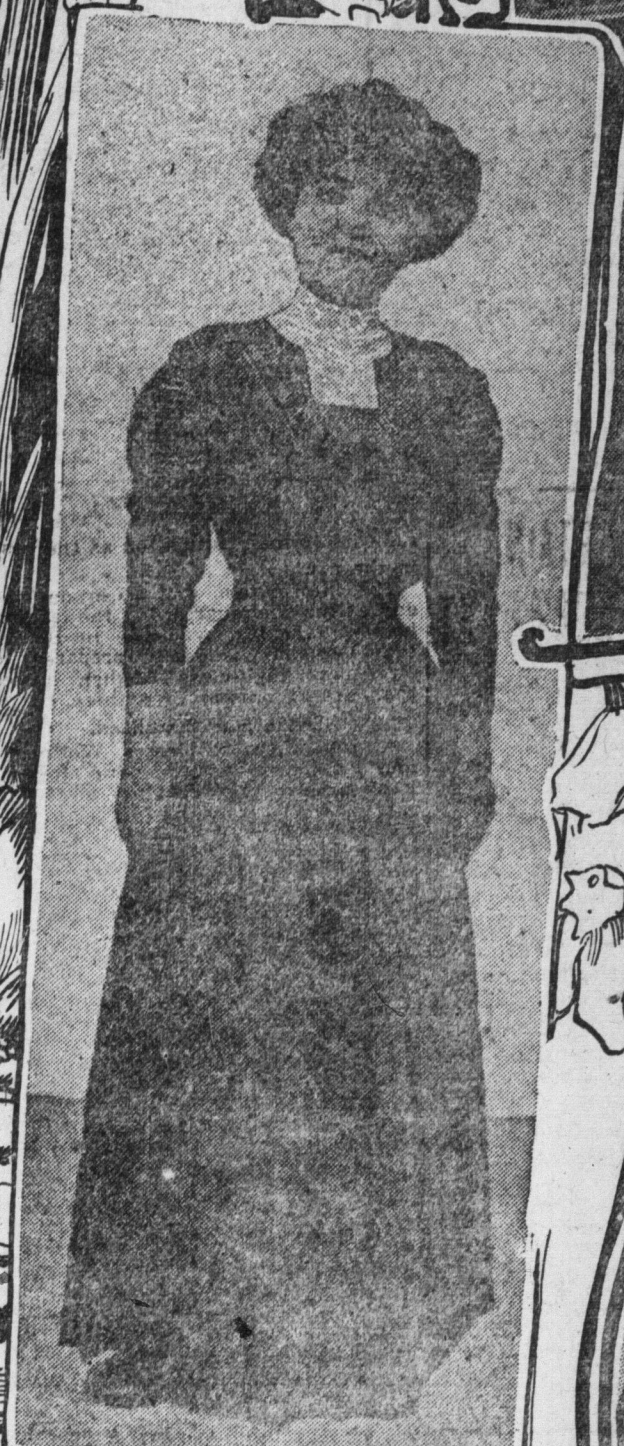


THE RETURN OF THE PLEATED DRESS



This Dance-Frock Has a Contrast in Color.



Soft Silk With Subtate Trimming



Tucks Are Used on This Model.



Retrospective Simplicity



For Afternoon Wear

THE pleated dress has returned in a fascinating burst of line and color, bringing with it numerous possibilities for our home and street costumes. Its short retirement from the field of fashion only emphasizes the fact that womanhood returns again and again to the soft fulness that is charming and feminine.

No supple material seems too elegant or modest to escape the pleating knife. It is satisfying in the ornamental result obtained, and from the fact that little additional decoration is required, it is sure to appeal to all women.

Of soft silk is the round-length accordion-pleated dress, with bands trimmed with soutache of the same shade. From a net yoke and braided sub-yoke, which eliminates a lumpy effect at the neck, the pleating falls in straight lines to the waist line. At one side a straight braided strip is used, extending halfway down the skirt. The three-quarter sleeves are of horizontal pleating, held at the lower edges by strapped cuffs. Fine pleats are ingeniously widened into larger

ones, which arrangement gives slenderness at the hip line and fulness at the lower skirt.

For afternoon wear a pleated house gown claims your attention. Of pink silk crepe, with a net guimpe and undersleeves, it quickly solves the question of a becoming frock. The rounded top is outlined with silk cord placed compactly and serving to deepen the color at the yoke. A corded girdle holds in the fulness of bodice and skirt. In this the sleeves are full and pleated in the same line as the rest of the gown. They are simply edged with a ruffle of the crepe, above which is a double row of shirring.

Tucks speak for themselves on another pleated model. The collarless yoke of embroidered chiffon is outlined with a cording, while a satin girdle defines the waist line. Three shirred tucks mark the lower portion of each sleeve; five deeper ones form the only decoration on the skirt. It is alluring in its possibility of a quick planning, isn't it?

The chiffon blouse is pleated in softest form over the silk lining. Again we have the becoming yoke, which holds the many folds in place.

The sleeves are noticeable, for they combine the straight lines of the upper portion with the horizontal folds on the deep cuffs. A suggestion for the use of short pieces.

The round dance-frock is effective with a contrasting flowered border. Crossed sleeves of the pleated silk promise to withstand the most strenuous strain. The pleated bodice is edged with a round, shallow yoke of lace. A girdle that is of a paler shade of the flowers holds the pleated tunic, while the sensible, comfortable skirt completes the idea.

Simplicity is the dominant note in the last gown. White mousseline de soie relies upon exquisite workmanship for its effect. A guimpe and sleeves of black-and-white striped net is suggested, and its very elusiveness leads the womanly eye to a closer inspection. The pleats are shirred into a cord that follows the neck line and then the shoulder seam. At this place there is a hint of the striped foundation. A slot seam is used on the outer line of the sleeve, each side being edged with a cord. Crocheted silk buttons are placed upon belt and waist.

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