

# LOVELY FROCKS

## VOILE and FOULARD READY FOR SUMMERTIME



White Voile Frocks Have Touches of Vivid Color



The Heaviest Laces are Used on the Softest Fabrics



Typical Summer Model of Voile with Bead Embroidery



Gold Embroidery and Lace Over Pale Green Silk



A Border Foulard with New Puffed Trimming

Now is the time to buy shiny lace—now or never, during the forthcoming season. Months ago the cunning women, who always manage to get wind of new fashions long before most of us have finished buying our trappings for the current season, picked up wonderful bargains in shiny. They bought yards and yards at perfectly absurd prices and now dangle their booty before the eyes of less fortunate folk, bragging triumphantly of their cleverness.

With the after-Christmas style revelations shiny jumped sky high in estimation. It began to be prominently displayed in the shops at "special prices"; and very soon—the way things look now—there will be no shiny left at any price at all. By the same token, the cunning woman is now investing in valis, and laying them carefully aside, for fashion's wheel is sure to turn again and the lovely, delicate valis will come to the top. Meanwhile exquisite insertions and edgings, four inches and more wide, may be picked up for as little as ten and twelve cents the yard.

The new summer frocks are airy and lacy enough, dear knees!—valis, or no valis; but all the airiness is confined in print, straight lines which cling about the figure almost as closely as the evening dresses of chiffon and satin have done this winter. The crisp, fluttering material is not in favor at all for summer frocks, and if dimities, lawns or even batistes, are used they are weighted by very heavy lace or embroidery bands so that the lines are perfectly straight and limp.

Naturally, for these extremely straight lines the veilings, nets and marquisettes are best liked and the "Rugerie" frocks of this 1911 summer are distinctly different from anything seen in years, for they are built of fabrics limp as chiffon, transparent as net, and are weighted with the sort of lace usually considered appropriate for window draperies and dining-room linens.

As a matter of fact many women are looking through the upholstery department for lace insertions—

this whisper must not reach the shopkeepers, who, of course, would discourage the practice of this kind, the upholstery-clinics and Russian insertions being manifestly cheaper (and of course somewhat coarser) than the kind sold in dress trimming departments. But as one lady said, "When a thing looks like curtain lace why shouldn't it be curtain lace and done with it"; and forthwith she purchased a pair of shiny trimmed net curtains for less than \$5, ripped out the claus and sewed it into her white veiling gown, saving many dollars over what she would have expended had the shiny been bought in the ordinary manner.

Sometimes these heavy lace bands of machine embroidery, or with rich venise laces. Seldom or never are they combined with val lace. The effect aimed at is one of heavy richness and elaboration and often on the same frock one will see two kinds of this heavy lace, soutache braiding, crochet buttons and ball fringe.

This narrow ball fringe is used extravagantly on the bottom of tunics and on the edges of long sash panels, and crochet buttons matching the balls in size are sewed on the bodice and sleeves to balance the ball trimming on the skirt.

A very dainty white veiling frock, worn at the Palmiana this month, had a deep skirt band of embroidery, made in a novel fashion. The ground material of this embroidery—one of the new machine products by the way—was of heavy linen cut out into designs resembling Venise lace. These bold, conventionalized designs are outlined with soutache and "bridges," like those in Venise work, were worked with buttonholing over cord across the open spaces. One of the frocks illustrated has an embroidered trim-ming which resembles the "venise" work done with linen and soutache. The frock referred to is the model of lace and gold embroidery over pale green silk. The embroidery on this frock, though done with gold braid on gold net, is much like the soutache and linen sort, but is, of course, far richer and more elaborate in effect.

Green, in combination with white lace or white veiling, promises to be particularly fashionable this summer, and already the milliners are specializing in hats with touches of bright grassy green in the trimmings. In a window on Fifth avenue is, at the moment of this writing, a little white and green summer frock that makes one think of lilies-of-the-valley, so delicately green and white and sheer it is.

The model of white cotton veiling is girlishly simple and straight with a short-waisted little bodice above a tunic skirt, the lower edge of the tunic falling eight inches above the skirt hem. Through both these hems is run soft green satin ribbon and the tunic is embroidered with a very deep border of discs in graduated sizes, the discs being done with white floss and outlined with green. More of this white and green embroidery crosses the bodice and extends out on the sleeve, and the sash is of white silk lined with green silk. The new sashes are, with green, really girlish, with knotted ends, heavily weighted at the bottom. Nothing of a fluttering nature is permitted.

Another pretty green and white frock in the same window has a tunic of the veiling, embroidered with green, which is dropped over an under frock of pin-striped green and white French lawn. In this case the sash is of green and on the bodice are rows of tiny green glass buttons.

One of the dainty marquisette costumes illustrated to-day shows this combination of green and white. This costume is most simple in style, and any clever home dressmaker should be able to reproduce the model without difficulty. White marquisette of cotton weave is the material and the lace is the very heavy chiny, worn so fashionably. The manner of introducing the lace is well indicated by the photograph. Above and below the band arrangement of lace on the skirt are embroideries done with two shades of green silk. These green embroideries appear on the bodice and girde also. There is a white knotted cord at the waist line—a very modern style of girde just at present. The hat worn with this frock is of leghorn, faced with white lace, and the parasol, of Dresden silk in a pale pink rose pattern, is threaded with green velvet ribbon.

Another dainty white voile frock offers a color suggestion, this time in a tinted lining dropped under the sheer veiling material. This frock, also pictured, is embroidered with a bold conventionalized design in white with smaller panels in very open eyelet effect done in palest pink. The lining of pink satin gleams through the eyelets and also through the lacy lace trimmings on skirt and

bodice. With this frock is worn a hat made almost entirely of pleated and puffed pink malines, the brim being of black velvet.

The third voile frock pictured shows the new bead embroidery on bodice and skirt. Ready-to-finish beaded robes may be purchased at moderate cost and made up in simple style like this pretty model, a finish of heavy lace being added to the delicate, beaded material.

There is a good deal of talk about the new Charlotte Corday costumes, but this costume maintains the high-waisted, narrow-skirted lines familiar now, and no costume by any name whatsoever is going to make any real sensation until a radical change in styles is introduced. Charlotte Corday lived during the days of the French revolution, when extreme simplicity of dress was adhered to by princess and peasant alike. At that time of terror, and unrest the simpler and less artificial in suggestion one's costume the less danger was there of losing the head from one's shoulders. The Corday frocks have very straight, narrow skirts, often in tunic effect, and high waist lines, sometimes a little basque or peplum below the waist being added. But always in the Corday gown there is its salient feature—the fichu, which during the period referred to which was a part of woman's dress as the yoke is today in a bodice rounded out at the top. It is said that when Charlotte Corday's fichu was removed just before her execution, she blushed deeply.

The fichu is certainly a pronounced feature of summer frocks, though it often takes the form of a deep collar or surplice effect in facha fashion. These high-collared fichu collars made of embroidered mull and of chiffon are used, one observes, particularly on the new foulards; the veiling and net frocks having usually round or slightly square necks.

The square neck bids fair to have the day this summer, if signs point aught. Many of the new shirtwaists have these small squares instead of a round opening, the neck being trimmed with bands of lace or embroidery insertion mixed at the corners. For a neck of this sort the material is not cut away at all at the sides or at the front or back. If it is the square will be much too low for smartness—or good taste. When the bands of insertion have been laid around the opening, coming up close to the edge at front, back and sides, the little triangular pieces, at the corners, are snipped out, which leaves a very becoming square neck opening.

Sleeves continue to follow the peasant lines. That is, bodice and sleeves are cut all in one without a seam at the arm hole. This fashion lends itself charmingly to the present manner of trimming in long lines, and the be-

dioces this season are prettier—and more youthful—than any seen in years.

One cannot say the same for the lower edge of the sleeve. Never was anything uglier than this slip-in-the-soup length that is neither short enough to display the curve of the forearm nor long enough to reach the wrist. The absolutely loose, ungathered sleeve end hangs half way between elbow and hand in lodon and meaningless manner as though the dress-maker had forgotten to do something with it. Unquestionably chic it is, however, so what more can be said? The high waistline is here to stay—at least for another summer, and the secret of its popularity is that it makes the figure so much younger and less matronly. A long waistline in front is always matronly, particularly if the bust be well developed. If the latter be the case the high skirt must be fitted with great care, else the folds of material will fall several inches away from the figure below, the waist in front, giving a bulky and ungraceful effect. Usually, unless the figure is exceedingly slim, it is best to set the high skirt on a fitted and boned foundation several inches in width, the skirt being attached to the top of this foundation and the skirt material being caught invisibly here and there to its lower edge, thus preventing the thick waisted look otherwise apt to occur.

The veiling and mull frocks are laid in narrow tucks around the hips, these tucks extending only a few inches below the waistline, but the material being pressed some distance below to preserve a flat effect.

If the skirt is gathered into the belt, several lines of gathering, one below the other will produce a much trimmer, better effect, particularly if the material have any crispness.

A very pretty ribbon girde may be made of three yards of broad, soft satin ribbon. A yard and a half of the ribbon is shirred up into a rosette or calabash and the remaining yard and a half should be twisted twice about the waist, the ribbon being first pinned securely before the twisting is begun. When the girde has been drawn tuck around as snugly as desired, the calabash may be pinned just above it at one side of either front or back. If the woman with a heavy figure will have her high waisted frocks finished only with a stitched band or cord at the waistline and adjust, afterward, one of these girdles, the fullness of the skirt, and lines of the costume at the troublesome waist point may often be satisfactorily managed, even when the frock is unlined.

One thing is certain—the summer foulard positively must have a border. If the foulard does not come with the frock material, one must be achieved with foulard of the same shade, but in a contrasting pattern. A blue and

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white dotted foulard, for instance, may have a border of blue and white stripes. If the foulard is a striped pattern the border may be plain or of narrower stripes. Sometimes finely dotted foulards have boldly dotted borders. But a border there must be or your foulard will argue itself unknown in 1911 fashion estimation.

An instance of the eccentric use of new bordered materials is given in the illustration of a foulard frock trimmed with the new puffings which promise to be very fashionable next summer. The border material is used for the crossed surplice bodice, sleeves and skirt being of the plain silk with the border coming at the edge as a trimming. A smart adjunct of this charming frock is the sort of tuck-in cream net.

Some of the new silks are wonderful and the border designs are exceedingly rich and beautiful. The colors are weirdly unlike the ordinary, familiar reds, blues, browns and greens, but as ribbons and trimmings are designed to match them by the kind forethought of the powers that be in manufacturing lines, nobody will be put to any trouble. The pinks have a luscious, luscious suggestion, inclining to purple. The purples, on the contrary, incline to blue, the blues to gray. The brown shades are, most wonderful of all and range from palest bisquit and sera (fashion's prime favorite this year, by the way) to a rich nut brown. Green, as has been said, is a particularly chic color, but green is too strong for a full costume, and its use will be confined chiefly to trimmings and in hats.