

FROCKS FOR CHRISTMAS WEEK DANCES

By Master
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Short, Full Dance Frocks have Longer, Narrower Skirts



Dance Frock of Satin Brocade with a Huge Sashbow of Tulle

PHOTOS BY JOEL FEDER



Velvet, Beads and Tulle Used in This Frock



A Gorgeous Dance Frock of Yellow Velvet with Crystal Beaded Train



A Stunning Peacock Dance Frock with Draped Panels



An Enchanting Little Frock of Pale Blue Tulle

Little Fabric In Dance Frocks But What There Is Resplendent - Many Dancing Dresses of Black Velvet - Few Trains But Many Trailing Sashes.

ANY of the new dance frocks are odd—interesting—rather than lovely. This merely pretty evening dress has gone out of fashion and every woman wants to create a sensation with her costume on the dance floor. There is a good deal of difference, you know, between being conspicuous on the floor of a ballroom and being conspicuous against the wall. And gorgeous dance costumes are becoming so prevalent that by and by it will be the demure little creature who is conspicuous. This is noticeable in the case of grey dance frocks. Soft, simple little affairs in their dove gray color, they are tremendously effective against the background of stronger colors—provided there are not too many of them at the same dance.

Peacock Dance Frocks the Rage
This year the peacock is the bird of fashion. Bluebirds have had to retire to a distant bough—nobody wants them any more. It is the splendid peacock who is Madam Mode's particular pet and one sees his gorgeous plumage everywhere, on wraps, on blouses, on afternoon costumes and on dance frocks. He even spreads his tail feathers across my lady's boudoir cushions and parades up and down china window hangings. The peacock colors are especially rich and brilliant, combining deep blue, green, black, silver, bronzy green and flecks of pinkish apricot. These colors are blended in embroideries of silk and beads, and are sometimes produced by dropping one layer of chiffon over another—green over apricot and blue over the green, and stenciled touches of silver, black and apricot on the outer layer.

A peacock dance frock for Christmas holiday season shows one way of using the peacock design and colors on an evening costume. These rich hues are confined to panels at either side of a frock of silver cloth. Panels of blue-green chiffon are dropped at front and back from decolletage to hem. The embroidered panels are very heavy with jet and silk embroidery, the colors: rich deep green, blue, bronze and apricot. The design does not exactly reproduce peacock plumage but cleverly suggests it. The jet-weighted panels pass up under a graceful sash and seem to be hung from the shoulder by the straps of jet and iridescent beads. This is a gorgeous dance frock indeed and a very, very expensive one.

Velvet Dance Frocks Stun
A velvet dance frock is a stunning affair, and is quite the most fashionable thing one can fox trot in—but one wonders if these velvet costumes are not uncomfortable for such strenuous exercise in overheated rooms? However, as little velvet as possible is used in the bodice, so probably the wearers manage to keep cool. Two typical velvet dance frocks of the winter season are pictured. One will be worn at Hot Springs—that gathering place of the fashionable clans during holiday week—and the other has been made for a Christmas dance up at Tuxedo. Both these frocks will be worn by young married women of the smart set—no debutante would be allowed a costume so extreme and sophisticated in type.

The black velvet model is particularly chic. It is very short, you see, in a Parisian style—in fact, the costume, from the edge of the decolletage

to the edge of the skirt measures not much more than a yard. Flesh-tinted tulle is swathed about the figure up to the armpits under the draped-down black velvet bodice. This bodice ends at the back of the waistline in two sash ends; one rather short and the other trailing on the floor. Isn't the question mark of crystal beads on the tip of the train delightful? Of course the train—which is really a trailing arm when the dances. The skirt is made of silver cloth overhung with silk net embroidered with jet and crystal beads in long loops. Separate loops fall over the embroidered ones, giving a sumptuous and rather barbaric effect. The jet and crystal girdle is a new feature—these girdles of jewels or beads are quite the thing on dance frocks now. Jet beads in two loose strings suggest a necklace, but the beads are really shoulder straps

supporting the velvet bodice. Draped strips of flesh-tinted tulle pass over the shoulder and to this tulle the beads are sewed. Part of the gorgeousness and dash of this black velvet dance frock are the huge black feather fan and the cuffure band of rhinestones with a butterfly design at the front.

Red and Yellow Used Together
The Spaniards use red and yellow together successfully, but seldom do these strong colors appear in company on conventional costumes in more northern localities. But this year reds and yellows make part of the kaleidoscope of color approved by fashion. The dance frock intended for a Tuxedo affair holiday week is of yellow velvet—a flaming shade verging on the

orange; and down the train stray great, glowing red velvet flowers—a vivid scarlet in hue. The frock is

made still more brilliant with many little dangling tassels of crystal beads depending over the skirt drapery and forming shoulder straps. A compelling gown this, on any dance floor, you will admit!

Trains Looped Up Like Bustles
Sometimes instead of a long trailing sash, there is a high, puffy sash of tulle that stands out at the back of the hips coquettishly. These frocks are charming on younger women—and of course the skirt must be short, to harmonize with the big sash bow. A frock of the type is pictured; and here again you see the new girdle, this time of jeweled cabochons set in silver links. The frock is made of pale yellow satin brocade with a panel of

crystal beaded pale yellow net down the back of the skirt. The brocade is draped upward at the back to show this panel, and the upper part of the skirt is partly veiled with pleated yellow tulle, looped at the back in the big sash bow. The jeweled ornaments slung on fine silver chains around the waist and across the bodice of beaded tulle are topaz colored.

For a debutante is the enchanting little dance frock of pale blue faille looped up and puffed out coquettishly and in youthful fashion. The little bodice, you see, is simple and girlish with short lace sleeves and a very modest decolletage. It is edged with pearl beads and—since even the debutante must have her dantling ropes of beads for trimming now—pearl beads are fastened over the puffed drapery of the skirt. At the sides of this skirt retires in length to reveal a

coquettish petticoat of lace and pink rosebuds. The skirt is really cut in twelve panels, the longest ones at front and back. Each panel is bound with narrow silver braid and silver braid covers the seams that join the panels.

Revival Of The Jenny Lind Bodice
The straight-across, off-the-shoulder evening bodice is coming in again and bids fair to replace the band and shoulder-strap bodice that has held its place—by the shoulder straps—for several seasons. A youthful dance frock pictured has this straight across decolletage filled in to modest height with a berth of crystal beaded net which is a pink silk rose and sprays of rosebuds. This frock is made of pale pink taffeta. All the edges are piped and corded and the full skirt, cut out in scallops, is dropped over a longer, narrower skirt of the taffeta. The pointed bodice grapes backward, ending in a wide sash at the back. With this smart and fetching little dance frock goes a gorgeous feather fan in pink and gray shadings.

Trifles that Count High in Christmas Favor

THE shops are just as full as they ever were of pretty little practical gifts that have the made-by-hand, personal suggestion; but each year these gifts change in character. They keep up with current ideals of smartness. Last year's pin-cushion and cretonne-covered stationery box become this year's petticoated covered casket for note paper. There is a distinct style to each season's offerings, and we be to you if you fashion gifts according to last year's pattern—your best friend will think you are palming off on her something you received and put away for future giving at an earlier Christmas season.

Ribbons are lavishly represented in the Christmas trifles of 1920—foolish, frivolous yet so fascinating little things that appeal to feminine hearts. If you are going to make a number of these little gifts at home provide yourself with plenty of ribbons. A yard or two can always be utilized, and it is so much pleasanter to pick and choose from a box heaped with beautiful ribbons of various widths and hues, than it is to measure off exactly the amount you will need for each gift and keep closely to your measurements for fear

you will run short of ribbon at the critical moment.

Take any one of the pictured gifts. The first time you try to reproduce the dainty article, you have to concentrate hard and go very, very slowly. You have to put all your mind on the copy you are turning out. But after you have made two of the articles, your fingers have learned the trick. No further concentration of mind is necessary and you can turn out a dozen little gifts in a short time. So it is wiser, if you have a great many friends to remember, to select some pretty trifle that will appeal to all—and stick to that model.

Now for instance the girde or corsetage roses with long ribbon streamers—what woman would not delight in such a Christmas present? The little ribbon nosegay will dress up a black evening gown, or—if it be the right color—will add coquetry and grace to a light dance frock or formal afternoon frock for indoor wear. A little practice will give you dexterity in making either of these girde nosegays. The cluster at the left of one of the illustrations has hand-made leaves mounted on wires. The leaves in the other nosegay are in silver effect and

are the ready-made sort you buy in foliage bunches at the millinery trimmings counter. The roses in this nosegay are made in quite different fashion. For one sort of rose you use three or four-inch satin ribbon folded over. The edges of the ribbon are held together and run with a thread. Then the folded ribbon is wrapped round

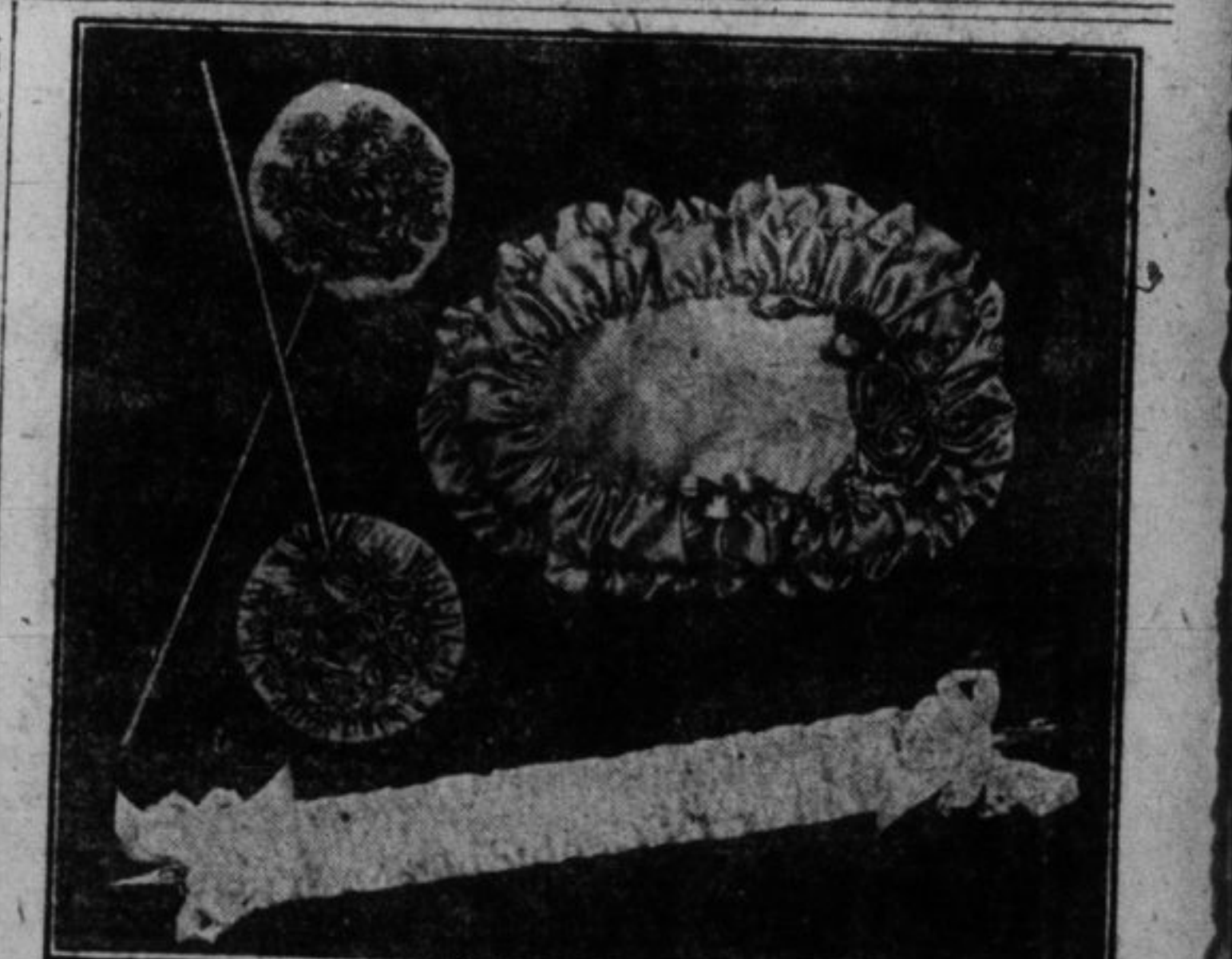


Girde Nosegays of Ribbon, and Ribbon Garters That Are Dainty Enough To Wear With Party Frocks You'll Admit

and round, tightly at the heart of the flower and more loosely as the outside is approached. The roses in the other cluster are made of narrower, picot-edged grosgrain ribbon. A tuft of cotton covered with the ribbon makes the heart of the rose, and over this the ribbon is wrapped in various directions—as the petals of a real rose—close over its heart. The nosegay at the left has satin roses in three shades of pink; the leaves are made of green satin ribbon and the streamers are of moire ribbon matching the medium pink shade in the roses. The nosegay at the right has rich Chinese blue roses

against a background of silver leaves. All the roses are the same color and this color is repeated in the streamers.

In the same picture are two sets of garters—very dainty garters, evidently for wear with one's dance frock or gown of ceremony. Round garters are essential with many evening costumes, since so many women of slender figure now dispense with corsets under the evening gown. Without a corset and its suspended hose-supporters, there is no way to hold up the stockings unless round garters are worn. The pictured garters at the upper right are of closely shirred flesh pink satin ribbon—over-elastic, of course—and a



The Cushion Is For Floor Or Chaise Longue In The Boudoir. Below It Is A Shirred Ribbon Carriage Strap For Baby. And The Long-Handled Contrivances Are For Powdering Your Back Before You Don An Evening Frock

ting into a decolletage gown: One side of the powder pad is of course undecorated, but the other side may be as gay with ribbon fixings as you please. The powder pad is an ordinary lamb's wool powder puff such as you can purchase at any shop where toilet goods are sold. The light stick which makes the handle is covered with ribbon, twisted tightly round and round.

An elaborate cushion for chaise longue or floor in the boudoir is made of pink satin ribbon, gathered around the edge into a puff and frill. The flower decoration is made of ribbons in dainty colors. The under part of the cushion may be covered with black satin if the dainty affair is to be placed on the floor. Your friend who possesses a chaise longue is always delighted to get new cushions for the same. Various negligees require various backgrounds—so do various moods. She may have her rose pink days and her blithesome yellow days, and also her wistful violet days—and fancy.

The dainty carriage strap for baby is made of white satin ribbon—all white, with white rosettes made of narrower ribbon for trimming. The bowknots at the ends are gay affairs with knots tied in the ribbon loops in the smart French fashion.

Three trinket catchalls for the boudoir are pictured. One is a white raffia basket threaded with pale pink ribbon and trimmed with a big pink ribbon poppy. The trinkets kept in this basket—which is lined with pink satin—will very likely be embroidery scissors, needles and silk. The basket in the center is frankly for sewing being—center is a gay guest-room affair this, or a sewing basket for her who rarely takes a stitch. The ribbon-dressed doll has flounced petticoats which hide a trinket box; and doll and box may be hung on a corner of the mirror if you



Two Ribbon Trimmed Baskets And A Doll Whose Petticoats Hide A Trinket Box