

**TUCKED UP DRAPERY MARKS NEW GOWNS**

The Spring Fashions Picturesque, Practical but Tempt to Exaggeration.

**FLOWING LINES AND CURVES**

Not All the New Frocks Draped—Pretty Skirt Effects—The Evening Gowns.

The median frock of this season may be picturesque, may be practical, may be both picturesque and practical.

When one finds a model unquestionably belonging to the third class one will do well to cleave to it; for temptation toward the overpicturesque and the impractical lurks in every shop.

There is the weak point in the season's modes, which are, on the whole, delightful. The woman who cannot with any congruity wear a certain extreme mode seems to gravitate toward that mode, as the sparks fly upward, and there is every probability that costumes even more fearful and wonderful than those of yesterday will be seen this summer; but for the woman who knows her own possibilities and limitations this season is full of opportunities for successful dressing.

The picturesque of the extreme type and the picturesque of the conservative type are fairly well illustrated by the two frocks sketched for the large cut. Both are charming in color and in material. Both are strictly of the moment in line and detail, but almost any woman to whom pink is becoming might wear the rose taffeta and only the exceptional woman could wear the green and cream. The difficulty does not lie in the color or the material but in the exaggerated quaintness of line, which means conspicuousness of a sort, and consequently means that the wearer should have a figure and face justifying the bid for attention made by the frock.

A picture frock on a woman who is not in the picture is a distressing sight, and the lamentable thing about the matter is that a large percentage of women seem to suffer from incorrigible astigmatism when it comes to seeing themselves as others see them.

But the fact that the more extreme of this season's modes are sure to be abused does not alter the fact that they are in themselves more lovely than the extremes of fashion usually are. Of course the materials and colorings have much to do with this; and the exaggeration to which the straight and narrow silhouette had run disposes women to welcome flowing lines and moderate curves.

The soft taffetas are at their best in



A GOWN OF ROSE TAFFETA WITH BLUE VELVET BOWS AND THE BACK AND FRONT OF A QUAIN FROCK OF GREEN TAFFETA, CHIFFON AND LACE.



LINGERIE AND SATIN.

these picture frocks; for try as they will, tailors never succeed in making taffeta suits and frocks of a tailored sort altogether graceful and satisfactory, and even the little afternoon frocks of taffeta of a simple kind are very likely to be fussy or clumsy rather than chic; but in flowing frocks and slightly bouffant draperies this silk is admirable.

Faquin is responsible for the quaintly draped model of the picture, and the black of the frock is the interesting feature of it, though the taffeta back drapery does extend on either side so that it is visible from the front and gives a novel line to the silhouette. This drapery is formed from two straight wide breadths doubled back upon themselves and attached to the rounding basque tab in such a line that they flare softly yet crisply in a fashion which could not be achieved in a silk more fluent and supple than taffeta.

The rose frock is, like the green one, of changeable taffeta, but the rose is merely shot with white so that it runs through soft, luscious shades of its own colors. The skirt falls gracefully and simply in long full folds, a petticoat of lace showing narrowly in front. The sides of the skirt are embroidered delicately in crystal and are held at knee height by a big soft bow of old blue velvet, which spreads across the creamy lace of the petticoat. A similar bow is posed on the front of the bodice, whose close-fitting lines, long waist, tight sleeves with elbow frills and bertha of very fine lace are all like the skirt and the color scheme of Louis XV. genre, though in 1912 adaptation.

The petticoat and draped overskirt or train appears again and again among the more elaborate evening gowns, particularly where taffeta is the silk used; and in one of the small pictures another frock of this class is shown. Here the lace petticoat shows more widely and the entire bodice is of the lace, the changeable taffeta being used only for the overskirt.

When one gets away from the picturesque evening frock one finds fewer extreme draperies, but all the skirts in soft materials show considerable fullness and the tucked-up drapery in one form or another is being very widely exploited. Whether it will be accepted by either the fastidious women or the crowd,

remains to be seen, but some of its variations are really delightful.

Scorning critics declare that a dress of



JOUY SILK.

this kind looks as though an elastic had been drawn tightly round the body a little above the knees and the skirt drawn up and left to fall over the elastic, after the fashion which some women adopt in shortening a long skirt for walking; but there's much in the line in which the skirt is tucked up, the line of the overfalling puff follows and the general outline of the skirt. In taffeta this kind of skirt is decidedly bouffant in the upper section, full and straight and limp below, and is rather too extreme to tempt any but the radicals and the adventurous; but in the softer stuffs it is less extreme, and when well made has cachet and charm.

A lovely frock of the class was of very soft sheer creamy lingerie material over an underskirt of black satin or at least with the skirt of black satin below the tucked-up part of the lingerie overskirt. This puff fell quite limply but very full and followed a slightly slanting line downward from front to back. From under the tucked-up edge fell a soft plaited frill of very fine cream lace. There was a full frill edged with a narrow plaited frill of the long slim transparent sleeves. The girle was of black.

Another charming model with the tucked-up drapery had its underskirt of finest cut work embroidery flouncing with a little plain tulle showing above the deep embroidery. The bodice and tucked-up overskirt were of soft flowered

silk in Louis XVI design of rose and blue and straw color and there was a flat fichu of the cut work embroidery covering almost the entire bodice above a girdle of old blue.

A method of skirt drapery which merely gives a little movement to the skirt lines without introducing any extreme lines or actual bouffancy consists in placing a group of tiny horizontal plaits on one side of a skirt that would otherwise hang in slightly full folds, the fullness of course more pronounced in back and sides than in front. An excellent Lauvin model illustrating this point is reproduced here and will show the number and length of the plaits, though on account of the stripe in the material it is difficult to indicate quite clearly all the details of a model that was very simple in air yet very decidedly chic.

A similar group of tucks is sometimes



PONGEE.

used across the front instead of on the side, but in this case the plaits are set a little higher and the fullness resulting from them is carried back in soft folds, to disappear under a straight back. There is shown too, a skirt with groups of such plaits on each side and the fronts crossing at the top and separating a little toward the bottom to give a glimpse of a petticoat.

But not all of the new frocks are draped. Indeed, drapery is the exception and it is only because it sounds a new note and so it is impressive that the drapery idea is the thing most clearly defined in one's mind, after a study of the new models. As has been said before, most of the

skirts in soft material have considerable fullness, but this fullness is very likely to be held in by some transverse trimming or, at least, to be dragged down into straight clinging lines.

Occasionally one finds a skirt with smooth fitting upper section and the lower part in a plaited form which falls perfectly straight and soft, flaring not at all toward the bottom. A Collet model, illustrated here, features this skirt and the idea has been taken up by some designers for soft radiums, voiles, &c. An accordion plaited lower skirt below a tucked up or tunic drapery, is another plaited skirt effect carried out in chiffon and the very supple materials.

For the woman who considers a broken skirt line unbecoming, there are plenty of models with full length plain front panels, or merely full length button trimming. The full length line is more often interrupted at the waist by a girdle or belt than it was a year ago, and often only the full skirt length has the feature, but even this adds height to a figure.

A very clever little model of the most demure simplicity comes from a famous house and is of black taffeta, with a narrow panel of white linen down the full front length. The linen has little hem-stitched tucks on each side of a line of



PRINTED CHIFFON.

pearl buttons and buttonholes, and the buttons are sewed on with red. The taffeta skirt is very slightly full in the waistband, but weighed down so that it does not flare and bordered on the bottom and up each side of the front by a narrow band of self-puffing.

Moreover it is given the tiniest of horizontal plaits just below the hips. That is the skirt is caught up under the band of puffing in a very small plait every two inches for a space of about eight or ten inches and this gives just the faintest hint of movement in the otherwise straight skirt. There are a tucker and collar and cuffs of the linen.

The belted blouse with straight basque figures among the smart frocks, and though it cuts the height when in material contrasting with the skirt or when trimmed around the bottom by contrasting material, and in such versions is only for the tall and slender, it is much less trying when it is continued by the line of the skirt without any definite line or band of separation. Some extremely pretty models on this order are made like



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The striped chiffons, radiums, voiles and other sheer stuffs make up most attractively and a good deal is done with



TAFFETA AND LACE.

plain silk and stripe in combination. The primly flowered Jouy silks too are often made up with plain one tone silk, as are the Jouy marquisettes and cuffs.

One sees lingerie stuffs combined with silk in smart looking models, which of course must go to the cleanser instead of the laundry; but that is true of the more elaborate lingerie models even when no silk is introduced upon them.

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shallowly and narrowly broad or corded on the edges with black. The simplest of bodices is trimmed in some way to harmonize with the skirt and a girle is of black with sash ends. The effect is peculiarly piquant and pretty. A clever arrangement of pony radium and black taffeta is pictured on this page and is worth notice because of its originality, which does not prevent its having an air of simplicity.

Silk ratine, or silk toweling, or silk agorie—you may take your choice of names, and the material itself varies in degree of weight, roughness and looseness of weave—is one of the smartest of the heavier materials and is offered in delicious shades. A deep ivory and a still deeper tone that is almost butter color are particularly effective in this material, and trimmed with one of the heavy macramé laces of the same color makes a most attractive frock.

Sheer lingerie or net dyed to the color of the material and the heavy lace is often used for the upper part of the bodice in order to make the frock comfortable. Modified jumper arrangements with deep yokes and sleeves of sheer material are frequently used for the heavier summer materials.

The heavy soft linens are made this season in many new weaves, most of which are more or less rough, and the degree of weight, roughness and looseness of weave is one of the smartest of the popular materials for the white summer skirt. There is another white material of about the same weight and belonging like the cotton corduroy to the pique family, which is winning much approval. This is known as Russian cord, and has a heavy, very hard cord running lengthwise of the goods at an eighth of an inch or closer intervals. It has a very modish air, but would be rather more of a problem to the laundress than the corduroy.

Both of these materials come at varying prices, but the better grades pay for the extra investment in wearing quality and appearance after laundering.