

The Autumn Bride

Last Century Beauties Revived in Her Gown,
and Quaint Lines Illustrated in the
Design of Garb for
Bridesmaids,
Flower Girls and
Pages.



Brown Chiffon Bridesmaid's Frock Made
Over Shell-Pink Satin.

By Mme. Frances
The Famous Creator of Fashions

It is the bride who is the privileged person this year. It is she who is entitled to have less, conserve less, and to spend more in these war economy days. Even for a few short weeks she has the divine right to busy herself with silks, satins, laces, bits of daintiness and vivid, bright colors, which her not so fortunate sisters have, more or less, laid aside for the present. And why should not this right be hers at this time—the greatest event of her life?

The autumn bride has the advantage of choosing those deep tones and rich colorings associated with this season, and these colors now have a double value, for I find that fashion's early forecast points to shades of brown, copper and gold, and there is a certain tendency toward brique red. If these shades are sufficiently becoming to be used in her trousseau or for her bridal party, then the autumn bride is indeed fortunate.

Spring and Autumn Sisters

Her sister, the June bride, may choose for her bridal gown the light, dainty materials such as organdie, chiffon, charmeuse or lace. These are timely and in keeping with that early and frivolous season, but it is my belief that the autumn bride should observe the dignity of the season and select the ever-favored, ever-beautiful white satin. It seems to me, too, that the young bride should choose that style of wedding gown generally designated as the "picture dress." By this I mean to carry out those lines suggested by one or the other of the great artists. A gown of this type, like an old picture, will last through generations.



Bridal Gown with White
Satin Basque and Train
Adapted from Period of 1860.

The simple veil is of white tulle with the cap formed by placing the tulle straight on the head, partly veiling the face and outlining the head with orange blossoms. The huge bouquet is of white rosebuds and lilies of the valley.

"Autumn Leaf" seemed the only appropriate name for a bridesmaid's gown—inspired by the wonderful coloring found in an autumn leaf. The material is a rich brown chiffon over a foundation of deep shell pink satin, and the underslip I have veiled in light brown tulle so that the finished effect is ever so soft and misty. A more simple and youthful design could not be found. A fichu and gathered skirt—that is all, and yet the result is delightful. On the bottom of the skirt autumn leaves and chrysanthemums have been embroidered in the entire glory of their natural colorings. This is the only trimming except for the narrow brown silk fringe that outlines the fichu. The dress is quaint and sweet, and not only a lovely dress for the bridesmaid, but one which might well be included in the trousseau of the bride. The hat worn with this gown was suggested by Romney. It is in cream lace, veiled with brown tulle, and trimmed with tiny flowers in autumn colorings. The long streamers are of cream-tinted lace.

Another bridesmaid's gown in hydrangea blue chiffon and taffeta gives an entirely different feeling. I have designed it for the tall, slender girl whose figure demands line, rather than sweet simplicity. You will note that I have used the "apron"—that little feminine touch that has become so popular this season. There are aprons on evening



Hydrangea Blue Chiffon and
Taffeta Bridesmaid's Frock.

gowns and there are aprons on tailor-mades. The gown itself is in the hydrangea blue chiffon, while the fichu and apron are in soft taffeta silk of the same shade. To soften the effect I have used cream lace, a narrow, pleated frill on the fichu and a deep border of the cream lace trimmed with garlands of shaded flowers finish the ends of the sash and apron. The foundation is of lavender chiffon and blue satin, combining hydrangea tints, and this gives an enchanting effect. To finish the costume I have made a hat of navy blue chiffon with streamers of narrow two-faced satin ribbon; lavender on one side and blue on the other. One silk flower in combined tints is deftly placed at the side of the brim. As French as French can be is the result.

Flower Girl and Page

These lovely clothes finished, I proceeded to design a frock for the small flower girl and a suit for the page. White tulle, and white tulle only, have I employed in the Empire frock for the flower girl, simply made over a foundation of palest shell pink silk. She wears a poke bonnet of the tulle, trimmed with tiny flowers of pink silk and pale blue leaves. The ribbons are in pink satin. Her robin's egg blue basket is filled with tiny pink rosebuds.

My page boy I consider quite original in his Eton coat of French blue velvet, with knickerbockers of black satin, and quite in keeping with the bride's gown, as well as the frock of the flower girl. He wears black patent leather pumps and white silk stockings, and the sash with a Spanish air is of white satin, as is also the small pillow he carries.



Flower Girl, White Tulle Empire Frock.



Page Boy French Blue Velvet Coat, with
Black Satin Knickerbockers.

For instance, in the gown suggested on this page, I have used as an inspiration the gown of the 1860 period—that picturesque period of basques and lace. The material used in the main part of the gown, the train and the bodice is, of course, ivory satin. The long panel train of the satin is lined with pond-lily green in soft taffeta silk and intricately embroidered with seed pearls. Sprays of lilies of the valley are used as the motif in the embroidery. It has been my experience that no neck-line is so generally becoming for evening as the one used on this gown. It adds much to the quaint picturesqueness of the bodice, which fits snugly about the figure and has each seam corded and bound with the satin. Real, old Valenciennes lace has been used in the skirt and also to finish the neck and sleeves. Shirred in at the waist in simplest fashion, this skirt of lace hangs long and straight over a foundation of lustrous white satin, over which, in turn, there is a petticoat of sheer white chiffon, daintily strewn with bowknots of narrow lace and rosettes of narrow white satin ribbon. It is most effective and combines quiet dignity with youthful-

ness—a combination I endeavor to achieve in every wedding gown. Of course, a wedding gown would not be finished without orange blossoms, so I took a long strand and tucked them in under the panel at one side of the gown, and there they nestle. One other touch was added—a narrow ribbon of white velvet. This I tied about the bodice and allowed the ends to hang down at one side.

Newspaper Feature Service, 1918.

ALKS
MERON.

TANT QUALITY.

at vaunted of all business qualities
promptness. And what do you
ask that quality was? Something
only the exceptional person could
give?

To—something that anyone, no mat-
ter how lacking in brilliance or "pop"
would have if he willed it:
just courtesy.

Just the habit of always saying
"good morning" and "Please" and
"Thank You." Just a smile and a
pleasant note in one's voice. Just a
manner of good manners and kindli-
ness.

Hotel Manager Feels the Same.
The day after that chart came—to
attention I picked up a magazine
and read an article by one of the
leading hotel managers in the country.
Saying of his waiters he said:
"We try to impress upon a waiter
no matter how deft he is, we will
keep him if he is perpetually
sunny or sulky. We always point
to him that even if he is slow and
very able at first, if he is courteous
shows a willing spirit to serve to
best of his ability, the average
guest will condone his errors."

There you have it again.

Just courtesy in the balance against
ability, and it is not the more showy
quality that tips the scale.

Courtesy is heart sunshine. Its
presence warms and cheers us and puts
in a better mood. While the ab-
sence of it affects us as disagreeably
the continued absence of the sun or
occurrence of cloudy days.

—By Leo.



HEALTH

RIER, M. D.

O. 1.

then poisoning with organic iodine
occurred, we not only have the
line of the gland on the neck, but
bulging of the eyes, rapid action of
heart, and other symptoms which
other make up what is known as
"Basedow's disease," both
Basedow's disease, both
disease independently of each
other.

comparing the tumor there
also be general weakness, tubercu-
lous disorders of the skin, and other
conditions which show a disturbed
of the nutrition of the body.
the disease progresses, the tumor
differs: organs of the body under-
important changes.

addition to drinking water, as a
of this disease in the places
it is of very common occur-
ence has been traced to physical
mental strain, nervous diseases, ton-
sillitis, appendicitis, gall-stones, and
other disorders.

sometimes appears in successive
generations of the same family, though
may be only because the succes-
sive generations are subjected to the
causative influences.

and, inasmuch as iodine is one
of the most powerful and efficient
remedies we possess, it is unlikely
it ever will be so considered.

very pretty woman's jaw is a thing
of beauty—when it isn't working over-
man talks knowingly of the incon-
sistency of woman, and then proceeds
to read if one of them proves he is

we could only see ourselves as
as we see us—but we can't, so there's
the worrying about it.

CRUDE WORK.



Father—So you don't believe
I tell you? What you say wouldn't
pass the German board of ex-
amination.

OUR WAR GARDEN.

can still plant Swiss chard. This
vegetable is for the amateur in-
because it constantly renews it-
when the outside leaves are pick-
ed, a new row will keep a fam-
ily supplied. You can begin pick-
ing the plants are a foot high. Swiss
chard is very easy to can, and when
it comes will be greatly appreci-
ated. You can preserve it, too, if you
short of cans or have little stor-
age.