

The Mode Of the Moment

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An afternoon frock of pale gray silk has a pleated skirt and organdie collar and cuffs embroidered in brilliantly colored silk flowers



Pale green chiffon with an effective applique design of chiffon in a lighter tone outlined in silver makes a particularly smart evening frock for this season of the year



Unusually smart because of its slender silhouette is this mid-season coat of navy blue twill trimmed with leopard skin and embroidered in tan and gold



An ideal mid-season dance frock is of French blue chiffon trimmed with marabout of the same shade. Another color note is the girdle of silver ribbon

ALTHOUGH at present the spring mode is very much of a mystery—the leading designers behind locked doors refusing to divulge any of their precious secrets—the new frocks designed for mid-season wear show a subtle difference from those of the early fall and winter.

Nothing is known definitely of the changes the spring will bring forth. Much is surmised, however. Various new ideas have been launched during the winter by designers both here and abroad and some have met with instant success. In place of the change of modes twice a year, it is now getting to be the custom to talk of four fashion seasons, and while it is possible to exist on the clothes purchased in spring and fall, a new frock between times is almost a necessity.

It is for this reason that many of the leading houses have established mid-season openings. These occasions are not as important, of course, as those of the spring or fall. But they do serve their purpose of showing the subtle changes that have taken place since the fall, and in addition they foreshadow to a certain extent the more important styles to come.

At present all interest centers in the tailored suit. It is extraordinary the success this type of costume is having both here and abroad. This feature of the present mode will undoubtedly hold over until spring, for nothing is so smart for street wear as a perfectly tailored coat and skirt, a smart blouse and demure cloche-shaped hat. Such accessories as shoes, gloves and bag must be in perfect accord to achieve an ensemble of real distinction.

In the matter of color, the mode has decided that nothing will be quite so chic for daytime wear as navy blue. Twill, gabardine, serge and rep are the favored materials for the tailleur. Oxford mixtures and dark blue or black cloth with a fine hair-line stripe will also find favor, and it is impossible to imagine a spring without a certain amount of black and white checked materials.

For warmer weather silk alpaca, a new material very soft and strong, will be used for both tailleurs and one and two-piece tailored frocks.

Next in popularity to the tailored suit is the tailored frock. This is worn now under a long coat or fur jacket and later can be used as a street costume. It may be of either the one-piece or two-piece variety. Premet's "garconne" frocks have proved so practical as well as chic that they will be again in demand.

A noteworthy feature of this type of dress is the turn-over collar of white linen, organdie or silk. This touch of the white at the neck is a strong feature of the present mode, and as it is essentially spring-like in appearance we shall see it on many of the smartest frocks of the coming season. It is a youthful

note and generally more flattering than the rather trying bateau line.

In the afternoon black satin frocks predominate. Some moire is used, but the trend is all toward satin. The majority of afternoon clothes are delightfully simple. There is very little ornamentation, the trimming usually taking the form of a pleated panel or apron. Many of these frocks have sheer batiste collars and cuffs, and although seemingly simple in appearance there is a subtle air of sophistication about them that in part accounts for their success.

The flounce has been definitely adopted by well-dressed women, and there are many charming versions of it on the newest afternoon frocks. Sometimes it is finely pleated and put on straight around the bottom of the skirt. Or it may be circular and be in front only.

One of the most effective forms is to be seen on a frock designed by Patou. Here there are gathered volantes in front only and these follow a curved line, starting at the knees at one side and ending at the waistline on the other side of the front of the skirt. Satin lends itself admirably to these ruffled effects, so strong a feature of the mode at present. Many designers use a crepe satin and allow the dull side to appear in places.

The evening mode is delightfully varied. As dancing has never been more popular, there are many frocks designed with this in mind. Countless ingenious devices are employed to get fullness into a skirt that at rest hangs very straight and narrow. For while there is any amount of full skirts, the bouffant robe-style type of skirt is a bit passe. In the first place, it takes up too much room and its exaggerated lines are becoming to none but the very slender.

Two charming versions of full skirted dance frocks are to be seen on this page.

In both these models the skirt is full, as a skirt must be on a frock intended for dancing, but it is a different fullness from the Lanvin type of bouffant skirt. In the first place it doesn't flare and it is shorter than the robe-de-style type of skirt.

Either of these delightful frocks will help solve the problem of a new mid-season dance dress. This portion of one's wardrobe is sure to be sadly depleted at this time of year. The many dances and parties have played havoc with delicate laces and chiffons. And half the charm of a gown of this kind is its freshness.

Particularly lovely in color is the chiffon frock shown on this page. This is a delicate shade of French blue chiffon over a satin foundation of the same color and the youthful marabout trimming has been dyed to exactly match. This trimming is used in an unusually effective manner on the bodice to give the appearance of a deep V and to add to the long waisted look of the dress. Two bands of it on the bottom give a slight flare to the skirt, not enough, however, to detract from its appearance of slenderness.

The girdle is of silver ribbon. It lies in the front a little toward one side, and in addition there is a big pink rose for another lovely note of color.

Youthful and very chic, this dainty dance frock will be just as smart in May as it is now, for all one has to do to convert it into a summer evening frock

is to remove the marabout and substitute ribbon.

Quite as youthful is the other dance frock photographed on this page. This is a delightful affair of chiffon in shades of green, a pale delicate green, darker at the bottom of the skirt and shading up to very light green on the bodice. Further interest is added by the trimming, which consists of chiffon in an applique design on both the skirt and bodice. As the applique is of a lighter tone it is easily distinguishable. For further effect it is outlined in silver thread.

The design of this applique is both novel and effective. The deep band on the skirt shows a pattern of tulips and a Dutch boy and girl in among the flowers. The bodice is simple, with the applique appearing in points and in a checked design around the neck. The girdle is a combination of silver and green ribbons, ending in big, soft loops at one side.

Here again the skirt is moderately full, wide enough for dancing, but with no exaggeration in its lines.

Afternoon frocks also have a habit of wearing out at this time of year. And

a frock of some lighter material than the velvet one that now begins to look a bit shabby is not only desirable but necessary.

Also shown on this page is a smart little frock of pale gray faille crepe that has enough distinction to wear to a tea dance or afternoon bridge and is simple enough to take South and use as a sports costume if necessary.

Its air of simplicity is its greatest charm. It is far from simple, however, in reality. The sun pleated skirt is its most attractive feature. This form of pleating is not only extremely chic at present but is vastly becoming to the majority of women, as it gives the slim look about the hips and the pleats preserve the slender silhouette all the way down. Two rows of tiny pearl buttons also add to the appearance of height.

Another strong feature of the mode is to be seen on the collar and cuffs of this frock. Embroidery in brilliant colors—Russian peasant effects—has become extraordinarily smart. In this case the embroidery is in the form of big silk flowers in vivid colors on sheer, white organdie.

The picturesque hat is soft, black straw with the brim edged with a narrow taffeta ruche.

The other picture shows an unusually striking coat that is just the right weight for this time of year. The material is navy blue twill and the em-

broidery is in shades of tawny yellow to match the color of the leopard skin collar and cuffs. Leopard skin has been in great demand this year for coats. It is an excellent spring fur, as it is light in both weight and color.

Nothing could be more graceful than the long slender lines of this coat. It is made to be worn held tightly about one and there is no break at the waistline.

A coat of this kind is invaluable at this season of the year, for as the spring approaches the heavy coats of the winter begin to lose their chic. This is an ideal wrap to slip on over the tailleur motoring or to wear over a thin satin afternoon frock.

Yellow also is the hat, the crown being made of a heavy yellow and brown striped grosgrain and the narrow brim of brown straw. The lining of the coat carries out the color motif of the leopard skin, being of golden brown crepe de Chine.

Another leading note of the mid-season mode is the use of scarfs. The new scarf collar is to be found on many cloth street frocks, while many of the smartest of the new coats have capes ending in a scarf collar.

The scarfs of gayly printed silk appeared a year ago in Paris. Their vogue is increasing if anything, and to-day we find a brightly colored and patterned handkerchief almost an integral part of the tailored suit, for it is worn knotted in various ways over the white silk blouse one wears with the tailleur.