

The Spring Mode

By Sally Milgrim



A deep vest of Algerian embroidery in brilliant colors and a graceful cape edged with striped braid are features of a smart black crepe street costume.

THERE is no radical change in the frocks for spring. The mode insists on smart simplicity, the tailored costume, shorter skirts, tiny hats and the bellless, tubular silhouette. Women look very young and boyish in the majority of the new clothes. Black will be a great deal in evidence, but not the unrelieved black of other years. Gay embroidery is a feature of the spring mode and is found on cloth coats and street costumes as well as on the lighter silk things. Youthful collars and cuffs of organdie or linen are worn with the one-piece frock of black alpaca or satin and on the smartest tailleurs we find waistcoats or revers of white pique.

The leading feature of the spring mode is unquestionably the tailored costume. Women both in this country and in Paris have gone mad over the O'Rosen type of tailored suit—a simple, mannish coat and straight, slender skirt.

The coats of these youthful tailleurs vary in length. Some are hip-length and made on straight, box lines. Some are longer and some frankly three-quarter length. The smartest of these coats are curved in a bit at the waistline. Some are double-breasted with breast as well as hip pockets. Others are single-breasted with no pockets. The skirts for the most part are of the wrap-around variety, straight and very slender and from ten to twelve inches from the ground.

With these mannish tailleurs are worn blouses equally simple and unadorned, of white silk, crepe or English broadcloth. The majority of these are overblouses and in most cases trimmed only with buttons. Occasionally we find a pleated bosom, a model introduced by Chanel. These blouses have soft, becoming turn-over collars and are worn with a bright tie. The crowning touch of smartness is a scarf of gay printed silk.

Scarfs accompany every type of costume. We find them worn inside the jacket of the tailleur or knotted about the throat in stock effect with one end trailing outside for a note of color. Many tailored street frocks and coats have scarfs attached, and many of the new evening gowns have as their only

trimming a graceful, fringed scarf, suggestive of a Spanish shawl.

Sports clothes have never been so gay. Whether of soft crepe de Chine or knitted wool, they are in the brightest of colors. Stripes and plaids are favorites with the mode, especially for this kind of costume. Striped silk, the type used for men's shirts is much used and makes stunning sports frocks. Pleated skirts in white with brilliant printed overblouses or sweaters were worn to a great extent at Palm Beach.

An excellent example of the smartness of a perfectly tailored coat and skirt is shown on this page. This is an ideal street costume for the first spring days, as it is youthful, practical and very chic.

The material is a soft wool in a gray mixture—a color that in addition to its spring-like appearance has the merit of not showing dust.

Very smart is the slender, boyish jacket, a youthful, single-breasted model with the narrow shoulder line and long, tight sleeves demanded by the mode. In a costume of this kind the material and workmanship must be above reproach and the accessories in strict accord. In this instance the hat is a small affair of black Milan with a rolled up brim in front and a simple trimming consisting of a satin ribbon around the crown with a monogram embroidered on



On the left, the smartest street costume—a tailored coat and skirt, a simple, mannish blouse and a small cloche shaped hat with the brim turned up in front.

coat, and both the cape and coat are lined with the same French blue crepe as the dress.

Nothing could be more effective or in better taste for a spring afternoon outfit than this striking, three-piece costume.

While trimmed in accord with the frock underneath, the coat is a distinct garment in itself and may be worn on a variety of occasions.

The hat is a youthful, becoming toque of gray taffeta stitched all over in a quilled effect.

The cape back is a feature of many of the smartest spring frocks. Beer, of Paris, shows a stunning street costume of black poplin with flaring bell-shaped cuffs and collar faced with black crepe satin. A jaunty cape bound in satin and cut circular adds a chic, youthful note, and a pert, little beret, also of crepe satin, completes a stunning and severely simple costume.

Many capes turn into scarfs in front. Driscoll in a smart navy blue rep street costume lines the cape, which ends as

a scarf, with gay striped silk, while unusually effective are the short capes edged with striped braid in gay colors.

A stunning cape frock made of heavy Canton crepe is also shown on this page. This is a very slender model that owes most of its grace to the short cape which swings from the back of the shoulders. This is edged with striped red, orange and green braid.

Another striking feature of this frock is the deep vest of Algerian embroidery in brilliant reds, greens and yellows. This is edged on the bottom with a tassel fringe.

The new evening frocks show the same straightness of silhouette that characterizes those for daytime wear. A charming and very youthful frock shown on this page is of pale pink georgette over a satin slip the same shade.

The striking feature of this frock is undoubtedly the skirt, which is composed of a series of circular ruffles. While these ripple and sway delightfully when in motion they yet manage to preserve the slender outline.

The bodice is simple, close-fitting and unadorned. It has a softly rounded neckline, no sleeves and is content to leave all the glory to the skirt.

A soft girde of the material ends in a big chou of pink ostrich feathers on one side, the only note of trimming on the entire frock.



one side. This monogram motif is a favorite form of decoration both here and in Paris.

One cannot always wear the tailleur, however. For afternoon the mode offers charming three-piece affairs consisting of a silk frock and cloth coat or costume suit of heavy black satin. These models show the influence of the tailored mode as they are invariably simple and straight of line with very little trimming.

The coats of these three-piece costumes vary in length. Some are three-quarter length and so slender and straight in line that when worn over a skirt of the same material they give the effect of a tubular frock. Other coats reach to the bottom of the skirt. This is a practical length, for a coat of this kind can then be used for an extra wrap.

I am showing on this page to-day a charming three-piece outfit consisting of a slender, one-piece frock of French blue crepe de Chine and a cape coat of navy blue twill.

The frock has the popular, youthful close-fitting bodice and tiny sleeves and a graceful apron skirt. On the front of the bodice is a round piece of brocade in soft colors and a row of big, silver buttons.

Even more interesting is the coat which is made with a deep cape, pleated onto a narrow yoke. A striking feature of this is the use of big discs of brocade in soft tones of blue, gold, cream and green as trimming. This brocade matches that on the frock. A wide band is also used around the bottom of the

Unusually graceful as well as practical is this cape coat of navy blue twill trimmed with discs of brocade in soft tones.

On the right, youthful frock of shell pink georgette with a graceful, flounced skirt and a girlish, close-fitting sleeveless bodice.