

# Bouffant Frocks · Mark · Spring · Styles



A very happy expression of the military influence now dominating Paris is this little trotter costume of navy serge with strappings and facings of gray cloth. The arrangement of the sash is particularly graceful and the sleeves, with their peculiar, draped cut and close cuffs, are most interesting.

That wraps as well as frocks have adopted the crinoline effect is evidenced by this captivating evening cloak by Jenny, which by reason of heavy cords run between shirtings is made to flare crisply at edge and collar. The wrap is of Nattier blue faille classique and has a lining of Georgette crepe in the same lovely shade.

No less an authority than Beer stands sponsor for these dainty elbow sleeves, a charming feature of this afternoon frock of black taffeta. Sleeves and drapery are faced with apple green silk overlaid with black chantilly. The close bodice and spreading skirts express the correct silhouette of this season.

Dancing skirts are voluminous and are supported by petticoats run with light hoops. This lovely frock of the Second Empire type has a bouffant drapery of white and silver brocade over founces of silver lace. The low shoulder line of the period represented is suggested by an arrangement of velvet ribbon and bows on the arm.

Dark blue serge and Georgette crepe are combined in this frock from Bulloz. The gathered skirt is distended by a petticoat of navy pussy willow silk faced with witchtex to make it stand out at the edge. Under the Georgette crepe bodice is a slip of flesh pink satin and flesh pink ribbons draw up the yoke and bishop sleeves.

It is an economical frock indeed, this season, that does not permit itself two materials; for two materials used together distinguish every model that comes out of Paris these days. The reason is not hard to discover. Paris is at her wits' end to procure enough materials "to go round" and the couturiers have solved the problem by combining fabrics so that everybody may have at least part of the fabric she prefers. And fabrics are used together with a fine indifference to consistency; silk and cloth are mated; chifon and cloth, chifon and silk, serge and satin, and so on. Georgette crepe is the most fashionable material for frocks of a formal or dressy character and sometimes the filmy crupie is almost covered with bands or ruffles of taffeta. Lanvin brought out the first model of this sort and it achieved such instant popularity that the style is appearing with modifications in scores of spring costumes.

**GRAY FROCKS IN SPECIAL FAVOR**  
This is the year of grays. Never have all shades of gray been so fashionable and every gray is worn, from a pale dove gray to smoke and taupe. Little gray frocks of enchanting prettiness are displayed in the shops which make a specialty of ready-to-wear costumes, and the paler grays seem to be the most popular. Just completed for a spring troussseau is an afternoon frock of silver gray Georgette crepe with a full, gathered skirt almost covered by bands of pussy willow taffeta in the same silver gray shade. There are six bands in graduated width, the deepest at the hem measuring seven inches in width, while the taffeta band just below the belt is only two inches wide. Each band is put on with a cording and is hemmed by hand at its lower edge. A jacket of the gray pussy willow falls over the gray

**Exceptional, the Frock of a Single Material—One's Silhouette Must Be Extreme to Be Chic—Hoops at Hip, Knee or Hem—Stiff but Supple Facings and "Aprons" Distend Skirts—The Silk Frock Never So Popular—Georgette Crepe and Pussy Willow a Favorite Combination for Dressy Models.**

crepe bodice and the long bishop sleeves of crepe have deep cuffs of taffeta also put on with cording. Sometimes the gray frock of chifon or Georgette crepe is mounted over pale pink or pale lavender silk with exquisite effect. A model of this sort, exhibited in a Fifth Avenue window, is of pale gray willow-the-wisp—a sheer, marquisette weave of silk threads—over wistaria satin meteor. The wide skirt has nuns' tucks run by hand, from hem to belt and down the center front runs a line of satin-covered buttons. The same buttons run up the

sleeve and the belt fastens with a buckle of mother-o-pearl. The feature of the frock, however, is a shoulder cape of the material which falls almost to the waistline, the edge of the cape having a deep hem to match the nuns' tucks on the skirt.

**HOOPS AND STIFF FACINGS GIVE SKIRTS ENORMOUS FLARE**

To be smart, the silhouette of the spring frock must be extreme; the more

extreme the flare, the more chic the effect. Even summer morning frocks of ruffled dimity and organdie will be distended over frilled petticoats run with light hoops of featherbone—the hoop set in a casing so that it may be pulled out when the skirt goes to the laundress. Afternoon frocks of soft silk, Georgette crepe and indestructible voile, are worn over hooped petticoats of taffeta; and sometimes the hoops are put in the frock itself, at hip, knee or hem. Many silk frocks have facings of witchtex, a new resilient material inside the hem—most women of middle age can remember

when a purchase of buckrams always accompanied the buying of "notions" before the dressmaker came, the stiff facing to be inserted in the hem of the new costume. Fashion has not gone quite so far as buckram, this season, but many hems have facings of this new resilient fabric, and there are "aprons" of the same fabric which, attached under the skirt at the waistband, distend its fullness at either side. The proper width for an afternoon frock at the hem is from three to six yards; many models of ultra style are wider than this; a dancing dress just turned out for a debutante has founces of lace all the way up the skirt, the lowest founce being made of ten yards of lace! Thirty yards of handsome lace were necessary to make the four founces of this frock—rather a change from two years ago, when a presentable evening gown could be gotten out of five yards of satin at a dollar and a half the yard!

**PRACTICAL TAFFETA FROCKS FOR TROTABOUT WEAR**

The silk frock is at its apex of favor just now. One can scarcely have too many "little silk frocks" for spring and summer wear, and the popular silk for these attractive, useful little frocks seems to be the soft, lustrous pussy willow which practically never wears out. One cannot go far wrong in a spring frock of silk, if one has a wide, short skirt (to show the dainty buttoned boot with high heel and top of contrasting material) a close-fitting bodice, and very smart sleeves in leg-o-mutton or bell style. The sleeves are important, for they will give special style to the frock—the reverse. Bodices outline the curve of the bust whether they are tight or loose in fit and the waistline is placed at what the dressmakers call "normal"; a crushed girde or sash dividing bodice and skirt.

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