

SILKS FLARE AND FLUFF AND FRILL IN THE SUMMER FROCKS

Some Straight Line Models Also Seen--Pink First Among Light Colors-- Airy, Dainty Frocks of Organdy Turned Out by Paris Artists-- Simple Modishness in Net for Evening Wear



Abby E. Underwood

A frock of white point d'esprit and taffeta and a dress of bordered silk in two shades of blue.

By ELEANOR HOYT BRAINER.

NEVER was there a more triumphant season for the summer silk. Foulards and pongees have been summer resources year after year, crepe and charmesse have served certain summer purposes and now and then taffeta has crept into something approaching popularity; but this summer all of the familiar silks are in favor, with a few new weaves to boot, and as for taffetas—well, taffetas are not a mode. They are an epidemic.

The general character of the season's styles, the periods from which the designers have drawn their inspiration, account for this tidal wave of silk. The very soft silks like radium, crepe and their kin lend themselves readily to fullness and frills. The crisp taffetas lend themselves readily to bouffancy and flare, to plaitings and ruchings and self-trimming of every sort. Falles, gros de Londres and other weaves, usually accounted too heavy for summer service, have, like taffeta, the necessary body for certain modish effects, and the tremendous fancy for combinations of this stuffs like chiffon, Georgette, voile, etc., with silk makes the weight of the silk a matter of no consequence. So madame walks in silk attire from morning until the next morning, or, at least, she may if she chooses and has the money to indulge her whims.

The most delightful morning frocks are made up in tub silks, and an intelligent laundress are not so extravagant as they sound. The Chinese and Japanese tub silks come in excellent qualities and in more attractive colorings than ever before. One can find almost any desired color scheme among them, in striped or plain effects, and there are domestic silks on the same order that deserve place beside them.

Then there are other domestic tub silks, like La Jere, that have sprung into instant popularity. Wash crepes of various kinds are on the list for morning frocks, the thinner and softer weaves being made up with great simplicity but with less of the heavier wash silks. A heavy tub crepe which is used by many of the high class blouse and sports frock makers tailors beautifully without losing the suppleness that is the chief charm of crepe. The shirt makers call it mannish crepe and it is much used as a shirting material for men.

All of these tub silks and the various types of pongee are not only admirable morning frock materials but are greatly liked for sports wear, and to a certain degree for the beach that the leisure occupied. Little is by no means elbowed from the stage, but it does not adapt itself to the prevailing lines as do the softer materials, and like the heavier silks, it is at its best this summer when combined with a softer or thinner material, such as handkerchief linen or voile.

The jersey silks and the many new

weaves of silk that resemble knitted stuffs are a class in themselves and there are some very handsome things among them, running in price as high as \$10 a yard. These come in the favorite sport colors and the more loosely and fancifully woven stuffs are reserved for sports coats, though the more closely woven silk jersey in plain or striped effects is liked for entire sports costumes.

When one turns from sports and morning dress to general utility, traveling and trotting frocks silk again leads the procession. To be sure, it often goes hand in hand with chiffon or Georgette or voile or grenadine or marquisette for coolness sake; but it is quite capable of assuming all responsibilities unassisted. Taffeta lends in this field, but much is done with crepe de chine, radium and light weight satin, usually of rather dull finish.

The dark blue taffeta frock and the frock of dark blue taffeta and dark blue thinner stuff have been repeated until one is weary of seeing them; yet far from the cheap and unsuccessful frock of this type and the really chic model there is a yawning gulf which even the most casual glance reveals.

All of the famous French houses have turned out quantities of dark blue models in taffeta or Georgette and thinner material, and American artist dressmakers have modified and adopted these models and added other models of their own, so that one sees innumerable frocks of this kind that are eminently successful, though the others are legion.

As a matter of fact nothing looks cheaper than a cheap taffeta of poor quality. If one cannot afford a good quality in this silk it is decidedly the better part of wisdom to buy some other material, but such precaution is useless in a season when taffeta is a craze, and we shall see wrinkled and split and generally demoralized dark blue taffetas on streets and trains all through the summer.

A model in supple and lustrous marine blue taffeta that has a note of novelty in spite of its color and material is illustrated among our small cuts and has a very cleverly fashioned skirt falling straight and full in the back but having a double tunic front with each tunic bottom turned up and finished in upstanding plaiting.

Side by side with the flaring bouffancy of this model was a dark blue frock quite as successful in its own way and much better suited to some figures. It was a high necked frock with close white collar and rabat and its lines were approximately straight, though the two tier plaited skirt afforded ample fullness and was set on a foundation cut to flare a little, so that the crepe plaiting would fall absolutely straight and limp. The simple bodice, cut in one with a part of the skirt yoke and showing but little curve at the waist line, gave a straight, long waist effect, despite its belted front.

These straight models have received considerable attention from the discerning, though the rank and file have gone in enthusiastically for the belted waist and widely flaring skirt, and many of the smartest morning and trotting frocks in serge, silk, voile, linen, etc., follow the straight line.

Lavain is persistently loyal to this type of frock, though she can fluff and

frill and flare with a will when she chooses, and Callot still gives sanction to straight lines, as do many of the other French houses, though they are inclined to limit such frocks to the one piece utility frocks. There is a very perceptible insistence also upon the plaited skirt, and for the tailored suit intended to do duty on through the autumn such a skirt is at the moment a safer guess than any form of the circular or fluted skirt.

Innumerable women, while resigning themselves to increased quantities of material, have realized that the flaring and fluted skirts were vastly unbecoming to them and have vigorously protested. Plaited skirt effects are an excellent compromise and their increasing vogue is easily understood.

Even the very sheer materials are often finely plaited from waist to hem and sometimes fall with but little flare, although there are organdy frocks plaited in the fashion and so called in the waistband and held out by following underskirts that they are very far indeed from straight lines.

The skirt cut straight or comparatively straight, plaited into the waistband enough to give ample fullness at the bottom, but with no pressing of the flare, is graceful and pretty; but the wearer must have the plait very carefully posed if she is not slim.

In spite of the indisputable feeling for straight lines, these lines are, however, the exception, and throughout this summer at least, the frock of flared and fluted frocks will flare widely in the skirt. What will come with the autumn one can only guess.

And to go back to that matter of summer silks, the checked and plaided taffetas in pink and white are made up into attractive frocks of an excellent quality, often with a shirred and full skirt and usually relieved by uppersleeves, collars, petticoats, etc., of white muslin, the whole having a delightfully new fashioned, old fashioned air. One frock in such pink and white plaided taffeta had only its collar and sleeve frills of white, finely embroidered antique looking batiste, while by way of substitute for a white petticoat its full skirt displayed a deep bottom band of black velvet, very irregular in lower line, and appearing from under a group of narrow fringed taffeta ruffles set on the skirt in deep points, repeating the pointed line of the skirt bottom. There was a touch of black velvet at the side of the waist line, too, and the note of black was distinctly chic.

Blue and white, green and white, yellow and white are shown in the checked and plaided taffetas, but pink and white is first choice. Indeed, pink is first choice in everything light lined this summer. Pink underwear, pink frocks, pink millinery, it is a pink season, if one classes as pink all the shades from flesh to bright or deep rose, and berry and shrimp.

The pink organdies are particularly delectable, and, by the way, many of the Parisian fashion makers notably Paquin, in delicate tones and exquisite quality this material is fashioned into the artist and dressmaker's favorite frock, net and lace and voile de soie and batiste are softer, more easily handled, but organdy has

more crispness all its own and repays an artist for skillful designing. Many of the prettiest organdy frocks are lightly beaded in white or color. Some are made of the finest mesh, with tiny touches, frills, etc., and have clever touches of contrasting color in ribbon grille, sleeve knots, etc.

White collars and cuffs or undersleeves are usually put upon the organdy frocks in color, though in the case of the white organdy there is often no departure from the flesh tone. Citron, mauve and all the pinks are favored organdy colorings and there is much white organdy, sometimes in the ivory white that is liked well for batiste and linen.

More elaborate trimmings are seen in organdy are offered and are frequently lovely, though it is a question whether the material is not at its best when at its simplest. Fine tracery of silver embroidery on white or pink organdy is lovely and delicate enough not to attract from the masses that is the peculiar charm of the material, but the organdy frocks heavily lace trimmed leave something to be desired.

If lace is used in quantity with organdy the finer, lighter laces are best; but some of the best houses use much flat and wide lace, some of the pink organdy is a French fancy, but the French designers are likely to introduce a bit of black chintilly into any light lined frock.

Net rivals organdy in summer lightness and modishness, though the effect is secured with the very different from those obtained through organdy. The most successful of the net frocks are, perhaps, those that dispense almost entirely with trimming other than the net itself and ribbons—frills, ribbon run puffing, tufts, shirring, ribbon bows, aliffers, and probably a flower or two tucked somewhere. Such is the ideal creamy net frock, but there are lovely little net frocks into which silk enters discreetly. The white point d'esprit of our sketch is in the latter class, and with its excrecent collar of the net, its widely spreading skirt and its tucked bodice drapery and grille of white taffeta is as charming as it is extreme.

Worth's models with tall skirts and old waist pinching little bodies of plain or flowered taffeta have proved tremendously successful for summer evening wear, but call for youth, though many a matron refuses to hear the call.

Sleeves are developing eclectic tendencies as the season progresses. One never knows where to find them. They may run down to the knuckles or lose heart and stop half way between shoulder and elbow. They may just reach the elbow or wander on down to three-quarter length. They may flare like pagodas or puff or droop or flow or cling.

They may even disappear altogether, leaving a shoulder strap or little trail around the armhole or drooping flimsy or transparent cape to do their work. As a rule, they are full and more or less transparent, but a very good looking model in cel blue and dark blue taffeta dispenses with any drooping fullness in its long sleeves, and introduces the transparent white in the shape of a lace underarm extending the full length of the sleeve from armhole to hand.



A blue taffeta frock, one of striped voile, one of blue crepe and one of pink checked silk with black velvet.

Colorful Possibilities of New Wall Decorations

ONE of the newest decorative fads is the application of gay colored chintz, cretonne, linen to walls and door panels, a style which offers an opportunity for the introduction of color at a very effective way. It was doubtless the colorful possibilities of the idea that led Edward Ascherman to make use of it, since as a leader of the Wiener Werkstatte movement in this country that is exactly what he seeks, for color is a religion with the disciples of this new art cult.

An actual example will serve as an excellent illustration of the possibilities of the use of riotous color to redecorate a dull room. The problem to be solved in the case referred to was twofold. The room was rather small and it was dark. A sense of space must be created and the room enlivened.

In order to expand the area and get the benefit of every inch of space a silk finish wall paper in a soft French gray was applied. This was not only restful to the eye, but possessed a luminous quality that had the effect of reflecting the light from one wall to another.

All the woodwork in the room, baseboards, doors and window trim, was painted white to harmonize with the wall surfaces, and a narrow mahogany molding was added to give the straight lines of which the futurists are so fond and to give character to the background. With the flooring left only the need of riotous color for contrast. This was supplied by a linen fabric with a background of intense yellow over which were sprinkled flowers in bright colors and green leaves.

The material was first applied in the full width, twenty-two inches to the floor, and next the panels of the doors were stretched with it. The vertical strips in the doors suggested the appearance of a garden in which tall stalks of golden glow were growing, and with the illumination afforded by the force the room was filled with the effulgence of bright sunshine.

Carrying out the sunshine idea, the grey velvet chairs were upholstered at the back with yellow which enveloped the sitter like a mantle and yet was not sufficiently strong to offend the eye. Other chairs of rattan, stained

Difficulties Beset Good Taste in Season's Jewelry

WOMEN as wearers of jewelry can be divided into five classes: 1. The woman who wears what she has without regard to style and becomingness. 2. The woman who wears what she likes. 3. The woman who wears jewelry for display. 4. The woman who wears what is up to date without regard to its effect when on her. 5. The woman who wears what she knows is appropriate and what she looks well in, regardless of her means to afford jewelry more expensive and showy items, or without considering the dictate of fashion.

These classes are always well defined, they never merge; and this summer they will probably be self declared as never before. The radical modes in dress materials and dress designs and the very large size of new jewelry and jewelry require that a woman shall have positive knowledge of good taste and appropriateness and not guess at what to wear. Unless her understanding of the subject is real it will be best for her to enlist the interest of a friend who comprehends suitability and jewel effects and can point out the best pieces of jewelry to associate with certain gowns.

Sports costumes are more prevalent this season than hitherto, and they are so vivid that care is demanded in all adorned worn with them. The new so-called tailored jewelry is the best choice for such apparel.

In connection with this outing apparel there has been introduced a wholly new type of jewelry, namely, rings, and like the garments with which they were worn, they are simple. Young girls have particularly adopted these rings, and for them they are charming. Unique stones, those which are known as faceted semi-precious stones, are highly favored in them.

Rings, generally, are exhibiting a tendency toward extreme largeness, both in the stones used in them and in the mountings. Emeralds and sapphires are set so that the gems stand above the bezel, and square cut stones are exceedingly popular.

If the theory were true which is held by one woman, who has added twenty sweaters to her summer wardrobe on the plea that only sports clothes would be worn this season, there would be no place for corage ornaments, but this is shown to be a belief void of

THE WEEK END WARDROBE.

THE visit over the week end is one of the summer pleasures. To be fittingly gowned on all occasions during such a visit and yet not be burdened with luggage demands careful planning. If one travels with a smart week end case the necessary clothes can be got into it if ingeniously packed.

A suit of black or dark blue taffeta is suitable for traveling and with the addition of a dress; blouse can do service on several occasions. The hat worn with this suit, if a smart straw, can be used for afternoon wear if a good looking sports hat of Panama or boaters is not to be worn.

Even for a short stay a woman should be equipped with two or three white tub skirts and several blouses to wear with them; they take up little room and one must look fresh and immaculate during one's stay in a friend's home. With these tub skirts one should take along at least two people petticoats with scalloped edges or possibly an underskirt of heavy white crepe de chine.

With the outing costume one may wear white buckskin shoes, with perhaps brown or dark blue leather strapings. A plain or blue and white polka dot tie may carry out this color scheme. A soft wool or silk sweater will surely be needed. A top coat of tweed or corduroy could be carried over one's arm to avoid packing shoes, with perhaps a pair of dark blue leather strapings. A plain or blue and white polka dot tie may carry out this color scheme. A soft wool or silk sweater will surely be needed. A top coat of tweed or corduroy could be carried over one's arm to avoid packing shoes, with perhaps a pair of dark blue leather strapings. A plain or blue and white polka dot tie may carry out this color scheme. A soft wool or silk sweater will surely be needed. A top coat of tweed or corduroy could be carried over one's arm to avoid packing shoes, with perhaps a pair of dark blue leather strapings. A plain or blue and white polka dot tie may carry out this color scheme. 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