

# Fall Fashions - Express Individuality



by Dorothy Durant

Woman's nature is perverse—but if she only knew that in expressing her own individuality or in dressing her own type as it were that she would find greater success in choosing her clothes. Then, too, one would not hear the same harried lament of the many undecided at the beginning of the season.

It is quite unnecessary to say that to be really well dressed one must be absolutely free from the dominating crowd mind. To feel that one's apparel is exclusively and correctly separated from that worn by the ordinary crowd is most satisfying.

A smart looking woman, distinguished and well groomed, knows that the success of her costume lies in the fact that it is her's, individually, as harmoniously a part of her as her coiffure. Since there is no set mode to adhere to, how wonderfully simple for every woman today to consult her own type in dress. How really delightful to be able to follow one's own individual taste instead of being a slave to fashion's whims as were our grandmothers.

The silhouette has changed little since spring only lengthening out a bit to suit the natural lines of the figure. In daytime frocks skirt lengths are still varying but avoiding the rather grotesque, extremely short skirted models, which have been so prevalent during the past season. No extremely tight skirts are worn and though there is a decided tendency to fullness in the skirts, it is quite without exaggeration. The extremely short sleeve has become passe, but besides the come into its own, the three-quarter and elbow length are featured. Though there is little change in the neck-line of most frocks, the high neck with rill or extended plastron is gaining favor among many of the very fastidious.

Duveltyne seems symbolic of fall, and the duveltyne shades, soft golden brown

misty grays and the warm reds and hennas express the very atmosphere. Frocks of this material are charming in their simplicity of life. Some of these are embroidered and many are combined with satin.

When one is slim and youthful, and the season is fall, there could be no lovelier frock in which to pass the afternoon than a taking model of gray duveltyne. The bodice is charmingly simple, with a slightly rounded neckline and long, straight sleeves loose at the wrists. A bright bit of jade cord forms the girle, tied about the waistline and queer jade embroidery is added in patches under this and is also used to edge the neckline. On the sides of the skirt the material is slashed and stands out like a peplum. On the sides below this are added five tiers with rounded edges. The front and back of the skirt are decidedly plain.

Delightfully quaint and altogether charming is an afternoon gown of black satin. The bodice is fastened down the front with little buttons and could almost be suspected of being a basque. The collar is high and swathed, and the sleeves long. The very full skirt is attached to the bodice at a low waistline and dips down on either side with a

deep puffing between two cords, while all about the top of the skirt is a deep upstanding satin rill.

Vicings with satin for the afternoon gown are soft and clinging chiffons and georgettes and velvets, rich and lustrous in shade.

Only a fur is needed with the tailored wool frock for early fall, which takes its style from the suit. With these, colored vestees are shown, which can always be renewed. Colored embroidery is another interesting feature of these frocks, henna and jade being combined on one model on the long revers collar and cuffs. Tricotine is the more favored fabric for this type of frock, but some models are in serge.

In preparing for the festive winter season, one does not forget that evening gowns are most gorgeous and of a very formal type, often being composed of metallic fabrics such as satin brocade with metal threads or embroidered velvet. Designs are interwoven rather than spotted over the surface, and very bright colors are introduced, such as gold, flamingo, copper and in fact all the oriental shades. However, soft materials like chiffon or tulle are more appropriate for the ingenious and are shown in many instances with

skirts made in the petal idea.

After choosing one's gown for evening there is the evening wrap to consider. One that is unusually entrancing is in sapphire blue chiffon velvet with front facings of silver cloth, and oriental sleeves, edged with fluting of silver and pearl colored ribbons. Another charming wrap of chiffon velvet is in deep purple with natural moufflon collar, which continues in double tuck from across the center back, forming a sort of yoke under which the cape is shirred.

The general silhouette of the coats this season achieve that coveted "drape as you will look" we have borrowed from the Parisienne, and are really loose, wrappy affairs straight in line and generally without belts. Only a few models introduce the fitted waist line at the sides. One of these obtain this effect by having a front wash out in one with the back bodice section. Besides duveltyne and soft velours there are wraps of camel hair finish that are unusually attractive.

The manner in which fur is arranged on some of the fall models rather interests one, for while both warmth and trimming are supplied, it is conservad

in many instances by not being used solidly. One, much to be desired, is softer line and are usually trimmed with fur.

One that encircle the generous silk collar of a black cashmere duveltyne wrap. Cuffs of fur which are wider and bell shaped at the top serve to hold the fullness of the sleeves. And what feminine young person would not delight in a luxurious wrap in chefoo color with draped elbow sleeves and wide nutria bands which serve to enhance the deep Quaker collar shirred to stand erect at the neck?

There is a suit for every occasion this fall. The design and cloth of her suit depends on whether milady will wear it for walking, for sport wear, or whether she will wear it for luncheon, or the matinee. For walking there is always the rather tailored tricotine, serge or poret twill, which is so becoming to the majority of figures. The semi-English lines are available for sport wear, with unbelted, unbroken waistlines composed of gores forming fitted waistlines or the boyish belted type with patch pockets. Scotch chevrons and imported mixtures are often used for suits of this kind. The suit for the more formal occasion is made of duve-

lyn, velonde, marvella or peachbloom material, which serve for garments of softer line and are usually trimmed with fur.

The applique motif idea is carried out on a fascinating cloud marvella cloth suit trimmed with wide bands of mole-skin. Applique is used in an interesting fashion at the center front and back, disguising the placement of the waist-line.

What woman is there who does not crave the unusual in suits? And to satisfy this craving there is the three-piece costume in which the blouse plays an important part.

Chinchilla satin and silk faille are the materials usually used for the third part of such costumes. Brocades of all kinds are rather passe, but the tin-gel and Japanese embroideries are arranged in the front to show alluring bits of waist coats and at other parts to trim the blouse.

Then, too, collars and bands of fur are placed on some of the blouses, "filling in," as it were the close but collarless neckline of the coat. A model carrying out these unusual details is shown in navy blue velonde with squirrel trimming its chinchilla satin blouse.

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