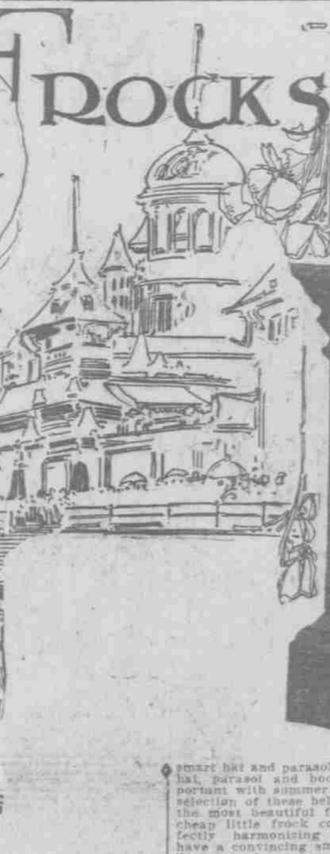


Now the SUMMER FROCKS



Ruffles Return — Taffeta Is Fashion's Prime Favorite Now — Limp Petticoats Under Summer Frocks. The Passing of the Kimono Shoulder—Lace Used Over Silk and Silk Used Over Lace—One White Afternoon Frock in Every Wardrobe—Parasol, Hat and Boots Must Match the Frock.

TAFFETA has come back. After being the most unfashionable silk for half a dozen seasons, it returns to take top place in the fickle favor of Madame Mode and is even trying to elbow the faithful foulard out of its established position. Last year nobody wanted taffeta; now every woman is planning at least one summer frock of this fabric and the taffetas have jumped to a fashionable price accordingly. These new taffetas are not at all like the stiff, glossy, crackling taffetas of a few years ago. They are called chiffon taffetas and there is a good deal of the chiffon quality about them. They drape most gracefully and some of them—in the more costly grades—cling as softly and sinuously as any charmuse of crepe interior.

The changeable taffetas are the most fashionable and these are to be had in delectable blendings of green with gold, mauve with rose, blue with green and dove gray with lavender. A very fashionable combination in Paris is tan and champagne color; the lighter tone of the champagne threads giving a very soft, creamy sheen to the pale tan fabric. A beautiful frock of this changeable tan taffeta, designed by Scholten for Riviera wear, has a tunic of cream lace which slopes steeply down toward the back and forms a little train, the

fringe at the edge of the tunic draping on the ground. Madame Simone in one of her plays this season has worn a very sweet little taffeta gown in a changeable black and green effect—so dark in coloring that only in a strong light could the green glint be caught. This frock had a short apron tunic over a narrow little skirt, and tunic and bodice was separated by a belt of black leather studded with emerald colored cat's-paws. The bodice had a vest of cream lace on which were tiny black velvet buttons and at the top of the vest was a smart plumed bow of green silk. A model almost exactly like this frock, and very likely patterned after it, was seen the other afternoon at tea hour in the Plaza corridor. The wearer of the frock revealed it when she removed a stunning motor coat of tan cosmo cloth with huge revers, patch pockets and a strap-belt across the back. The frock was of dark blue taffeta, very dark like the green and black taffeta frock of Madame Simone, and the belt was of black leather with a clasp of lapis lazuli; buttons in the same deep blue color ornamenting the lace vest.

Many of the simpler silk frocks for summer wear show quaint pipings, with puffings, shirtings and even ruffles to hint of a return to Victorian styles. The ruffles are always very scant and are really scarcely more than lace bands eased into the skirt. Sometimes one finds three or four of these little



ruffles used on a skirt and pleated ruffles are very smart, used to edge the bodice trimmings. The skirt ruffles, however, do not add the least width to skirts which, in all these summer frocks of silk stuff, are narrow and straight in cut. Beneath the silk frock a petticoat is essential, but these petticoats are of the softest material with flounces of pleated lace or corded silk, the serviceable dust-flounce underneath being altogether forgotten. No petticoat now ever falls below a boot top, and the bows are so dainty that it would seem a pity to cover them any more than is necessary.

When the lower part of the skirt is light in tone—as in the case of a lace frock with a silk tunic—the boots are frequently of white buckskin with buttoned tops of the same leather; but with summer afternoon dresses of dark silk fabric, worn in the Southland, many women have affected buttoned boots of gunmetal calf, made of course on very dainty lines and with thin, flexible soles. There are also buttoned oxford shoes which make the foot look very trim and small.

The favored taffetas have not by any means driven foulards from the field. There are women who always have had and always will have a foulard frock for summer wear. No fabric is so cool, neat and altogether desirable for general summer use, and most of the foulards are being washed and ironed and made over into dainty house gowns when their first usefulness has passed. Bordered patterns are the favorites now and the borders are used to outline tunic and to form graceful surplice draperies. Every summer wardrobe this year includes a tailor-made white frock which may be of wool taffeta, of Bedford cord or linen or of white cotton crepe. Such a frock is endlessly useful, provided it is unimpaired and may be used for the street with a

smart hat and parasol. This question of hat, parasol and boots is vitally important with summer gowns. A wrong selection of these belongings may mar the most beautiful frock and even a cheap little frock completed by perfectly harmonizing accessories will have a convincing smartness and chic. The parasol and hat should correspond in color and the boots should be of the proper type and color to produce a correct ensemble.

Lace is used lavishly on afternoon frocks of the dressy type selected for brides and reception wear. By glacially one does not mean that quantities of lace edging, insertions and motifs are spashed over silken frocks in spotty effect. The lace is usually in the form of a tunic over an underskirt of taffeta or foulard, or there may be a silk tunic, falling to the hip over a petticoat of heavy lace. A smart frock of this sort, exhibited by a fashionable New York dressmaker last week, had a petticoat of Cluny and Venice bands to which was attached a hem of changeable green and blue taffeta. The tunic of this taffeta fell to the hip and was slashed at either side to the arm, the front and back being held at the waist under a stitched belt. The under bodice was of the Cluny lace with trimming bands of Venice.

Boas in the way of trimming, one thing it must possess; and that is a

set-in sleeve. The kimono sleeve with its seamless shoulder is past and gone and all models that show it are last season's style being worked off at lowered prices, or styles developed by dressmakers who do not keep step with the modes. The new sleeve is not only set into an armhole, but the armhole is often emphasized by a line of trimming so that no one can miss it, or the sleeve is of contrasting fabric.

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