intense and original the creative activity. And that is why, we may say in passing, the great establishments which can afford to possess a large selection of materials and to group the various inspirations of a large number of artists are the best prepared to produce a really original creation.

The execution and direction of the style, once created, is accomplished by two factors: the taste of the day and the work of the couturier. Each house has a special character which pleases more or less; and this character

is brought out in its work with more or less taste, technical skill, and freshness of idea. This character comes to form the specialty of a house much more than the revival of an old style or the launching of a new one. A gown in the making must be treated like a work of art, chiseled and engraved, as it were, "twenty times reworked, polished, and repolished". It was thus that furniture beginning with the style of Louis XV attained a purity of line which later became mere mannerism, because it went too far. Style is like an immense crucible in which are amalgamated the costumes of the past and the present to form something more modern. Leaving out of the question certain "artistic" robes, women in general prefer dresses which are youthful, pretty, and practical. Simplicity of line must be heightened by richness of material by a careful choice of tissues and embroideries. Sometimes it is a lace or an embroidery which is the inspiration for a whole dress; sometimes a marvellous button or an ingenious belt serves as the point of departure for the creation of a pleasing model. These are the foremost factors in success. The stamp and renown of a house depends upon what it can evolve from these diverse elements. As for the outside currents of fashion, they follow much the same laws as does the success of a theatrical piece which has charmed its audiences and thus caused its vogue to become general.

It is just at this point that the influence of woman comes into play, an influence ranging from observation and criticism to an actual collaboration which gives a definite orientation to the efforts of the couturier and the initial conceptions of the artist: in other words adapting these elements to the taste of the day.

The few general considerations which follow will suffice to answer the first question that we have proposed, namely:

What is the Reason for the Supremacy of Paris in Matters of Style?

This supremacy is partially explained by the arguments which we have just presented. Further, Paris styles are the best in the world because:

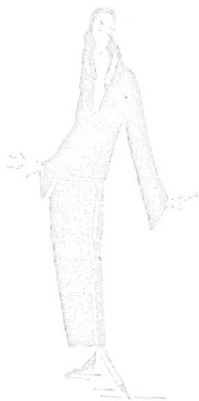
The artistic spirit and the creative imagination are better developed there than anywhere else.

This imagination is nourished by memories of a long past, an atmosphere which stirs the imagination.

The great mass of effort turned toward the making of women's dresses produces a competition which

results in great fertility of creation. The good fairies of costume-making cannot weave their magic robes except under the clear sky of Paris. Elsewhere there is not the same fever of invention and realization, the same labor judiciously divided and delicately executed, nor the same gift of draping a costume. The gown which comes from the house of a great Parisian couturier has an inimitable stamp, simply because the eye of the creator, educated by a thousand artistic memories, by a tradition of good taste, by all the elegances of the past, possesses a natural supremacy before which foreign manufacturers can only give way.

All Parisian women lend their collaboration in the maintenance of Paris as the center of fashion. Foreign women newly arrived in Paris are often surprised at first by the simplicity of dresses which are considered very smart by the most exacting Parisienne. But very soon they realize that the charm of the dress is in just that simplicity which is a result of a close and continued collaboration between the couturier and his client. For it is indisputable *that what contributes greatly to the supremacy of Paris styles is the importance which all French women give to the matter of dress, and the great amount of time and thought that they devote to it, whether they work out their costumes from start to finish with their petite couturière, or discuss them with a grand couturier, often giving valuable suggestions.*



Tollmann's "tailleur".



Where to buy your Gowns.

One of the most difficult problem that the foreign visitor has to solve when she has decided to buy a new dress in Paris, is where she will buy it. — Indeed, unless she is very familiar with the shopping world of Paris, how is she to make her selection among the hundreds of suggestions made to her every day, through the means of more or less attractive advertising? Was there ever a woman who did not at once tumble on the sharp horns of this dilemma; where should she buy; to whom should she go, among the many tempting spirits and creators of gowns in this City of Delight?

Of course, whether she comes from London or New York or from the remotest village on the other side of the universe, she knows the names of one or two or three Couturiers, whose very mention evokes the thought of beautiful dress. But Fashion is fickle, and change occurs, even among the Couturiers. Except certain creators of constantly fluid imagination, there is a rise and fall, a waxing and waning of success among the makers of dress themselves. Houses whose beginnings are lost in a century long past, and houses whose huge success was of the year just forgotten, may to day be sterile, or completely out of touch with the spirit of the moment, and fail to satisfy the woman who buys. Again, houses which have carried on always at the brink of disaster, may suddenly develop the magic touch, become famous overnight, and draw to their doors the exquisite woman whose patronage alone means success and fortune to the struggling creator.

And furthermore, there are always the less known intimate houses, whose gowns are made for distinct types of women, whose originality and personality may fit both

(1) The silhouettes of the Couturiers have been reproduced with the kind authorization of Women's Wear Paris Bulletin.

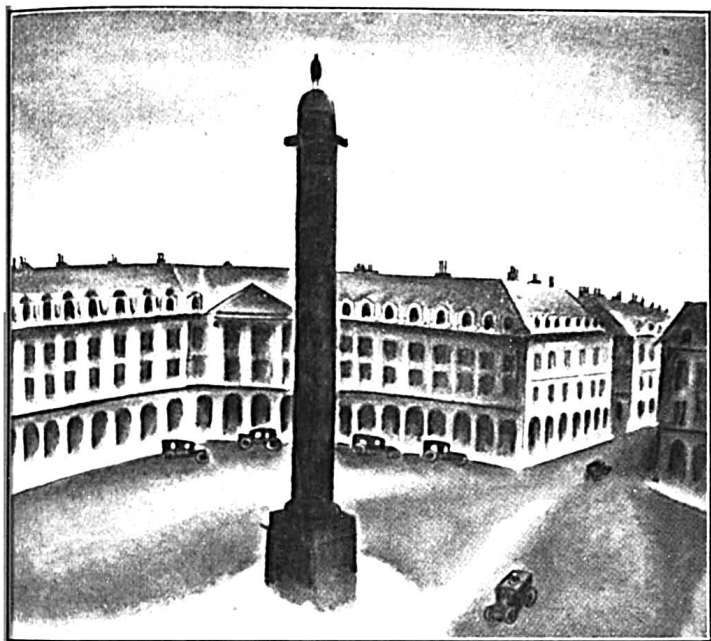
the spirit and the limited budget of many who cannot or do not wish to patronise the larger houses. In many of these, women will find in a less gorgeous setting, a smaller variety of choice, but from which they may choose with a bit of discrimination and attain individual smartness at very reasonable prices.

Practically all these houses, large and small, follow the general tendencies of fashion, and build upon them, develop them, each in their own way. The resulting creations have a definite stamp of character in each house, frequently so marked that a passer-by may turn in the street to say, "that gown came from Worth", "That is a Poiret model, I'm sure" and give a little thrill of pleasure to the wearer, which the designer could not promise or intend.

In grouping the Couturiers by the quarters in which they are found we have tried to make it easy for the woman to find the ones she wants to visit. We have also tried to give some idea of their individual characteristics, and when possible an idea of their prices.



Mme. Chericie of Premet.



*Smart women from all over the world will recognize
here the location of the maison*

PREMET

*which, by its famous creations, renewed daily,
attracts to its showrooms*

18 Place Vendôme 18

the elite of both the french and foreign clientele

dresses, coats, furs, lingerie

VENDOME — PAIX — OPERA

Worth. — (7, rue de la Paix — Tel.: Gutenberg 50-92.)

Any experienced eye will identify a gown from Worth — and it is perfection in drapery which gives the clue. It was Worth who designed the famous crinolines of the Second Empire, of the Empress Eugénie herself, and it is still Worth who signs the creations most favored by the remaining Court life of the Continent. There are few aristocratic weddings whose brides are not dressed by Worth, and there are few Parisiennes of aristocratic pretensions who do not carry a Worth gown. The house was considered rather conservative a few seasons ago, but lately has revived its style and today is quite in the spirit of the times without the restraint of its traditions.

Paquin. — (3, rue de la Paix — Tel.: Central 29—78.)

Mr. Clément, the Director of Paquin, is the President of the *Chambre Syndicale de la Couture*. Paquin is perhaps the most widely known name of the French Couture, and the house is probably the most representative of French dressmaking. Their collection of coats is always worth seeing.

Cheruit. — (21, Place Vendôme — Tel.: Gutenberg 47-90.)

Madame Wormser, the director of Cheruit, is a grey-haired gentlewoman quite in tone with the quiet and poise of her surroundings, Place Vendôme. Cheruit was the first to launch the flounce at the skirt hem. She dresses the Princess de Lucinge, La Marquise de Polignac and Jeanne Marnac.

Doucet. — (21, rue de la Paix — Tel.: Central 28-64.)

Sumptuous brocades, rich furs, modern fantasie and classic tradition vie and mingle in the creations of the *Maison Doucet*. Madame Cecile Sorel confided the making of her world famous wardrobe to Doucet, but alas her demands were more than Doucet was willing to meet, and the arrangement was discontinued.

Premet. — (8, Place Vendôme — Tel.: Louvre 26-75.)

Madame Charlotte is the directrice. Premet is another of the houses which tempt the smart Parisienne. It is constantly renewing the straight sheath dress, always the same yet not the same when treated with such infinitely varied a manner. Youthfulness of line is almost a motto. Every season Premet designs a simple dress at a very reasonable price; his collection of afternoon dresses is the most interesting in Paris. Premet created "La Garçonne", which was so succesful this summer.

Beer. — (7, Place Vendôme — Tel.: Gutenberg 34-14.)

Can you possibly imagine the Place Vendôme with a bronze column and only one Couturier? Yet less than twentyfive years ago this was true. Beer was the first to appear, and is still there, in the old Palace of the Governor General of Paris, where he first opened his doors. The house develops a somewhat conservative elegance and is widely known abroad. He has given special attention to the woman whose health threatens to lead her from the slender paths of youth. Simple tailored suits may be had from 1.200 francs up. There is an interesting department devoted to lingerie at reasonable prices.

Doeuillet. — (24, Place Vendôme — Tel.: Central 10-07.)

Is old and yet young, a Couturier who is widely known among the most exclusive and smart women both in Paris and abroad. Its creations are usually described simply as "*distingué*".

Martial and Armand. — (10, Place Vendôme — Tel.: Central 28-31.)

Always have several good models of tailored coats and suits for middle-aged women.

Aine-Montaillé. — (1 Place Vendôme, corner Rue Castiglione — Phone: Gutenberg 12-94.)

Aine-Montaillé has always been considered one of the most reliable Couturiers in Paris. They have specialized in gowns and millinery in the most particular of good taste, at reasonable prices. Recently they have been featuring knitted dresses in all sizes with considerable success. Aine-Montaillé keeps a special shop 27 Faubourg St. Honoré (Tel.: Elysées 26-44) for mourning gowns and hats.

O'Rossen. — (12, Place Vendôme — Tel.: Louvre: 31-87.)

This house sponsors the strictly tailored suit. It launched the jacket with the hip-flounce, and now is launching the straight man's coat, with little modeling to the figure. Its styles are all more or less mannish.

Lenief. — (174, rue St.-Honoré.)

A maker of dresses which are "*très parisiennes*". He has a good decorative sense. His showrooms are always interesting.

Sté Blanche Lebouvier. — (3 rue Boudreau — Tel.: Central 33-54.)

A few steps from the Rue Auber, back of the Opéra. Has been completely reorganized this year under the intelligent management of Madame Marie-Louise.

Bernard & Cie. — (33, Avenue de l'Opéra. — Tel.: Louvre 11-20.)

Have a reputation for tailored suits and coats. They are now enlarging their showrooms.

F. Savary. — (22 rue des Capucines, between the Boulevards and the rue de la Paix — Tel.: 59-19.)

Has only recently moved into his present showrooms. A moderate sized house, but with attractive prices. Dresses from 700 frs. Is, this season,, dressing Mlle Robinne of the Comédie Française.

MADELEINE and Neighbourhood.

Jean Patou. — (7, rue St-Florentin, near the Concorde. — Tel.: Louvre 06-07.)

When we see a comparatively small house flash into the sky and like a comet fairly eclipse many of the older stars, we are sure to ask why? and what? and where is the secret of this sudden success. And usually we find it. With Patou, who a few seasons ago had but commenced and was hardly known to anyone, success has come through a definite idea, and a new treatment of dress. Patou saw that life had changed, that the woman today had given over the languishing of her grandmother and wanted to dance and to motor and to play tennis and to go about her affairs with all the frank energy given by Dame Nature. So he made dresses to fit. The costumes in vogue were too much the inheritance of a past age and the woman had to fit herself to the gown as best she might. Patou took the woman as she was, a beautiful, healthy and active body and fitted his gowns to her. His souple imagination and good taste did away with many of the inherited fripperies and adornments. His gowns developed the woman, and left her free to move. He suddenly found what the modern woman wanted; and he found success.

Chanel. — (21 rue Cambon. — Tel.: Louvre 30-96.)

The reputation which Chanel has won these recent years is a direct result of her decision to sponsor the straight, unbroken and youthful line. She has also been one of the few to use Russian embroidery with taste and success. Chanel is now one of the houses most favored by the smart American woman. But as her creations require no small amount of artistic and

skillful handiwork, her prices are, to say the least, in proportion. She has made a special departement of sports costumes, and, further, has refined the niceties of dress to the point of creating special Chanel perfumes for particular gowns.

Molyneux. — (5 rue Royale. — Phone: Elysée 42-43.)

Captain Molyneux has created a style of his own which has attracted a clientele mostly composed of English and American Society women. An Englishman developing the tradition of dress in France might be expected to be individual. His creations show a definite quality, taking the french genius as a basis and giving it a touch which carries the fresh and youthful spirit of the anglosaxon young woman, in sport and daytime dresses, taking the same french basis and formalizing it into evening wraps suitable for Court functions. Captain Molyneux has often been favored with orders from the Royal Family of England. In distinction to other houses, here the personnel is dressed in soft grey, blending with the grey walls and providing a sympathetic background against which the gowns show in all their richness.

Jeanne Lanvin, 22 Faubourg St. Honoré, Tel.: Elysée 17-89.

The vogue which Jeanne Lanvin has enjoyed these last few years was due for the most part to the renaissance of the crinoline, a fashion which awakes so many memories, especially, for the American. But everything changes.

Her trimmings and her embroideries show discreet and careful originality. Her prices are in proportion to her reputation.

Bechoff. — Faubourg St-Honoré, 11.—

Has a talent for the handling of furs, in coats, wraps or as decoration for gowns.

Myrbor. — (17 rue Vignon, near the Madeleine. Tel.: Central 03-54.)

Myrbor is unique among the intimate houses. There is a setting full of modern atmosphere, accentuated by well placed bits of impassioned negro sculpture. Madame Myrbor is herself „different“. Her personal charm, and her manner of presenting her models adds interest to gowns which appeal to the woman seeking individuality in dress rather than yielding blindly to a „fashion“. In fact the house, despite the changes attempted elsewhere, has retained the chemise-dress as the foundation of its creations. It serves admirably

as a basis for the original designs and colors in perfect taste inspired by modern art, which are Madame Myrbor's leading inspiration. The organization however is undergoing changes, and may be carried on under new management in the near future.

Lucien Lelong. — (Place de la Madeleine, 18 — Tel.: Central 45-41.) is about to move to 16 Ave. Matignon.

Jean Galot. — (12 rue d'Aguesseau — Tel.: Elysées, 55-32.)

Jean Galot has made an audacious début this winter, dressing Mademoiselle Mistinguett for her American tour. We hear that one of her costumes will be made of more than seven hundred and eighty separate feathers, *well* attached. But Jean Galot is less theatrical when he wants to be, and shows it in his collection for individual women. He has a discreet and tasteful manner of treating fabrics and is especially fond of self-trimming effects, which appeal to women seeking „personality” as it is called, in their dress.

Claire. — (Rue Royale, 10 Tel.: Elysées 59-27).

Princess Sacha Narishkin, of the Russian Royal Family, is interested in Claire, and gives personal advice to clients who ask for her attention.

Paul Caret. — (23, rue Royale.)

Usually shows a notable collection of evening dresses.

Nicole Groult. — (29 rue d'Anjou — Tel.: Elysée 56-05.)



Mme. Nicole Groult
greeting an old client.

FAUBOURG ST HONORE

Paul Poiret. — 26 Avenue Victor Emmanuel, 107 Faubourg St. Honoré — Phone: Elysées 15—80, 82).

Of all the Couturiers who claim to be „creators“ of dress, Poiret, unquestionably, is among those who deserve most the title. His ideas are always in movement and constantly renew not only the tendency of the „Mode“ of the day but everything which has to do with beautifying life. Dress-designing, furniture, have hardly been enough to satisfy his devouring activity. He has invented even perfumes for his amusement. Some are for brunettes, some for blonds or the auburn headed . . . rare . . . troubling . . . voluptuous, and more. *Lucrece Borgia* suggested especially for women of a „fatal“ quality, was a huge success.

Poiret „animates“ what he touches. He has a taste for rich things. The management of a fete enralls him; he supervises it himself in even the smallest details. All the Parisians who tango were in his garden, called the *Oasis*, at the balls of the „*Equateur*“, the *Sous-bois*, of the *Venerie*, and the *Fond des Mers*. His fetes at Cannes each winter are equally established as social functions of the season. (refer to the Cannes Season program.)

These fetes where women appear in costumes which are unexpected and often bizarre, are for this ingenious dilettante, recreations of beautiful old pictures illuminated in living colors. He doesn't hesitate to gild his beard, for instance, to represent some old Persian Prince. His love for the exotic and travesty, carries him to the farthest point.

All his ideas have not been happy, but he has had so many, that many of those who laugh at him make their living on what he has left behind.

Poiret is ahead of his field. As a result, actresses who are more courageous in their dress than the average woman, are frequently his clients, and he has gained an unfounded reputation of being „theatrical“. This however is not true. His collections always include many wearable and exquisitely simple dresses designed for the smart society woman. *Every woman cannot wear Poiret's models, but the woman who can, becomes immediately distinct from all other women.*

Poiret's prices are not exceedingly high; and a visit to his showrooms and garden in the heart of Paris is in itself a pleasure.

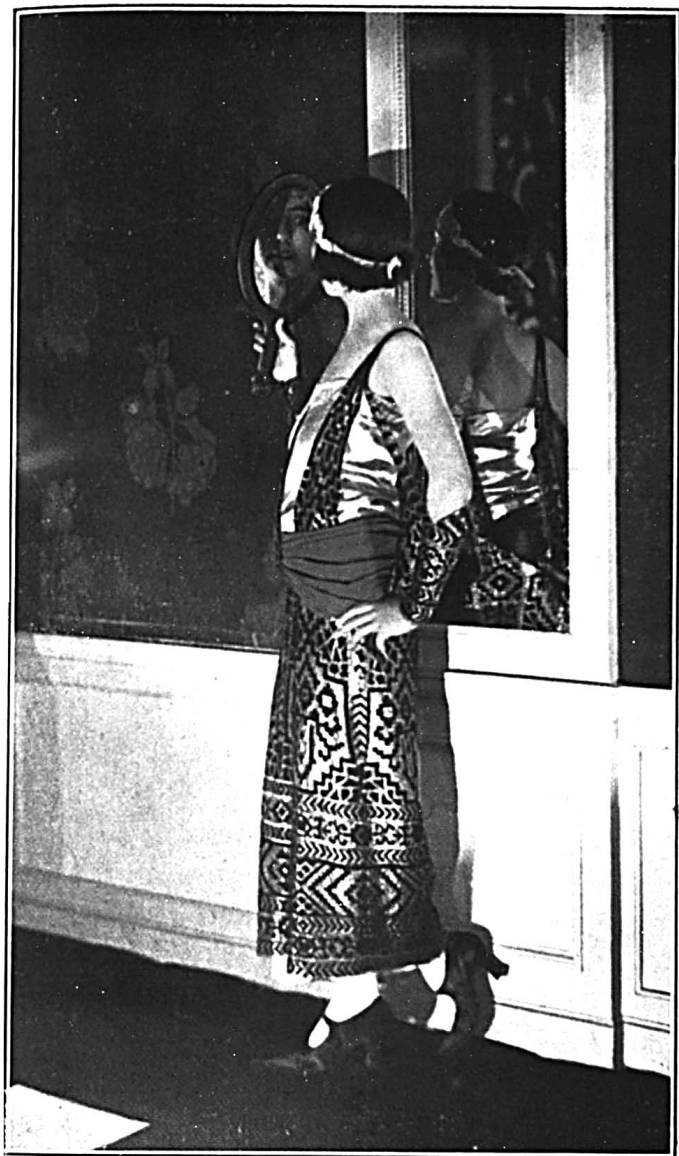


Photo Lipulsky.

CAUCASE

*Is in gold and black lace on a slip of
green fulgurante, the girdle is of pink
crepe de chine*

(Poiret's)

A smart woman is dressed
by *Poiret*, and uses *Rosine's*
perfumes.

No beautiful home deco-
ration without *Martine*

(draperies, painted papers,
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most expensive, because
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Mme. Tollmann's Hôtel.

Tollmann, 35 rue Miromesnil, between rue la Boétie and Place Beauveau. Tel.: Elysée 35-35.

If the richest old quarters of Paris are becoming more and more modern, if one must deplore the disappearance of such old Hotels as that of the Comte de Fersen in the rue St. Honoré, there are still, happily, some picturesque corners left where the connoisseur of the past may find all the discrete charm of ancient days. The Hotel where Madame Tollmann receives her clients is one of these corners. Hidden deep in a court, behind a garden, surrounded with green and far from the thundering street, where would one find a more peaceful or delightful niche? One might be in the country, so quiet it is, and so calm. And what a charming intimacy there is inside; so different from the other Couturiers. It is an atmosphere which reflects the spirit of the place, an atmosphere where is welcomed a clientele of old friends, gentle and faithful to the house, neither eccentric nor bizarre. — This somewhat conservative air does not, however, exclude a very lively taste for colors, a quick sense of ligne nor care in harmonising effects. Madame Tollmann was one of the first to use the rolled drape. Smart simplicity is the keynote of her collections; perfect cut and choice of color is the secret which makes her gowns becoming. Her prices range from 1200 francs up. She has a branch in London and at Cannes, 45 Rue d'Antibes.

Lucien Lelong will move this winter, from the Place de la Madeleine to 16 Avenue Matignon; between the Faubourg St-Honore and the Rond-Point; (Phone: Elysées 13-13,71-29); a building which was up to the present occupied by the Comtesse d'Harcourt, and

which will be preserved in its pure Empire style, both outside, and in the decoration of the showrooms. The charm of the lovely gardens and the historical interest of the neighbouring hotels, that of the Baron Gerard, and that recently taken over by the Jockey-Club, will add to the pleasure of a visit to these showrooms.

Has done many things for the stage. He has a vivid sense of color which he employs with a notable restraint and taste. His sports costumes are individual and practical.

Dora Katorza. — (98 Fg. St-Honoré — Tel.: Elysée 52-79.)

This is an attractive little shop on the Place Beauveau, near the Palais de l'Elysée. Her secret consists of the adaptation of Russian, Provençal, Spanish or other peasant costumes to the needs of the modern woman's wardrobe. Her ability to handle bright color in good taste, and her own definite personality, gives her creations a stamp of artistry and individuality without prejudice to their practical value for every day use. She is particularly fond of rich embroidery and her collection of Spanish shawls is one of the most complete and interesting in Paris. Her prices are reasonable.

Margaine-Lacroix. — 29 Avenue Marigny, and Place Beauveau.

Has moved this year into her new quarters from her shop on the Boulevard Haussmann.

Eva Couré. — 93 Faubourg St-Honoré. Phone: Elysées 06—12.

Madame Eva Couré has acquired her experience as the head modelist at Doeuillet's and is starting with many chances of success.



Miss Madeleine
of Drevell

CHAMPS-ELYSEES

The smart shop center which used to be limited to the Place Vendôme and its immediate vicinity, is now, due to the convenience of the automobile, moving more and more toward the west of the city, and making the Avenue des Champs -Elysees its main channel. Each year sees several fashionable establishments or theaters change their address to this new district. The first of the great Couturiers to open showrooms on the famous Avenue was Jenny, then Renee, and Madeleine in the late years of the war. Since, others have followed and this year has been marked by the moving of Madeleine Vionnet, Louise Boulanger, Drecol and Thebault along the Avenue or in the adjacent streets. Lucien Lelong is also moving from the Madeleine to 16 rue Matignon.

Two new theatres are opening their doors this season on the Avenue des Champs Elysees: The "Theatre de l'Etoile" at No 136 where Sacha Guitry and Yvonne Printemps will draw their usual crowd of admirers — and the Theatre Imperial, rue du Colisée.

Callot Soeurs. — (9—11 Avenue Matignon. — Tel.: Elysée 49-88).

These sisters who carry the name of a famous seventeenth century engraver, have again brought fame to the name and to Paris. Their creations which were at first purchased by a very few Parisiennes of exclusive taste still bear the mark of originality which made their first success and which carried them from small beginnings to a place among the largest houses in France. The cut of a gown and the use made of materials can always be identified as Callot, in a Callot gown, wherever it is worn. This house was the first to advise its customers to discard the corset some years ago. It is again among the first to advise the opposite. Lace is a favorite material in this house, and is used in an infinite variety of new ways.

Jenny. — (70, Av. Champs Elysées. Tel.: Elysée 47-33).

Madame Jenny intended to be a teacher. Perhaps we may find the reason for her lack of success in that field in her notable success as a designer. She was an artist and belonged anywhere but in the classroom. Her things show a sure sense of style. The house is patronised by a "refined" clientèle of French society, and by many foreigners who have become "parisienne". Her clients seem to prefer the aristocratic simplicity of her creations, wherein a traditional influence is adapted to modern use. A Jenny dress can usually be worn se-

veral seasons without losing its modish quality. She gives great attention to the decoration of a gown, in fact pouring most of her originality into such details. Sleeves always tempt her and give her the means for much that is novel and charming.

Drecoll. — (formerly place de l'Opéra now 136, Av. des Champs-Élysées. Phone: Elysées 91-31, 32).

The opening of Drecoll's new and beautiful premises on the Champs Élysées gave occasion for a smart evening reception which counted as one of the Social Events of the summer season. Drecoll is one of the oldest Couturiers in Paris and holds to the tradition of rich evening gowns and sumptuous wraps. He is fond of rich brocades and thick furs, which is not to say that he neglects for an instant the more practical styles of daytime use. Mademoiselle de Bray, the renowned interpreter of Bataille's plays is one of his most faithful customers.

Renée. — Av. des Champs-Élysées. Phone: Elysées 54-32).

Madame Renée is herself smart; and this has made no little contribution to the success of the house. It is quite common to hear one of her old customers ask: "What was the last dress made for Madame Renée to wear?". And the model when shown is quite apt to be taken at once. Renée models are famous for a delicate method of self-trimming, a method which gives each dress an originality difficult to secure by other means. She prefers working with plain materials which take on an astonishing richness in her workrooms. Before opening her own house, Madame Renée's genius gave much toward the success of the Maison Premet.

Madeleine & Madeleine. — (104, Av. Champs Élysées. — Phone: Elysée 14-95).

One of the first to lead "fashions" to the Champs-Élysées, and one of the most luxurious among the couturiers.

Madeleine Vionnet. — (Ave. des Champs-Élysées, Phone: Elysées 82-95.)

It is the custom for the large Couturiers of Paris to display their new models on mannequins every afternoon before whomever chance brings to their salon. Madeleine Vionnet is an exception to this, however. Mad. Vionnet is taking the point of view that secrecy adds to the price of her dresses, and opens her doors only to clients duly provided with an invitation It is worth however taking the trouble to obtain an admittance card, by applying for it, because the new pala-



D'après une décoration de
GARDNER HALE

Yvonne Davidson
24, Rue des Acacias,
Paris.
Roxe: Waq. 40.32



tial premises of the firm are in themselves worth a visit. The spacious main show rooms, and fitting chambers, are decorated in modern style, largely by the hand of the painter De Feure. On the walls are engraved brief sentences recalling the merciless war Vionnet has carried on against that bane of well-dressed women, the "cheap" copyist. Madeleine Vionnet does not state that her "exclusiveness" is calculated to separate the sheep from the goats and admit only those who are willing to pay the price but . . . it is allowed to believe it. Gown from 3000 frs. up.

Alice Bernard. — (40, rue François Premier. Tel.: Elysée 26-81.)

Alice Bernard has lately been specializing in gowns for the actresses, among whom Melle Mistinguette is the best known. Her sumptuous showrooms, hung with crimson and lighted with gothic windows, make a rich background on which to display her varied models. New customers are often surprised when Madame Bernard first appears, she is such a tiny woman (though most of the famous Paris dressmakers are small in stature) She is fond of wearing a bright red shawl which gives her the air of a Spanish Senora. She loves to play with vivid colors in her models, and always with taste and success.

Yvonne Davidson. — 24, rue des Acacias — Tel.: Wagram 40-32.)

Well known among the American colony in Paris. Yvonne Davidson is the wife of J. Davidson, a successful American sculptor and a protégé of Mrs. Payne Whitney's. Her ability to develop the French quality of dress and adapt it to the more open life of the English and American woman has brought her an increasing clientele of those visitors to Paris. You reach her showroom by climbing a narrow stairway which is gaily decorated in modern style.

Louise Boulanger. — (3 rue de Berri. Tel.: Elysée 26-03.)

The visitor will be interested in the costumes, but particularly in the style of decoration used in the showrooms of this house. The note is largely that of the cubist. There are bizarre lamps on tall standards and cubist screens which call to mind the modern experiments of the extremist's theatre Art et Action, now housed in a garret on the top of Montmartre. Madame Boulanger was formerly associated with the Maison Cheruit. — Gowns from 1200 Frs.

Thebault. — (42 Avenue des Champs Elysées 06-12.)

Specializes in coats and wraps entirely of, or trimmed with fur.

READY-MADE DRESSES

Dresser. — Place de la Madeleine, 22.

Randolph. — 20, rue de la Paix — Louvre 11.80.

Two houses which carry ready-made dresses in American sizes.

HANDWOVEN DRESSES:

Roumanian dresses and blouses. Carpatzi, 374 rue St-Honore.

Arabian Tunics. (El Djabbah) Evelyn Dufau, 17 rue Rousselet.

Les Metiers Renaissants V. Lhuer, 17 Bould Raspail
Oussadba Russe, 84 Fbg St-Honore.

Raymon Duncan, Faubg St-Honore 62.

NEWS and RUMOURS.

Madame Eugénie and Madame Juliette who, for 28 and 12 years, respectively, were on the staff of the Maison Callot, have just resigned their positions with the intention of opening a new Couture house to be known as "**Eugénie et Juliette**".

It is also rumoured that a new Russian dressmaking house is about to be opened, whose manageress is said to have been the head of one of the largest dress-making establishments of Moscow.

The **Bal de la Mode** has tempted more and more people every year, so many in fact, that the Hall of the Continental Hotel is no longer large enough. This year has seen its silks and colors at the Opera.

La petite robe de chez P

Each couturier makes a small, inexpensive dress every season. But no one ever buys it except who she does not fear to be pointed out and laughed at with: "Ah! la petite robe de chez P . . .!"



FASHIONS and COPYISTS.

Besides the above Couturiers, there are hundreds of small houses in Paris which try to attract the foreign clientèle by claiming to make models designed by the large houses, at cheaper prices.

This may be true, on paper. But in actual results it seems to fall short of success. Women who try them will invariably find that something is lacking in the cut, or the finish, or in the very small details of a dress, such that the quality called „chic“ almost disappears. The genius which has made a great creator of gowns is as necessary when it comes to adapting his design to a new individual, the buyer. And the personnel trained in harmony with his ideas is necessary to carry out the details.

These copyists, however, are not a grave danger to the big Couturiers, as the woman who tries them almost always comes back to the originators for her gowns, preferring to pay their price and enjoy the satisfaction of a wardrobe whose *modishness cannot be questioned*.

The large houses have recently combined to war against the poaching of the copyist, taking as a motto "*Copying is theft*", and instituting energetic legal actions against those whom they could catch in the act. Although it is said that some who have shouted the loudest against the "copyist" are themselves not untinged with guilt and so strive to draw the sheep's skin over their own wolf's head enterprise.



Mad. Vionnet.

SHOES

The matter of proper shoes has now become so important that no well dressed woman can afford to neglect it.

In Paris are a great many shops where shoes are made to measure. The factory product has never become so acceptable to the french as it has in other countries. It is understandable then, that in this field as in others the spirit of the artist should develop in the making of footwear, and that certain shops should gain a reputation as great for their work as the dress-designer for his creations.

Among those deserving special mention are *Hellstern* 23, Place Vendôme, and *Perugia* at 11, Faubourg St-Honoré. They make shoes with imagination, sometimes of the most unexpected and charming materials. Lizard and crocodile skins from the Nile, heavy silks from China, Hindou brocades of pure gold, valued at more than 1,200 francs a meter, appear in their creations for milady's dainty feet.

More conservative in style are the offerings of shops such as *Argence* on the Faubourg St-Honoré, of *Coquillot*, 75, Av. des Champs Elysées, of *Greco*, 4, rue des Capucines. *Julienne*, 235, rue St-Honoré, offers daintily made shoes ready to wear for the woman who wants exclusive styles but who does not wish to wait for a pair made on order. *Pinet*, 1, Boulevard de la Madeleine, offers ready made novelties; *La Gavotte*, Avenue de l'Opéra, makes all kinds of evening shoes in quaint brocades. Those who prefer American shoes will find them at *Hannan's* at 43, Avenue de l'Opéra, at *Cecil* 5, Boulevard de la Madeleine and at *Walk-Over* on the Boulevard des Capucines, 19.





Mlle Jane Renouardt wearing a charming hat and scarf to match, richly embroidered white on black with a rubis pin, both are signed Lewis, the smartest signature for hats.



HATS

A hat crowns the most charming part of creation. Sometimes large as a sombrero, it looks like an immense flower in full bloom, at times coquettishly small, it passes by almost unperceived, so discrete is its charm and so much does it seem a part of the person who wears it. For indeed, the greatness of the art, is not alone the creation of lovely models, but the finding of a proper head dress which suits the wearer alone.

The Parisian hat, is a lyric poem in its own honor. In looping a ribbon gracefully, in attaching a feather, an aigrette, a flower or fruit form on a delicately worked crown, the Parisian modist has no equal in the entire world. Some of these houses, through a long tradition of elegance and good taste, have acquired practically a universal reputation. Women in the four corners of the globe know that they must look to Paris if they would have an ideal head dress combining all the grace and airy lightness of a humming-bird.

These fragile and small chefs-d'oeuvres shown us on the tips of the fingers seem simple to make. But one devines vaguely that they must have been made by a fairy herself, that only she could have fingers dainty enough to effect a similar result.

And what a curious going and coming there is in these salons, of high fashion, where hats on their high supports seem so many flowers about which clients cluster and buzz like a swarm of so many bees.

Is there a change of fashion for the Hat, like the changes in the style of Dress?

"I should say", one of the most celebrated milliners of the rue de la Paix returned, "that our creations go to the public without the need of lancing a new Fashion. Every year we show all our models in the salons of our house. And it happens of course that certain hats worn by clients outside are frequently noticed, often copied with more or less taste. This

repetition of the same model might give rise to the idea that there is a new Mode. In reality, however, each house makes a hat for each client, according to her person, her spirit and style, in arranging whatever becomes her best in form or shade and color. A toque which is marvelously becoming to a lovely blond may be quite out of place on a brunette — or the other way around.

Among the characteristic modistes in Paris we note first the old-established houses with tradition behind them:

Caroline Reboux, 23 rue de la Paix (Tel.: 92-62).

Lewis, 16 rue Royale (Tel.: Central 60-19) where the busy atmosphere is reminiscent of a humming bee-hive.

Camille Roger, 6 rue de la Paix (Central 28-99) whose style is stamped as "very parisien".

Suzanne Talbot, 14 rue Royale (Central 15-51).

New houses:

Thenault, 20 rue Royale (Louvre 46-07) recently established, where prices are interesting.

Amicy-Boinard, newly opened at 11 rue Royale, and is due to the collaboration of Mmes Amicy and Boinard, and of a former premiere of the Maison Talbot.

We hear that one of the favorite parisian actresses, Mlle. **Marthe Regnier** has just opened a millinery showroom: 51 Rue François premier.





PERFUMES.

Concentrated in the shops of Paris are essences of all the most delicately perfumed flowers of France. Flowers which make perfumes are cultivated in the sunniest corners of the country (a hundred kilos, for a single flask holding but ten grams) but they are distilled, blended and shaded by the skill and delicate sense of their makers in Paris.

Like the gowns which express the charm of lovely femininity, the perfumes of the artists of scent are symbolical of the atmosphere of the city, an atmosphere which stirs the senses and permeates the spirit in subtil and clinging ways.

The atmosphere of Paris, its intoxicating and subtil air, its delicate artistry, its light sinuous grace are the reasons why Paris is the city where one is sure of finding the greatest *variety* of perfumes and that perfect *authenticity* which unscrupulous manufacturers have striven to deprive them of, by imitating their names and even by going so far as to use the bottles of Parisian brands to pass off their spurious goods.

Perfumes vary in proportion to the variety of women who seek them. Their number is infinite and it is obviously impossible to mention all that may be found. We will be content simply to mention a few of the perfumes which are most in vogue and most alluring to the woman of today.

PERFUMES IN VOGUE.

Coty: Place Vendôme. *Origan*, 45 frs. — 85 frs. — *l'Or*: 45 frs. — 85 frs. — *Le Muguet*: 4 frs. — 85 frs. — *Rose Jacqueminot*: 35 frs. — 68 frs. — *Chypre*: 35 frs. — 68 frs. — *Ambre Antique*: 42 frs., 50 frs., 100 frs. — *Jasmin de Corse*: 45 frs., 55 frs.

- Houbigant:** 19 Faubg. St-Honoré. *Un peu d'Ambre:* 46 frs., 89 frs. — *Mon Boudoir:* 46 frs. — *Quelques Fleurs:* 46 frs., 89 frs. — *Parfum idéal:* 41,50 frs., 80 frs. — *La Rose France:* 46 frs., 89 frs. — *Parfum d'Argenville:* 64 frs., 125 frs.
- Rosine:** 107 Fbg. St-Honoré. *Toute la Forêt:* 40 frs. (in an artistic sprayer 63,50). — *Nuit de Chine.* — *Chez Poiret,* same price. — *Borgia:* 41,50 (in sprayer: 83,50. — *Le Balcon:* 53 frs. (in sprayer: 75 frs.) — *La Coupe d'Or:* 66,50 (in sprayer: 100 frs.) — *Antinea:* 108 frs. — *Bosquet d'Apollon:* 75 frs. (in sprayer: 100 frs.)
- Caron:** 10 rue de la Paix. *Narcisse Noir:* 70 frs., 220 frs. — *Tabac Blond:* 79 frs., 155 frs. — *N'Aimez que Moi:* 61 frs., 150 frs. — *L'Infini:* 64 frs., 146 frs.
- Guerlain:** 68 Ave. des Champs-Élysées (Guerlain's shop in the rue de la Paix is now closed). *Gicky:* 20 and 30 frs. — *Mitsouko, l'Heure Bleue:* 63 and 94 frs.
- Bourgeois:** 23 Place Vendôme. *Chypre:* 46 frs. — *Marguerite Carré:* 42,50 frs.
- Oriza Legrand:** 9 Bd de la Madeleine. *Fin comme l'Ambre:* 48 frs. — *Katidja:* 38 frs. — *Chypre:* 33 frs.
- Vivaudou:** 15 rue Royale. *Chez Lui:* 18, 22, 40 frs. — *Narcisse de Chine:* 22, 40, 50 frs. — *Ma vie:* 16 frs., 45 frs. — *Mai d'Or:* 22 frs., 45 frs.

This year's creations.

- Coty:** *Paris:* 27,50, 60 frs. — *Emeraude:* 40 frs., 70 frs.
- Houbigant:** *Le Temps des Lilas:* 31,50, 60 frs.
- Rosine:** *Arlequinade.*
- Bourgeois:** *Mon Parfum:* 25 frs., 42 frs., 50 frs.
- Oriza Legrand:** *Déjà le Printemps:* 25 frs. — *Le Bon Ton:* 25 frs.
- Guerlain:** *Bouquet de Faunes:* 110 frs. — *Guerlinade:* 60 and 90 frs.

All the above perfumes can be bought from department stores and perfume shops as well as from the addresses given, with the exception of Guerlain's perfumes which can only be had at their shop Ave, des Champs-Élysées.





INTERIOR DECORATORS AND ANTIQUE SHOPS

They are not the least among the attractions of Paris these many shops large or small which offer the strolling tourist so many bits of ancient or modern beauty for the atmosphere of his own home. Indeed they are themselves worth a trip across the ocean.

On the Right Bank of the Seine, along the Rue St. Honoré, Place Vendôme, Rue de la Paix, and in various side streets, are shops whose collections rival those in the most famous museums, *Jonas, Duveen, Jansen*, internationally known shops, offer collectors some of the most famous treasures of art the world knows, drawn from the most celebrated of the Old World's collections. The many small shops on the Rue and Faubourg St. Honoré, offer an infinity of things which can please a greater variety of collectors and amateurs. There are carved chests, chipped by the points of duelling swords, tapestries once hung on the cold walls of a castle hall, paintings rich with age, old jewelry, fans, pewter, porcelain, books, crystal, bursting with stories of the past, could they only tell the half of it.

On the Left Bank are further collections from the thousands of homes existing and disappearing since the beginning of this ancient civilization. Jewelry and paintings and tapestries and particularly furniture are here, there, and everywhere. The Rue des Saints Pères, Rue du Bac, Rue Jacob, Boulevard St. Germain, Boulevard Raspail, and Rue du Vieux-Colombier are especially full of beautiful things. Most of the shop keepers are sufficiently cultivated to tell much of interest about the various pieces they have to offer their visitors.

There are other shops where collections of a certain province, or of a certain country become a specialty. The

Russian Colony in Paris has recently opened several on the rue and Faubourg St. Honoré, among which is the interesting Oussadba Russe. In the "Welldone" shop at 40 rue du Mont Thabor, is a collection of Normandy chests and gay coppers, and the visitor is cheered with a taste of Normandy cider and a bit of a tart. *Marie Labatut* 50 rue Pierre Charron is also worth a visit.

Every year in the month of may a mediaval city springs up on the place St. Sulpice for the delight of the lovers. of historical Souvenirs. — It is called the *Foire St. Germain*, the name itself being an authentical reminiscence of the middle ages. Artistic treasures contributed by the innumerable antiquaires of the left bank fill the quaint little shops and give the visitor a unique opportunity to enjoy in the atmosphere in which they were conceived 6 centuries ago such a rich gathering of works of art which otherwise have to be hunted for all over Paris.

To complete the illusion the shop keepers themselves revive the costuming of those days and theatrical farces of the time ave gotten up and represented usually by the troope of the Vieux-Colombier

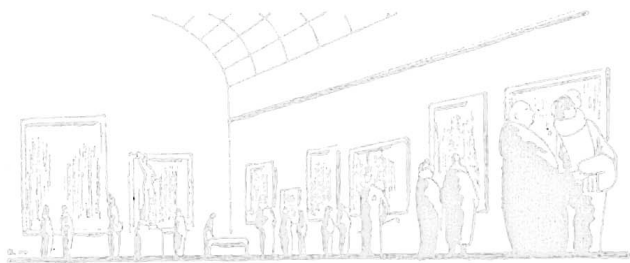
The *Foire des Antiquaires at Versailles* in June which attracts the antique shopkeepers of all parts of France is an other opportunity for the lover of old things.

The Antiques Department of the Trois Quartier shop on the Grand Boulevard near the Madeleine may be classified among the good antique shops of Paris.

Among the shops handling articles and schemes for interior decoration of a modern trend, *Martine* next door to Poiret and affiliated with him, on the Faubourg St. Honoré and Ruhlman 27 Rue de Lisbonne near the Parc Monceau, are perhaps the most characteristic and most original in Paris.

Parisian Department Stores have lately given a large place to modern interiors. They have created special departments under the supervision of a reputed artist with the view to produce artistic creations at a price within reach of many people. The "Galeries Lafayette" have "*La Maitrise*", the "Printemps" have the "*Atelier Primavera*", the "Bon Marche" has "*Pomone*", and the "Louvre" has "*Le Studium*" where not only modern furniture and fabrics, but decorated pottery, and a thousand other things to make the home more livable are to be found at reasonable prices.

(The above is an outline of a chapter which will be carried out in greater detail for the next issue of "How to Enjoy Paris".)



ART EXHIBITS

Paris, as the art center of the world, is literally honeycombed with galleries and exhibition halls. The big public museums, the Louvre, Luxembourg, etc., are open all the year. However, the principal artistic events are the Salon d'Automne, Salon des Beaux-Arts, Salon des Independants, Salon des Humoristes. Every year in May the **Salon des Beaux-Arts** opens at the Grand Palais. This is the great academic show, the blue ribbon exhibition of conservative painting and sculpture. The Beaux-Arts is the oldest French society of arts and consequently the most reactionary. Next in point of age and tradition is the **Société des Artistes Français** which holds its annual exhibition at the Grand Palais simultaneously with that of the Beaux-Arts. The **Salon d'Automne**, organized in 1907, is the advanced wing of the official exhibitions. It was formed by a group which broke away from the two more conservative salons. It holds its show in the first days of October of each year at the Grand Palais.

Besides the exhibition of pictures and sculptures, the Autumn Salon includes a section for decorative art, one for the moving picture art, and one, inaugurated this year, for the "ninth Art" or the *Gastronomic section*, where the cooking specialties and wines of each region of France are presented in its characteristic frame. Each week is devoted to a particular region, Normandy, Bourgogne, Anjou, Touraine etc. . The initiator is Mr de Croze
Tel.: Wagram 96-58.

The Salon d'Automne which usually lasts from the 1st of November to the 16th of December gives occasion to a series of manifestations in Music, Literature, the Theater, the Dance, Cinema, Fashions etc., etc. These manifestations take place in the Grand Palais, usually about 3 o'clock of an afternoon. Program is given in the Exposition Guide.

The **Salon des Independants**, which also is held at the Grand Palais, is not a salon in the strict sense of the word. It has no jury and is open to all exhibitors. It has been in existence for 35 years and holds its annual show in the month of March. The **Salon des Humoristes** holds an annual show in one of the large galleries, usually a short time after the Salon d'Automne. Among its exhibitors are all the well known caricaturists and cartoonists of the illustrated periodicals and newspapers.

Varnishing Day at each of the big salons is a social as well as an artistic event. All Paris crowds the Grand Palais. Scores of famous artists are to be seen receiving congratulations from friends and adherents. The well known critics turn out in force. The crush is so great that it is impossible to stand in front of a picture for more than a few seconds. It is much better, for a complete enjoyment of any of the big salons, to go on a day toward the end of its run. These great salons sometimes show as many as four thousand canvases. Even with the aid of the official catalogue, it is difficult to find just the pictures one most enjoys seeing.

Arthur Moss.

The galleries of the large picture dealers are open practically all the year. Of these semi-private galleries, the more important are:

Galerie Georges Petit, 8 rue de Sèze, near the Madeleine. (Phone: Central 44-58) exhibits: Charreton, Guillonet, Lebasque.

Galerie Bernheim Jeune, 25 Bould de la Madeleine, where Henri Matisse exhibits his works.

Galerie Paul Rosenberg, 21 rue La Boétie, (Elysée 45-11) features Pablo Picasso.

Galerie Paul Guillaume, 59 rue La Boétie, (Elysée 46-24) extreme modernism. Derain, Marie Laurencin; negro sculpture.

Galerie La Licorne, 110 rue La Boétie. Elysée 63-71.

Galerie Vildrac, 11 rue de Seine, (Phone: Gobelins 51-79).

Galerie E. Druet, 20 Rue Royale.

Galerie Manuel frères, 47 Rue Dumont d'Urville near the Etoile. Tel.: Passy 88-81. — They are also art photographers.



1000 No.



Une Soirée au théâtre de la Vieille France
en
l'Hotel Bysantin de la duchesse de Béhagues
123 Rue St. Dominique

Cl. Illustration

Dessin de R. Lelong



SOCIETY

Several centuries of the most brilliant court life that ever existed could not fail to have a profound influence upon Parisian society. Charm of manner, wit, politeness are among the oldest traditions of France and the greatest ornament of Paris. Strangers usually dine and dance in places of public entertainment. Such places offer a fascinating spectacle to the eye, but this spectacle does not express the soul of France, any more than such displays express the essence of life in London, New York, or Rome. It is safe to say that strangers who know nothing of France except these places of entertainment have not penetrated to the soul of the nation and really know nothing of its ideas, manners, and customs.

The Duchess of Rohan has a salon accessible to all the elite; her home 35 Boulevard des Invalides is the favorite rendez-vous of the young poets. The Countess A. de Chabrillan, 8 Rue Christophe Colomb whose sumptuous oriental fête of 1913 is still remembered, takes especial pleasure in receiving those who bear names well known in politics or literature. In these two homes the aristocracy of birth and that of the mind are equally honored.

Madame Lucien Muhlfeld 3 Rue Georges-Ville (16eme) has daily teas for artists and literary people. The Princess Murat receives frequently at her home 28 rue Monceau in honor of members of the nobility and various celebrities. The Princess of La Tour d'Auvergne and her sister, the Princess Jacques de Broglie give frequent receptions. The Duchess of Doudeauville, the Marchioness and the Countess of Ganay, the Countess of Bourg de Bozas, the Marchioness of Jaucourt, the Duchess of Bissaccia, the Marchioness of Talleyrand, the Baroness Gourgaud all have distinguished salons.

Strangers of distinction are certain to find a cordial reception in these families of rank. But foreigners in

France who have no previous acquaintance or connection with these families would find it difficult to penetrate into this intimate circle, were it not for the *Union Inter-allié*, an organization under the Presidency of Marshall Foch, whose purpose is the bringing together on terms of friendly intimacy representatives of the allied countries and also the reception of foreigners of distinction who are passing through Paris and placing them in contact with Parisian society. This organization is housed at 33 rue du Faubourg Saint Honoré (Téléphone 67-18) and has weekly gatherings on *Saturday*. Women as well as men are admitted to membership. The number of active members is very limited, but foreigners visiting in Paris may join as non-resident members. There is another organization called the *Bienvenue Française*, presided over by Madame Boas de Jouvenel, and located at 33 Faubourg St Honoré Tel.: Elysées 67-18, which is inspired by the same spirit and aims to furnish for strangers arriving in Paris a mean of contact with the personal and social life of the French people, and through this to bring them into a more intimate understanding of the nation. Visitors holding letters of recommendation from their embassies or well known institutions of their country will be able to meet there the most distinguished citizens of the country, and will be given access to private collections, studios of great artists, etc. which are not open to the public.

It is fashionable to go the Opera on Monday night. Here the smartest women arrive about 9,30 and receive in their loges. On evenings when a special production is given, every one of distinction in the social, artistic, and intellectual world is present. It is equally good form to go to the *Comédie Française* on *Tuesday*, subscribers' night.

The social season does not reach the height of its brilliance until spring. Paris appears then in all her splendor, the rendez-vous of the world of fashion. In June there is the *Grande Semaine*, the greatest of all racing seasons. *Tuesday* is the *Haies*, *Friday* the *Drags*, *Sunday* the *Grand Prix*, preceded the night before by the magnificent and colorful Ball of the Grand Prix at the Opera. It is generally the Princess Murat, who organizes the fete, J. G. Domergue and Georges Barbier who give, the inspiration, and M. Jacques Rouche, the Director of the Opera, acts as metteur en scene. At the same season is the Ball of the French-American Committee, and the *Season at Versailles*. This latter is the brilliant closing note of the season. In June 1923 it consisted of *Le Mariage d'Aurore*, an evocation of the former splendors of court life, exquisitely danced by the Russian Ballet, and a gala ball,

both given in the celebrated Galery of Mirrors of the Versailles chateau; followed by a candelabra supper at midnight in the great Hall of Battles. One of the most active organizers of the fete was M. Marcel Astruc. (Phone: Passy 98-12).

In July comes the exodus to the watering places and the beaches. For many families this is the season of repose in their ancestral estates, where the living memories of the exploits and graces of the nobility of the past are jealously guarded. In the midst of an increasing cosmopolitanism, the chateaux of France are the repositories of old customs and charming usages, the surest safeguard of the best French spirit which flowers in Paris.



What is more delightful for the English or
American lady in Paris than an English cup
of tea?

Nowhere will you find a better than in the tea rooms of

SMITH & SON

over their famous bookshop, 248 Rue de Rivoli.

Tel.: Louvre 11-45.

After the pleasant stimulation of the afternoon cup, one is in the right mood to browse among the many volumes of *English books* below. Or if one's mood is for something lighter, there is the bookstall containing the latest English and American magazines and periodicals. The whole atmosphere and charm is English.

Having chosen one's volume, one has but to cross the road to find oneself on the terraces of the Tuileries gardens where ample benches and chairs are at the reader's disposal.





TEA — ROOMS

In China, the word "tea" refers to a beverage; in Paris "thé" means a tea-room: an establishment where, in winter-time, tea is occasionally consumed, but where chocolate meets with equal favour. As for summer-time, ices, cocktails, and of late years those somewhat sickish concoctions of American origin known as marsh-mallow, fudge, banana frow-frow and others, whose basic whiteness is smudged over with fruit sirups and variegated ices.

In point of fact, Paris boasts but one genuine American establishment, of the sort that has a parent-house on Broadway. It is somewhere in the neighborhood of the Place Vendome, and in it blasé waitresses whose accent indicates Montmartre and whose accomplishments include a profound knowledge of foreign pastries, wait on antique foreign dowagers loaded with more pearls than a reef in the Pacific.

But the real Parisian tea-room: — that's another story, as our friend Rudyard Kipling would remark. There is the tea-room of refuge, where the busy shoppers drop in between two purchases to snatch a moment's rest and powder her nose.

There is the Champs-Elysees tea-room, where the iced coffee is the best in all Paris.

The ones in the neighborhood of the Madeleine, where the tables are so narrow that one forgets the excellence of the pastry.

The department-store tea-room, where gentlemen (what do you think of that!) are not admitted . . . Tea is a marvellous stimulant, and the department-store managers, keen psychologists that they are, are well aware of the fact. At what hour is one more receptive to their suggestions than at five o'clock?

Then there is the oasis tea-room, to which its dainty admiration-seeking patrons come like peacocks in the sun, to display their feathers, furs, charms and jewels, for the sole purpose of tantalizing those who no longer possess any, or — have lost them (the jewels, we mean.)

The critical tea-room, where one goes to gossip, chatter, look one another over, only to disapprove with a grimace that is but ill-dissembled in the bitterness of one's cup

The bric-a-brac tea-room, where the guest can appreciate at her leisure the authenticity of an antiqua carved chest.

And then the artistic tea-room, Munich style, with baroque decoration; with heaps of loud-coloured cushions and eccentric seats; where mysterious lamp-shades cast a mellow light, not too trying for ladies of uncertain age. In these establishments, as a general thing, the upholstery is gaudy in hue — canary-yellow is much in favour: — one goes there rarely with one's husband.

Then comes the literary tea-room, where a young person with elaborately-dressed tresses sells books; one drinks, nibbles, reads a little. The lady who has accompanied you there vows you an exclusive devotion: really, the proprietress has every reason for designating it . . . as literature.

And so on, down, the list; to discuss them all would be a never-ending task; so I prefer to give you the names of some most deserving of recommendation.

RUE DE RIVOLI

Hôtel Crillon, Pl. de la Concorde

Elysée: 03-73 à 75

Rumpelmeyer, 226 R. de Rivoli.

Gut. 22-22 — Louv. 18-94.

Smith (W. H.) booksellers.

248 R. de Rivoli. Louvre: 11-45.

CHAMPS-ÉLYSÉES

Carlton, 119 & 121 Av. des Champs-Élysées.

Claridge's 74 Av. des Ch. Élysées.

Elysée: 48-13 et 48-14.

Sirdar, 50 Av. des Ch. Élysées.

Elysée: 14-79.

ETOILE

Majestic, 19 Ave Kléber.

Passy 48-77.

Potel et Chabot, 4 Ave Victor Hugo.

Passy 54-91.

Rey, Avenue Victor Hugo.

OPÉRA.

Galleries Lafayette - Tel. Central 52-21, Gut. 45-11.

LOUVRE.

Louvre - Tel. Gutenberg 33-54, 15-19.

Hôtel du Louvre - Rue de Rivoli. Gut. 67-01.

Central 15-19.

Médova - 3 Rue de l'Echelle. Tel. Central 05-23.

Kardomah - 184 Rue de Rivoli. Tel. Louvre 15-44.

PL. ST-AUGUSTIN.

Latinville, R. de la Boétie.

Elysées; 35-52.

QUARTIER MADELEINE

Chez Fast, 14 R. Royale. (Booksellers)

Elysées 22-03.

Fauchon, 24 Pl. de la Madeleine.

Gut. 74-43.

Marquise Sévigné - II Bard Madeleine.

Ixe Royale, 24 rue Royale.

Louvre 44-46.

Pihan, 4 Fbg. St-Honoré.

Elysées 01-20.

Thé de la Samaritaine.

27 Bld. des Capucines.

Gut. 79-30.

Thé des Trois-Quartiers.

21 Bld. de la Madeleine.

Central 47-91 & 47-97.

QUARTIER PLACE VENDOME.

Afternoon Tea (Petit-Ritz).

20 Pl. Vendôme.

Louvre 06-90.

Ciro's, 6 Rue Daunou.

Central 44-08.

Ritz, 15 Pl. Vendôme.

Central 34-50 à 54.

Louis Sherry, 6 R. de Castiglione.

Central 84-69.

Thé Récamier, 24 R. du Mont Thabor.

Central 53-82.

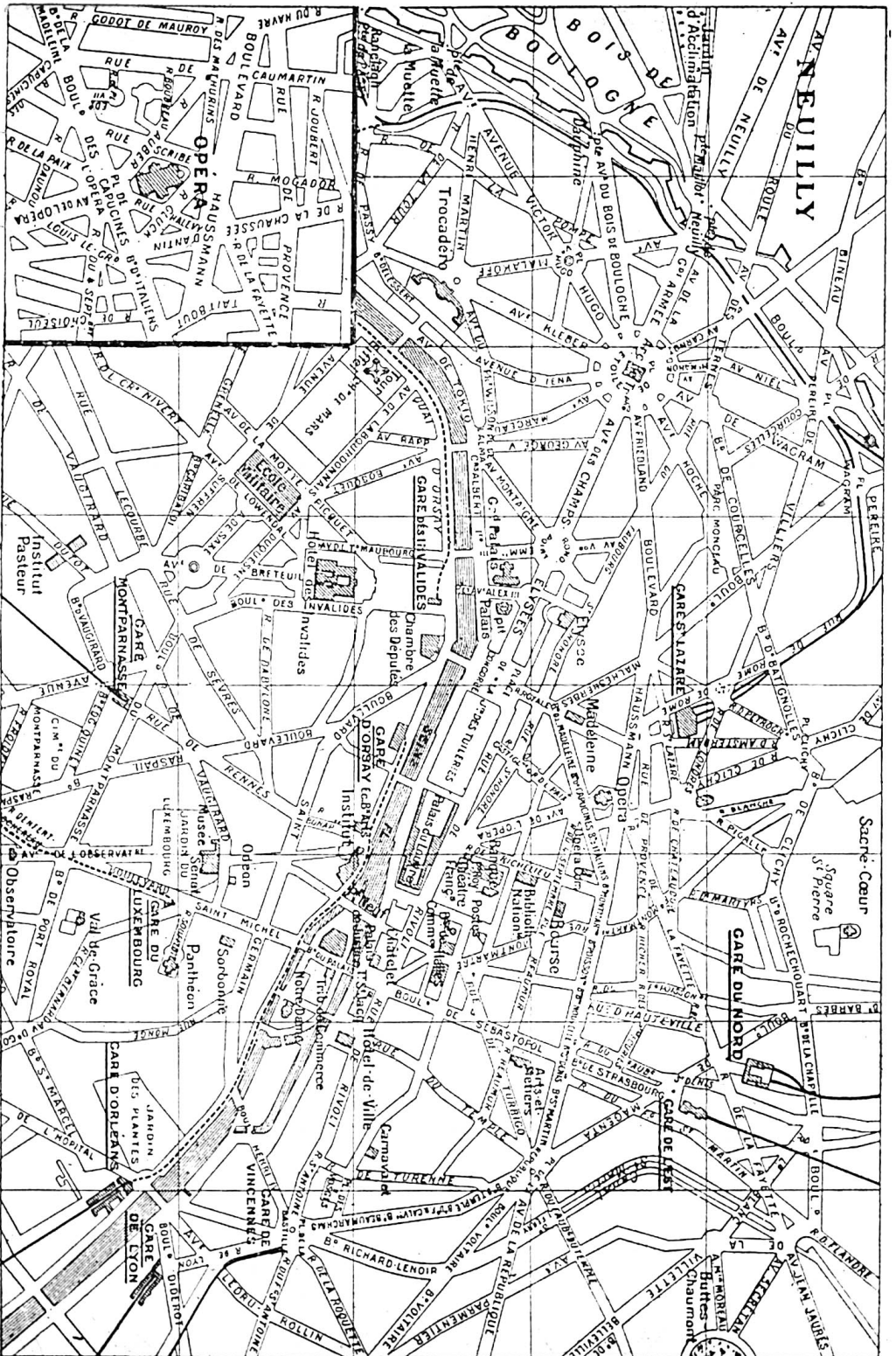
RIVE GAUCHE.

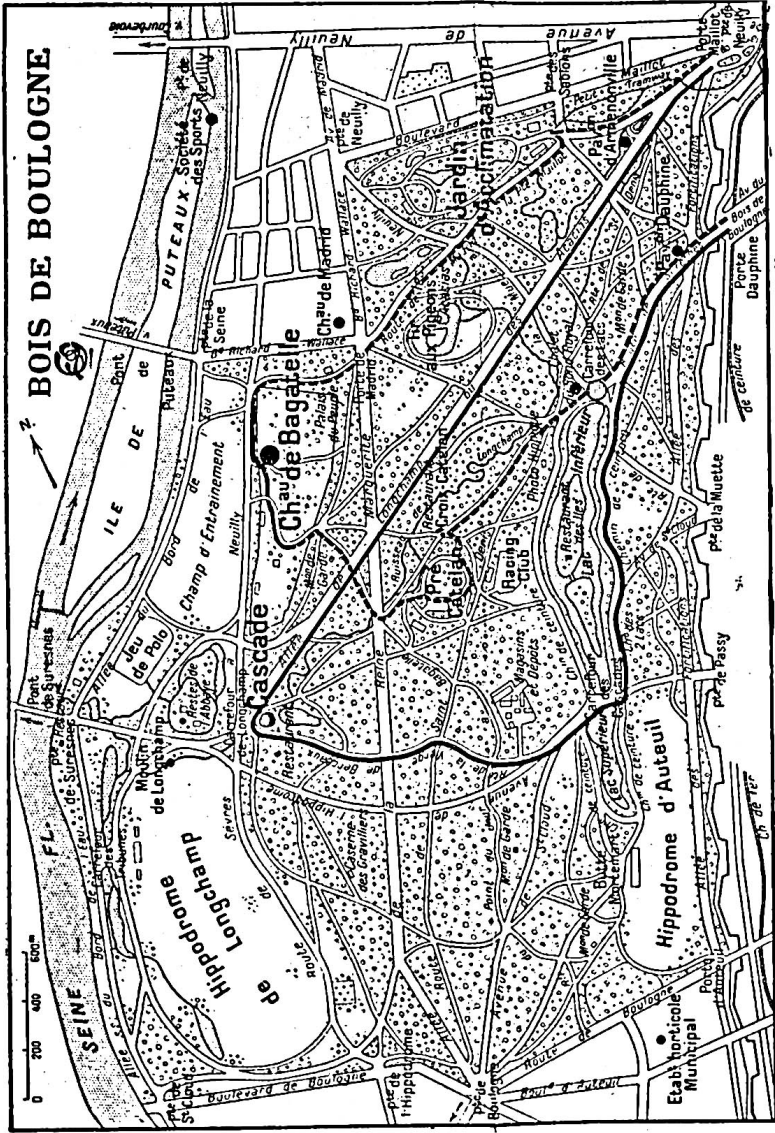
Hôtel Lutétia, 43 Bld Raspail, Ségur 44-87 & 88.

Thé du Bon Marché, R. de Sèvres & du Bac.

Poiré Blanche - 200 Bard St. Germain.







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