



Autumn Styles

Reflecting Fashion's Vogue

- 1.—Smart over-blouse in crepe-de-cine, with narrow tie of contrasting colour in ribbed silk.
- 2.—Lace evening frock in string-colour over pink satin slip.
- 3.—This frock illustrates the vogue of lace in which lace and crepe-de-chine are combined.
- 4.—Georgette is largely used for afternoon and evening frocks. The model shown is trimmed with metal lace.

- 5.—A frock in silk and wool marocain. Pleated ribbon forms a new and attractive trimming.
- 6.—Stockinette, trimmed with a lighter shade of the same material, makes a useful frock for cooler weather.
- 7.—An evening sleeveless jumper, with appliques of shaded poppies in floral tissue brocade.

[The smartest and latest at Beath's, Christchurch

easily, though she doesn't, of course, want anything heavy for summer wear.

Kasha, of course, is ideal, and there are luckily nowadays many materials on the market, carried out in practically every colouring that resemble it in all but the price.

Then, of course, wool stockinette, which looks quite summery in the lighter weights and colours, and is altogether serviceable.

Shantung and tussore are ideal materials for hard wear, also all members of the cotton crepe family; the various light-weight woollen fabrics can never come to any harm, and if they are carried out in a delicate colour look as "summery" as anyone could wish.

SCARVES are important features of the newest models—not the high-coloured Batik scarves—but scarves of the same fabric as the dress or, at least, the same as one of the fabrics: a "two-piece" for instance, that has a ratine skirt and a crepe top will have a ratine scarf, and so on. This leaves much to the individual taste.

WITH godets so much in favour, a hint for the home dress-maker may not be out of place.

Whether your godet is gathered or plain, pointed at the top, or squared, cut it on the cross if you want to get a really fluty flare.

Even if the godet is cut on circular lines, so that there is bound to be a certain amount of flare, whichever way it is laid on the material, that flare will look stiff and stodgy unless the godet is cut on the cross.

All this does not apply to pleated

godets. These must be cut on the straight, or your pleats will not lie flat.

If it is a delicate cobwebby lace as fine as gossamer, sew the seams by hand, but if it is a heavily patterned or open-meshed lace, machine it instead. It is hopeless trying to make a nice hand-sewn seam while half the time you are sewing holes and the other half knobby bumps. But when you machine the lace, have a loose stitch, and keep the foot of the machine raised, or it will catch in those self-same holes or bumps and ruin the lace.

When sewing on a collar the under layer must always be sewn on first. The top thickness must never be fixed to the neck of the dress until the collar has been permanently rolled over in the position it is to take. The reason is that, being uppermost of the two layers, it takes a slightly bigger roll and so needs to be larger than the underneath, and just how much can only be judged by having it rolled in its correct position.

Never turn up a velvet hem at the foot of your velvet frock; face it up with silk. The velvet clings round the ankles, making walking very uncomfortable.

Tucks that are fairly wide are usually stitched by machine, but pin tucks and other tiny ones are daintier if run by hand, especially if the fabrics is fine or silken.

SOME of the more exaggerated creations that have been designed

as "advance styles" by leading Paris *couturiers* are rather startling, and although they are not likely to become the vogue without much modification in the Dominion, they are interesting as indicating the trend of fashion.

The silhouette is undoubtedly being transformed, while back is front and front is back.

Straight lines are threatened by lines that curve, defining waist and hip. The flare in certain instances rises to the shoulder. All this is very confusing and contradictory.

As for the new back movement, fancy if you can one of our leading French actresses at Longchamps with her apron on behind! For this is the new line, the front flat, the fullness whether of apron or other cut, all in the back, just the opposite of the full-front flat-back silhouette we have only now learned to wear artfully. Any method of arriving at back fullness is seemingly correct. The one necessity is that the front shall have none of it.

THE moulded line, that has overnight become the arch-enemy of the straight, nips in the waist a bit and by the same token rounds out the hip. This is all very, very slight. There are those who profess to see in it a tendency to return to wasp waists, but corsetiers and others are not warranted in becoming excited by such a limited departure.

Beginning with evening dress of the sheath type, the moulded silhouette has now proceeded as far as

afternoon frocks, and has made an impression upon coats. These are usually slightly fitted by the employment of side-front and side-back seams, with flare at the hem, the whole reminiscent of Russian lines.

The moulded effect, or what were once designated as *princesse* styles, semi-fitted, with wide flare especially marked at the sides, is a marked tendency in stylish models. Yet while we are giving this silhouette attention, we must remember that the straight line at the waist is quite as good as ever it was. Fashion is merely striving for variety.

THE shoulder flare is another innovation. This is for coats, and for very elaborate coats, too. Furred and embroidered velvet models in full length or shorter, may start flaring at the shoulder and continue to the hem, where the fullness is by this time considerable. This is rather a simple effect, not really new, but in disuse for such a long time that it has all the aspects of novelty.

One well-known Paris *couturier*, Philippe et Gaston, has the temerity to introduce the "barrel silhouette." This is exploited in coats and dresses, obtaining the contour by various means. In every instance the hem is cupped in somewhat in the manner of a hobble skirt, and the widest part of the "barrel" comes a little below the hip. Pleats and gathers contribute to the effect, but it is so much at variance with the flares that it is quite likely to take time to popularise it. Some of us may even then refuse to receive it.

Continued on page 19