

The Autumn Mode

by Sally Milgrim



The enchanting dance frock pictured on the left has a full skirt composed of circular folds of white chiffon and silver lace godets. The cape drapery and girdle of French ribbon are interesting additions.



Bits of silver braid in various shapes and sizes make a most unusual and chic trimming for the slender black crepe frock shown on the right.



On the right, above, a costume that reaches the peak of distinction, a three-piece affair of black velvet, the three-quarter length coat elaborately trimmed with chinchilla. The bodice is of printed crepe in rich, Oriental coloring.



A simple, distinguished frock of black satin.

TO THE well dressed woman the first crisp days of autumn mean but one thing—a burning desire for new and delectable frocks. As soon as the cool days arrive, one's mid-season clothes seem hopelessly out of place, the lines are just a wee bit wrong, the colors are no longer right and there is that slightly bedraggled look, a hint of the past season, that is fatal to any one desiring to be really smart and up to date.

The woman who is not charmed with the new season's modes is indeed hard to please for rarely has there been such a variety of styles to choose from. There are frocks for every type of figure and fabrics and trimmings gorgeous enough to make an Oriental princess green with envy.

In the matter of materials, velvet leads all else. For the afternoon, one-piece house frock or three-piece street costume, as well as the formal evening gown, velvet is favored above all else. There are wonderful silk velvets as soft and fine as chiffon. These of course are reserved for evening wear and are so supple that there is no draped model that cannot be made out of this soft, lovely fabric. Printed velvets are very smart. In addition to color the designs are printed in gold or silver. Panned velvets are so made that a design is achieved by the manner of pressing the nap.

There is no end to the gorgeous brocades and printed velvets and metal brocades for evening wear. Gold and silver laces are also exceedingly smart in the evening, especially silver. Dyed laces are delightfully young in appearance and will be much worn in both the afternoon and evening.

For a youthful dancing frock nothing could be more charming than the model shown on this page. Here is evident one of the smartest features of the season—a touch of silver. This silver note is found everywhere—on the trimmings of

many couturiers are showing street coats with the linings bordered with narrow silver ribbon.

In the white chiffon dance frock pictured to-day the note of silver is found in silver lace godets that are set into the skirt. This skirt is full and circular, a peculiarly graceful model made doubly effective by the additions of gleaming silver lace.

For dance frocks, the full bouffant skirt is the accepted type. Sometimes the skirt is straight and very full, again it will be wired at the hips and flat both back and front, but nothing quite equals the grace of circular folds that flare out delightfully in the dance.

The uneven length of the skirt of the frock pictured is a chic note, achieved by allowing the lace godets to hang below the chiffon.

The straight, sleeveless bodice has insertions of silver lace both back and front. The back shows another new note—a cape drapery of white chiffon picked in silver. This hangs well below the waist and gives the long, straight line in the back that is so strong a feature of the new mode.

The airy, brilliant effect of this essentially youthful frock is accentuated by a girdle of narrow French ribbons in pastel colors ending in a delicate corsage bouquet. Any heavy girdle would have destroyed the fragile, delicate effect of the frock. But these dainty ribbons in soft colors are just the note needed to make more effective the white and silver.

Slippers of silver kid and sheer, rose beige stockings are worn with this. If any jewels are added they should be pearls.

The newest note in the silhouette is the slight flare around the bottom of the skirt. This is achieved by a circular and sometimes pleated flounce beginning at the knees. Cheruit introduced this line last spring and it has steadily grown in popularity. The rest of the silhouette

is tube-like and straight and many of the newest frocks are unbelted.

Sometimes the flounce appears only in front; again, a series of flounces will be used diagonally on a frock in front, or an apron will be made of circular or pleated flounces. Dance frocks frequently have skirts flounced all the way to the waist. Many of these flounces curve up from back to front, giving a pulled up look to the silhouette that is very smart just now.

Drapery has by no means gone out. It is usually found directly in front on a skirt, on both sides, or on one side only. Backs of gowns are as flat as it is possible to make them. The only exception to this is the gown draped up in the back in semblance of an old-fashioned bustle.

Another new note is the shortening of the skirts. Chanel, in Paris, has always favored the short line for daytime frocks and her morning suits and dresses are a good ten inches from the ground. Afternoon gowns are a trifle longer and evening frocks reach to the instep.

Sleeves seem to be any length one chooses to make them. The very short sleeve is still worn in the afternoon, but so is the sleeve reaching to the wrist. The smartest type is the very long sleeve which fits the arm snugly all the way down. The long sleeve, with a bell-shaped cuff, is good and unusually graceful and then flaring in circular or pleated folds. For evening sleeves are either very short or completely lacking.

A stunning costume that breathes the new mode in every line is the three-piece black velvet affair shown on this page. While there are many hip-length jackets on three-piece afternoon costumes, the three-quarter length coat is not only newer but gives the slightly formal note necessary to costumes of this kind.

A charming version of a three-quarter-length coat is shown in the picture. It is straight and gives one the tubular appearance essential just now. Some of the new coats are even longer than this

one. They can be worn as parts of three-piece costumes or as separate garments.

In the case of this frock the skirt is uncompromisingly slim and straight and all the interest centers on the bodice.

This is of brilliant printed crepe in Oriental colorings, made more vivid by the introduction of metal threads.

Two bands of chinchilla trim the collar, cuffs and bottom of the coat. This note of fur is more in evidence this season than ever before.

The hat is a small black velvet cloche trimmed with a wreath of gold and green velvet leaves. It is just the small smart shape needed to complete this stunning afternoon costume.

The note of silver is so insistent this season that I have used it to extraordinarily good effect on another frock photographed on this page. This is a straight, slender affair of heavy black crepe, which features not only the new front drapery on the skirt but a girdle tied in a bow directly in front as well.

Another striking note is the trimming consisting of pieces of silver braid cut in different sizes and applied on the sleeves and in band effect on the bodice and bottom of the skirt.

The hat is a smart black velvet cloche, with an uneven brim and a silver arrow to repeat the note of silver on the frock.

The other dress photographed to-day is also black. But in this case the material is black satin. Here the trimming consists of big white bone buttons and brown squirrel cuffs. The squirrel collar is detachable and is an extremely smart note with the frock.