

# The Smartness of Black

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This smart three-piece costume has a reversible coat of kasha cloth. One side is black crepe to match the frock and the other is white kasha cloth effectively trimmed with black braid and ermine



A slender dinner gown of black crepe is enlivened by a novel trimming of ostrich on the skirt and by a jewel studded girdle



A day frock of fine black rep has an interesting trimming of narrow silver braid. Silver ball fringe edges the organdie collar and cuffs



A finely pleated apron skirt and a smart trimming of embroidered batiste are features of this delightfully demure black crepe afternoon frock

THE vogue of tailored lines is reflected in the newest one-piece frocks of twill, crepe or alpaca. These are characterized by a slender simplicity that is extremely youthful in effect. The silhouette continues straight and narrow, and although pleating, godets and flounces are used for variety, the lines manage to remain the slender, sylph-like ones the smart woman refuses to abandon. The majority of these frocks are black.

The strongest feature of the spring mode is unquestionably the wide acceptance accorded the tailored suit. This will reach the proportions of a national uniform, so eagerly has it been adopted by American women. Strange to say, this severe type of costume is equally popular in Paris, due mainly to O'Rosen, whose suits became famous early in the spring of 1923.

These tailored costumes will be worn by every smart woman this spring on the street. While following the mannish outlines we always associate with this type of costume, the new tailleur yet manages to be subtly feminine in its ultimate effect.

This feminine note is achieved by a faint pinched-in effect on the majority of coats, by the touch of white pique or organdie in the form of reverses, waistcoats or gilets, by a gardenia in the buttonhole, and by the invariable accompaniment of a bright scarf which is either worn tied high about the throat in stock effect or is allowed to appear just inside the reverses of the coat. It is this gay touch of color that makes this season's tailored mode a very different thing from the modes of other years.

Next in importance is the vogue of the black silk day frock. Tailored lines also characterize this, and the majority of these youthful affairs of black crepe

de Chine, satin or the new silk alpaca are enlivened by white collars and cuffs or a touch of white braid. When trimming appears it is used with the utmost discretion, for it is the object of the couturiers to keep these frocks simple, tailored and youthful in appearance.

An unusually smart model that would be effective at any season of the year is shown here to-day. This is of soft, black crepe, very straight in line and has several features that at once establish it as of the new mode. Most important of these is the oval-shaped apron of embroidered batiste that starts

with straps on the shoulders and gradually flares into an oval-shaped piece that continues below the waistline. This smart white touch appears again in tiny cuffs on the short sleeves, and it is this feature that gives the frock its youthful appearance.

Equally important as establishing the date of this frock is its skirt—a very slender affair with a finely pleated apron. This apron and embroidered bib

effect are naive touches that have much to do with the chic appearance of the costume.

A very charming hat accompanies this demure costume, one that reflects in its lines and trimming the youthful simplicity of the frock. Of course it is a cloche, for as long as the shingled bob is worn we shall see these tiny, close-fitting affairs. This one is of black satin, with the crown made in sections. A narrow band of white grosgrain ribbon ends in flat loops on one side.

In spite of its youthful simplicity, the three-piece costume shown on this page to-day is so thoroughly up to date and so characteristic of the best of this season's modes that it presents the appearance of the utmost sophistication.

This costume is an interesting combination of two materials. The frock is crepe de Chine and the coat is a reversible affair of kasha cloth, black on one side and white on the other. The photograph shows the black side out. At the front edges is a trimming of ermine and at the pockets are several bands of white braid. When this coat is reversed black braid takes the place of the white.

Very youthful and straight of line is the frock. It is plain to the extent of severity and therein lies its smartness. A touch of white braid at the neckline, sleeves and at the girdle is its only concession to ornamentation.

The becoming cloche is of fine picot straw with a narrow brim turning up in front and disappearing entirely in back. At each side of the crown and falling over the brim are loops of black satin ribbon.

Very fine black rep makes the simple one-piece house frock shown on this page. Again its characteristic feature is simplicity, and again we are reminded of the smartness of an apron skirt. The apron in this case is perfectly plain.

An amusing and decidedly novel trimming decorates the bodice. This is rows of very narrow silver braid in little triangular motifs. It appears only on the front of the bodice, but the silver motif is repeated in the edging of the organdie collar and cuffs—a tiny, old-fashioned ball fringe.

The smart, small hat is a combined cloche and tricorne. The close-fitting crown is reminiscent of the cloche, but the narrow, three-cornered brim rolls back in the manner of the tricorne. It is made of black Milan, trimmed with a cocarde of pleated ribbon at one side.

Black is slowly but surely creeping into the evening mode. The gradual change from the brilliantly colored cos-

tumes of last season and the plain black satin affairs sponsored by many leading designers for early spring wear was effected by the introduction of sheer black lace or tulle frocks over foundations of flesh or pink satin or silver cloth.

A dinner gown that breathes the very essence of simplicity and yet gives the appearance of the utmost sophistication

is also shown on this page. And this also is black.

This is a slender affair of black crepe marocain with a tight-fitting bodice and a skirt that flares and ripples gracefully without spoiling the slim effect.

An unusually novel trimming consisting of a wide band of ostrich at the bottom of the skirt is responsible for much of this gown's smartness.