

Madam Simcox Reviews the Frocks & Frills of Between Seasons

MADAM SIMCOX IS AMERICA'S GREATEST
DESIGNER & CREATOR OF FASHION

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838 FIFTH AVE. NEW YORK



UNE is the breathing spot between the seasons. The general dispersion of the fashionable world has commenced; some of the large houses are closed and their owners settled in their summer colonies or lodged at hotels like travelers in a foreign land. Fifth avenue is no longer one crush of automobiles, carriages and pedestrians, and one is at last able to

cross at the busy centers without risking one's life. But even though the general exodus is depleting the social ranks, and although fashions are settled for the moment and dress is not the all absorbing topic for the feminine element, the streets are still thronged with well gowned women who are making plans for a vacation, choosing suitable apparel for weekend visits and pretty frocks to wear at the summer club dances.

Party frocks for the club dances are of the most diaphanous description. They are of lace, tulle, mousseline de soie or figured gauze, with a trimming of delicately tinted flowers posed on taffeta. Blue in every shade is the prevalent tint, also various tones of yellow, orchid shades of mauve and pink, bright rose and geranium, beautiful changeant tissues in opal or moonlight tints. Swinging chains and strings of beads are still lavishly used, but not in conjunction with flower garlands. The two do not harmonize.

A ciel blue trouser skirt is very charming with flounces of silver lace and a corsage of self tone tulle caught at the waist with a cluster of mimosas and green leaves. One of the prettiest color combinations is fraise de bois (Wild Strawberry) and blue. Lovely effects are obtained by combining various tones of reds with blue. An exquisite gown for a young girl to wear for dancing on the week-end visit is in strawberry colored silk voile with a wide girdle of Corot blue faille and a little sleeveless corsage of fish pink and cream colored tulle. Petunia red is ravishing with a sash of tapestry blue charmeuse. All the shades of currant red, magenta, Japonica, harmonize exquisitely with Wedgewood blue, Chinese blue, Wynn blue and the various smoke gray tones. Red and blue blended on frocks composed of chiffon and tulle in neutral tones is unique, and the result of this color combination is highly artistic. An exquisite little

evening gown of white charmeuse has flounces of black diamanté and jet net. The gems gleam out like tiny scattered dewdrops. A beautiful ornament of jet and diamanté is used on the waist, and a most original sash of two tissues of tulle, tango and blue, posed, one over the other, and tied high at the back. There is quite a revival of jet ornaments such as our grandmothers wore when they were belles. The jet dog-collar has been worn for quite some time, but the odd jet bracelets are novel and very picturesque. A delightful result is obtained by chains of jet beads as a trimming for a white gown. Jet is wonderfully becoming, lending the much desired whiteness to the neck or arms, as the case may be, and supplying the touch of black which now seems essential on a pure white gown.

Very modish is the evening bodice, which boasts long ruffled sleeves of transparent stuff. These are also charming on an afternoon gown of taffeta or charmeuse. If the gown is in black and the sleeves white the effect is very smart. It is more than a decade ago that Sarah Bernhardt—the divine Sarah—made this style of sleeve fashionable. Somehow we always associate the long draped sleeve, with its ruffle falling well over the hand, and the extremely high shaped collar with this noted actress. When the sleeve is ruffled it has more than one admirable quality. It makes a thin arm look plump, and, with the pleated frill falling well on to the knuckles, an unsightly hand can be made to look quite attractive. When the very warm weather is upon us most of our frocks and blouses will have elbow sleeves, but at the present all gowns of a distinctly day character and, as I have already mentioned, certain evening models have the full length sleeve. The modified leg-of-mutton sleeve is cut long enough to wrinkle slightly on the forearm, but fits very snugly at the wrist. Sometimes the sleeve is opened so that the hand may pass through, and snap buttons close the opening. Sometimes the sleeve opening is large enough to admit the hand and is then pleated under and fastened back with a snap button after the sleeve is on. This style may eventually lead to the old bell sleeve of our grandmothers. The latter threatens to make its re-appearance in the realms of modern dress. A marked suggestion of it is shown in many of the smartest gowns. A curious new sleeve on a semi-tailored costume is a combination of satin, serge and net. This novel sleeve in reality is three sleeves, which do the duty of one. Black satin forms the upper part, which is the sleeve to a little below, worn with a garbadeine of a crow's wing color—that is, the deep, deep blue. The blue garbadeine is used for an undersleeve to the coat. This is the same length as the satin sleeve. Then beneath the bolero sleeve falls a long bishop sleeve in dark mousseline de soie. This belongs to the blouse worn with the costume and comes well down to the wrist and is caught into a tight band.

A Return of the Trim Figure.
At the present moment the female form divine seems only a peg upon which to hang quaint odd garments, loose and floppy, and, let us not mince matters—if the gown is not artistically draped with a skillful hand—decidedly untidy and ugly. This phase of dress is gradually passing, and I predict ere long that the feminine figure will be as important and, be it said, as pretty a factor in fashion as it ever was. Eccentricity in dress has had its day, and we creators of Fashion are setting ourselves to reinstate the grace and line and curve of the female figure on the most important pedestal of the Mode. Before very long, dresses will be made to show the figure, not to make it grotesque, as is so often the case.



drastic movement. And even here the severity of our grandmothers' tight bodices is softened by the rolling, open collar and the seamless sleeves. For the material a lambent mauve and yellow shot silk is used, which makes an engagingly colorful background for the superimposed ruffles of Bohemian lace on the rear of the skirt. The entire length of the front seam from open throat to drawn-up hem is outlined with closely placed ball buttons of gilt, and the oriental influence on girdles is still manifested in the deft drapery of the sash around the hips. The newest style of the exaggerated up tilted hat, born of the craze for the high collure, makes an admirable chapeau to wear with this gown. It is of leghorn straw, deep yellow in tone and is trimmed with a diagonally slanting band of mauve velvet and Marechal Niel rosebuds.

Some of the latest ideas in hats and between season wraps are enchanting. Take, for instance, the hat shown in Fig. 2. A futuristic effect in figured broche in two tones of Brazilian blue, with kimono sleeves, is loosely arranged over a waistcoat of tan faille, whose flower petal collar is lined with chiffon of the same shade. A graduated ruffle of the faille, put on with a deep heading, finishes the bottom of the wrap, and the buckles which hold the front of the garment in place are, oddly enough, of straw.

Another most effective model I am showing is of brown moire taffeta with a delicately reddish tinge to it. Shirred on to the deep yoke with a high up-standing ruffle of both brown net and the material proper is a bouffant drapery which spreads out, balloon fashion, over the shoulders only, to be gathered in very tightly at the knees, where it is swooped suddenly up and

confined with two bits of gay embroidery. The wrap is lined with deep yellow chiffon cloth, and a Japanese bow of yellow charmeuse velled in reddish brown malines adds a telling touch to the back of the neck. This same velled charmeuse is also used to form the long ends which hang pendant from the front.

Still another wrap I have designed has met with more than ordinary favor. It is of lightweight black satin, cut like a high waisted coat, with a circular skirt attached, ending in an irregular hem above the knees. The puffed sleeves and short little back are of a dim, blurred plaid in yellow, pink and gray-green tones. The rolling Jap collar makes the coat seem cut low in the back, after the prevailing mode of the moment, and a single jet butterfly buckle serves to hold it together in the front.

Singularly enough there are but few women who realize, that when one is choosing a hat it is not only necessary to see that it is becoming to the head, but one must consider the figure as well. For example, there are many women who have large features and abundant hair, but who at the same time are short of stature, and a chapeau which would seem on them, when seated, the height of desirability, would appear awkward and topheavy when the woman is standing. So let me caution you never to decide upon a hat until you have first gotten a full length view of yourself, to see that you have properly carried out the law of values and proportion.

Two hats which I would recommend for wear at this season of the year are shown in Figs. 3 and 4. The first, a stiff, wide brimmed sailor, with a cup-like crown, would be charming on a tall woman of slender proportions.

of jet have also been used on neckbands of maline in various pale shades to match certain gowns. These, of course, could only be worn with the more elaborate day frock. The smart finish for a morning frock still continues to be the Gladstone collar, with its flaring pointed ends. William Gladstone, one of England's greatest statesmen, wore this style until the day of his death, although other dandies of the Victorian era had long before cast it aside for the stiff linen affair of today which the masculine element have adopted.

A fragrant novelty from Paris are the diminutive rosebuds, violets and other flowers used to form the head of the pin. These are separate from the pin stem and contain a hollow little socket, which is filled with the perfume of the flower they represent before they are screwed on. The extract can be replenished at will and permits

a faint aroma, whose source is indistinguishable, to float from the hat.

A Word About Shoes.
Dress shoes are becoming more and more unique, and while we in this country are too conservative to copy to their fullest extent some of the ultra Parisian novelties—such as evening slippers of bright flower-pot coloring with growing vines hand painted on the accompanying hosiery—yet there are many pretty fancies we may readily adopt. One of the newest ideas to meet with favor is the use of goose feathers, which are very fine and soft in quality, for the tongues of low cut patent leathers. These feathers are dyed to harmonize with the color of the gown and stocking and one charming effect was obtained by using alternating green and blue feathers to match an iridescent silk taffeta in dark green-blue tones. In a tango slipper a most happy con-



It is of Manila straw, champagne in coloring, and is slightly raised from the head by a bandeau of old blue French velvet. Stiffly arranged on the bandeau is a bunch of bluish roses with blush pink hearts, posed between two opposing stalks of wheat, deep tan in color, and identical with the trimming which encircles the crown proper. The liaison between crown and brim is effected by means of a box-pleated ruche of blue velvet ribbon, and stretched flat over the upper part of the brim is a circular piece of blue chiffon, printed with tan flowers in conventional design.

The other hat, Figure 4, is well adapted to the shorter woman of more ample proportions. It is of the tremendously popular black *harc* straw, bent into a piquant shape and pouched in the rear by means of a narrow application of celanese ribbon. On the inverted crown are massed in prim profusion a quantity of wide open, rose pink, old-fashioned garden roses. Such a hat, being from the nature of its construction, impervious to weather conditions, should find a ready place in any wardrobe.

The hat on Fig. 5 is of more perishable materials. It is of chartreuse colored crin, with a flatly turned back brim, peeked in the front and boasting two contrary-minded black plumes, which face in opposite directions. A swirling black osprey stands erect between them.

The little frock featured in Fig. 5 is one of the remarkably woven new French cottons, a crepe body of white gayly crossed with Roman stripes. White book muslin—that delicate fabric dear to the belles of the eighties—forms the under waist, and the kerchieflike collar is caught together at the back of the neck by an old fashioned cameo pin. A circular ruffle of chartreuse pussy willow silk gives an additional breadth to the ensemble directly below the thighs and is also used for a narrow little pointed ruffle at the feet. The entire effect of the frock is cool, chic and graceful. Folded kerchiefs, like the one on this little frock, are a dainty feature of the summer modes. Never has there been such a variety of neckwear from which to make a choice. Roll over collars of lawn cambrie or piqué or of white or cream silk are worn attached to the blouse or waistcoat and adjusted to lie over the coat collar. They, of course, should be quite plain, finished merely with a stitched edge. There are some striking combinations of white maline neckbands, with slides of ornamental motifs of cut jet. Similar decorations



Had the women who are interested in suffrage taken into consideration the efficacy and value of dress, militancy would not have been necessary. Clara E. Simcox