



Walking Suits With Pleated Skirts

MORE and more pleated skirts are seen, particularly in walking suits, the pleating cleverly contrived in a score of ways, although every skirt fits in a trig fashion about the hips; the pleats pressed so that they lie flat, instead of the curious little spring that the pleated skirt of a couple of seasons ago had. Of course, as you walk the skirt flies out prettily, but so cleverly is the cut and the pressing done that the folds drop back into place again, almost instantly.

The most popular form of skirt for the popular linen suit is laid in box pleats—it's the least hard to do up, which is a point to be considered.

Plenty of plain suits are worn, especially those made in walking skirt lengths, as a sort of revulsion against the elaborate affairs which have been so very much overdone, and gradually linen suits are resolving themselves into two classes—dress affairs, which may be as elaborate as you please, or the simple suits without a particle of trimming anywhere about them, but worn with the loveliest of blouses, sheer and beautiful and trimmed as little or as elaborately as you choose.

In white, the plain suits are particularly attractive—it's possible to keep them at the very top-notch of daintiness, a mighty hard feat to accomplish with a much-trimmed suit.

A New Material for Hot Weather

FOULDARDS and China silks have seen such long and faithful service for summer that almost every one welcomes as a pleasant change a new material from which many of this season's gowns are made.

This fabric, which is being much used by the most fashionable modistes both in this country and Paris, is called by various names, such as radium silk or pineapple tissue.

In point of fact it is neither one or the other as generally understood, but is a very thin, light silk, almost transparent, with a brilliant sheen. It has something the appearance of the old-time delaine, but is softer and more silky looking.

One of the chief advantages of this material is that it does not wrinkle like foulards and other summer silks, and while soft and "clings" it is not "slinky."

Many shirtwaist gowns are being made up in this new silk, some without any lining, others with one of thin lawn. Such a costume is more nearly cool than is possible for anything not a sheer cotton to be.

Chiffon bows and platings and small cut steel buckles trim many of the dressy girdles. Narrow black velvet or satin ribbon about a quarter of an inch wide is also extensively used.



Embroidery Dominant in Summer Fashions

WITH all the air of apparent simplicity behind which summer dresses and suits mask themselves, those for dress occasions are growing steadily more extravagant, chiefly because of the hand embroidery which is upon any and every sort of thing.

It is not July hand embroidery which is used so extensively, either, for deep, beautiful flouncings and allovers are in better favor for blouses and dresses than they've ever been—which is saying a great deal, when you consider how the world has been embroidery-mad these last few seasons.

But to go back to hand embroidery—the most unusual and richest of all its many applications is to whole costumes of linen where skirt and waist are both embroidered, the design made a factor in the planning of the style, as, for instance, in the overskirts—an old idea, but a radically new form of it—which offer so good an opportunity for displaying the work.

Scallops are used upon every sort of thing—those overskirts and their broad, pointed front and back pieces of the blouse edged with it, the embroidery spread as lavishly inside as though the scallops were not the very definite addition to the

rest of the embroidery that it is.

A stunning dress, made of linen in the soft tint of tan which goes by the name of biscuit color, was made with both the skirt itself and the overskirt embroidered, although only the overskirt boasted the scallop, and that a curiously shaped one, cut in deep rounded points.

Embroidered belts are worn with even these handsomer types of costume, but the work must be of a sort to warrant the combination, the design and the work as elaborate in character as the gown itself.

Perhaps the gloves and parasol, hat and pumps are all embroidered to match. For although there's only an occasional lingerie hat to be seen, there are plenty of leghorns with motifs of the finest sort of handwork inset into the straw in such a fashion that they seem to give a dominating touch of embroidery.

As to parasols, embroidered ones of linen have things all their own way for "wearing" with linen gowns, although for silk and pongee suits and dresses linen parasols give way to silk ones, flowered in an indescribably quaint way, reminiscent of our grandmothers' day.

The tiny wraps which this summer is making such a fuss over show embroidery, too, trimming the all but shapeless little sleeves around the shoulders, down front and back—everywhere there is the slightest excuse for it.

And not only linen gowns, but those of pongee and voile are made stunning by the use of embroidery. One beauty of blue in that rare new shade which is neither dark nor light, but all beauty, had its short Eton jacket embroidered heavily in a typical braiding pattern, yet was as much lovelier than the more usual braiding as anything could be. Another of the softest wood brown—a pongee—was embroidered freely with tiny vines, all in the same exquisite shade.

Embroidered pumps, which just appeared among us last summer, are here in several colors. White the most popular, by long odds.

All in all, embroidery strikes a dominant note in this year's fashions, every sort of it, from the sheer, cobwebby stuff with delicate traceries wandering over it to the boldest bit of heavy work upon a material which at first thought seems inappropriate as a foundation for it, but the result of an inspiration when done.