

GARDEN PARTY DRESS FROCKS OF LACE AND EMBROIDERY



Eyelet Embroidery with Irish Lace



Summer Bridesmaid
Frock in Lingerie Style



Cambric is a New Frock Material



Handkerchief Linen with Heavy Embroidery and Lace



Fine Embroidery is Much Used with Net

IN THE heart of our American midsummer a lined frock is intelligible, and only the abject and flimsiest of fabrics make the thought of "dressing up" for formal occasions endurable at all. With the thermometer in the 90s and the humidity scrambling after it, even a fowered silk or the lightest pongees will prove sticky and uncomfortable, yet for formal festivities anything so June-like as a simple "white dress" is out of the question for the woman of fashion.

To meet the requirements of such occasions dressmakers have evolved the garden party, or, as the French would say, the *casino toilette*. This is not really a frock, but a creation truly; a combination of cobwebby fabric and costly trimming which in its exquisite fragility is apt to be quite as expensive an item on the bill as any of the more substantial costumes of wool or satin. For the Grand Prix races which take place in June, dozens of these lace lingerie frocks are being made up now by Paris couturiers and this year the list of fabrics includes an entirely new material, so far as lingerie costumes are concerned, and that is white cotton net.

Net a Favorite for Summer Frocks.

One sees white net combined with swiss, with eyelet embroidery and with batiste or mull; not darning with embroidery floss in bold, Art Deco Egyptian designs; not heavily beaded with cordage. Sometimes panels of the net are introduced into costumes of batiste or mull. One charming net frock, all crisscrossed with tiny tucks and Val frills, has a knee-length coat braided all over with white cordage. This coat is sleeveless, and as the braiding is done in panels and the coat hangs very loosely in hipless lines the effect is rather like straight stoles dropped from shoulder to knee over the thin frock beneath.

A very graceful net costume, showing the French fad for combining this fabric with machine embroidery, is shown on today's page. This frock is of coin-dotted white net and the embroidery, a double-edge pattern on very sheer white swiss, is applied to the skirt in deep points, suggesting an overskirt drapery. The bodice is tucked, which brings the dots in the net closer together, and bands of the embroidery, terminating in crescent-shaped motifs of lace, are laid in straight lines over the bodice and extend in tabs over the crushed riddle of ribbon. It will be noted that this frock, while suggesting a skirt and bodice, is really made in one piece and the whole net costume is worn over a slip of wistaria satin, girdele and parasol being in the same delicate lavender tint.

All Lingerie Frocks in One.

Rumors are coming from Paris that with the revival of the Louis XV. and Louis XVI. styles, the separate skirt gathered to a band and the pointed bodice over it will be worn; but, so far as this summer's frocks are concerned, one-piece effects will be the invariable rule. Indeed, the distinction and charm of a lingerie costume depends on this one-piece effect; the white dress with waist and skirt joined under a ribbon sash or belt saving entirely too much of the bucolic toilette which is wont to appear in starched splendor at church picnics and other rural summer pleasures. The one-piece lingerie frock, however, when in stately trailing length and of sufficient elegance of character, becomes at once a costume of distinction, and when it is accompanied by appropriate accessories in the way of a picture hat, parasol and long, em-

brodered silk gloves, it is a veritable grande toilette, and quite suitable for the most particular occasion.

Some dressmakers, to insure a perfect fit to these filmy frocks, which, on the one hand, must cling to the figure, yet, on the other, not appear drawn or tight in any way, make them up over carefully fitted muslin linings, the lining being clipped away when the frock is completely finished. If a colored slip is to be worn beneath such a frock, as is the case with most of the costumes designed for formal wear, this slip is built of the softest possible silk or of mulline satin in princess style and fitted to the figure by gorges and darts. It is sleeveless and has the neck cut out in a decided *foncée*. A rather scanty *foncée* finishes the bottom of the slip, this *foncée* being edged with a narrow rill of lace; for there comes no harsh lines or straight bands under the lifted fullness of a lingerie frock.

Petticoats Must Be Softest Material.

Under this little slither slip goes only one petticoat, and though this petticoat may have two or three lacy flounces at the feet to give a fascinating *fron-fron* effect about the ankles, there will be but one layer of fabric over the hips, and that of the sheerest batiste; for it must always be kept in mind—no matter what the nature of the costume worn—that the hips are out of the question.

So the lace-trimmed petticoat has its flounces set on a deep yoke of sheers, not mull, and at the head of the flounce is a heading with a colored ribbon which shows through the thin stuff of the dress. Transparent gowns this summer will be very frank in showing the blue, pink or lavender bowknots on the intimate garments beneath, and Parisiennes, following the present craze for black, are running narrow black velvet through their lingerie; but this is a daring notion which Americans of conservative taste will scarcely adopt.

Lingerie Dresses Must Hang Limply.

More fabric is used in the skirts of these thin summer frocks than was out into winter costumes, but the fullness is of the limp, raglike kind which clings closely to the figure, and though tucks and even gathers are being paced at the belt line and over the hips, the summer thin dresses over their soft petticoats still give the slender, hipless silhouette of the winter. Skirts are much fuller, however, about the feet, and in the lingerie frocks this fullness is often formed by delicate flounces falling from knees or even from hip depth on the skirt.

An old-time favorite, the Spanish flounce, is seen once more, though the up-to-date flounce Espana has usually a front panel which breaks the "all-around" look of the skirt. In simple dresses of dainty or Swiss muslin, designed for summer morning wear, these deep flounces are attached to the skirt under a stitched band of the material, either by stitching over a cord or always a graceful method of managing the flounce made of a sheer fabric.

The illustration showing a lingerie hat offers an attractive suggestion for using the Spanish flounce. As will be seen there are two flounces on this pretty white dress; one starting at knee depth and the other high at the hip. This hip flounce is gorgeously fuller than the skirt above it and is attached in a series of deep, square points. Between this flounce and the fuller one at the bottom of the dress runs the wide embroidery insertion which forms a panel down the front of the costume.

This dress combines white batiste, heavy eyelet embroidery and narrow Irish crochet insertion. The lines are

most simple and distinguished, yet the design is not a different one for even an amateur to attempt. The dress is made in two pieces—short bodice and high-waisted skirt, the two sections being joined under the soft-satin sash. The embroidery panels, set into the fabric after the joining of waist and skirt, continue in an unbroken line from the bust to the knee and a very pretty notion is the slashing of this embroidery panel to permit the satin girdele to pass through. This girdele fastens at the back under a jeweled clasp, the long streamers on the hat being considered sufficient suggestion of floating ribbon ends for one costume.

The long ribbon streamers from shoulder, arm or chapeau, have been given the name of "suivez moi" (follow me) by the Paris folk; and if the imitation of the follow-me ribbon is taken advantage of by some venturesome admirer, the fair wearer who thus daringly flaunts her encouragement should not be too resentful.

The medieval mode, and its enthusiastic revival by Exton and Reform has some influence on even the frivolous summery frocks. Authoritative Moven Age frocks are shown in Paris, made of sheerest mull with cuirasses—or fitted basques to the hip—made of heavy all-over embroidery closely shaped to the figure; the long trailing skirt and tucked sleeves being of a softer material. Little boleros of the heavy silver work are also seen on the lingerie frocks of soft mull, and some of these frocks, in fact, only as yet, show skirts gathered all around at the waist line to the little fitted bolero in tight-fitting style. This is a

typical Marie Antoinette—or "Louis" style and is an authoritative indication of what is coming. Stoles and long panels of embroidery are another adaptation of the Moven Age made in lingerie frocks. A very beautiful white frock of creamy mull had a hip yoke and front and back panels of elaborate *Richelieu* embroidery which imitates the Venise and other Italian laces. This embroidery was of course, in the first of the bodice and the panels swung clear of the frock from the knee down.

"Lingerie" seems a flexible term which is stretched to cover everything from organdy to voile. Lingerie, correctly used, refers only to washable fabrics and those of a very sheer and rather fragile character. So it is doubtful if the new white dresses of heavier material should be included among "lingerie" costumes. These frocks are exceedingly smart and vie with the filmy creation in fashionable favor for midsummer dressy wear. Some of the substantial embroideries from the wonderful Swiss mills have a ground fabric of white cambric and

these cambric embroideries are matched in texture for the body of the frock. A cambric embroidery costume of this sort is illustrated, and it will be seen that this frock is quite as rich and elegant in character as a more diaphanous creation. The cambric embroidery flouncing is used to form a high waisted skirt, fitted to the figure by the clever little darts put together with a cluny lace. This high skirt joins a little bodice formed from the embroidery portion of the flouncing, and at the foot the cambric ekes out the skirt, lines of the cluny breaking the plain fabric.

Colored Lingerie Dresses of Mull.

Though white is always the midsummer favorite, exquisite *casino* and *fete* frocks are being made up in delicate colors. Among these, though lavender is the most faithful of summer colors for sunlight wear, Jeanne Halle and other Paris dressmakers who love to fashion these dainty costumes best, are showing organdies and pointed silk muslins in entrancing Watteau gowns with ruffled skirts and prim, adorable fichus crossed over the bust. Pastel colored muslins with eyelet embroidery in soft colors are always delicately lovely for summer wear, and a lavender mull frock lately brought from Paris for a fashionable American matron cost not a penny less than \$700. One hostess to count what it would represent in France. The fabric for this frock was first sent to faraway Japan, where it was wrought with wonderful embroideries in the flat yet shaded effect of the Japanese, and all in the pale lavender shade. When this embroidery was returned to Paris the frock was made up entirely by hand, and panels of *Richelieu* embroidery, dyed in the lavender shade, served to add substantially to the price.

Little Garden Party Accessories.

With the sheer frock to be worn on festive and formal afternoon occasions will be very dainty belongings in the shape of hat, parasol and gloves. Plumed hats and new lingerie affairs of embroidery and lace with ribbon streamers will add to the picturesque effect of the frock, and over the long, transparent sleeves will be drawn up embroidered gloves in white or a delicate shade to match the dress. These gloves have wrists attached to the hands by an entire *deux* tips were out the gloves may be sup-

plied with new hands, making the rather expensive wrists do double duty.

OF FEMINE INTEREST.

The up-to-date woman, when she is caught in a sudden downpour, does not hasten to the nearest shop to invest in an umbrella, or telephone for a cab. She takes from her handbag a little folded arrangement of rubberized silk—scarcely more bulky than a pocket handkerchief. Unfolded, the scrap of silk reveals itself to be a happily cover which claps to the edge of her hat brim all around, completely covering plumes or flower trimmings. The hat cover, in place, looks like a puffed, crushed crown of silk and is not at all bulky or cumbersome in appearance.

Every housekeeper knows how impossible it is to replace pieces of handsome washstand china when one piece is broken—and usually it is the most important piece of all, the pitcher, which meets with the accident. A solution of the problem is the purchasing, not of a fancy-colored toilet set, but of a bowl and pitcher of clear glassware. The smaller pieces may be especially provided in glass and the whole set looks daintily white and clean on the washstand. These crystal bowl and pitcher sets are not at all expensive, a very gracefully shaped set costing but \$2 or \$3.

The idea of black wallpaper seems funeral to say the least, but the effect achieved by an artistic woman with black paper was exceeding dainty and cameo-like in suggestion. The woodwork of the room was painted white and slender strips of white moulding divided the black wallpaper into four-foot panels all around the room. Oval mirrors in white frames alternated in these panels with pictures in white frames. Orange and flame-colored pottery gave color and character to the dignified and cold background of the decoration.

For the past three years a persistent crusade has been waged against consumption amongst postoffice employees in France. Under these efforts, the number of cases has diminished 50 per cent, having been, in 1905, 1,948 cases; in 1907, 508, and last year three hundred fell to 505.

HOUSE and PORCH DECORATIONS for SUMMER TIME



AN ARTISTIC FLOWER BOX FOR THE PORCH.

While the hearth is the heart of the home in winter the porch holds sway in summer. The wise-homemaker, therefore, sacrifices a bit off the backyard if necessary in order to have extra room for a commodious veranda in front—and a veranda not too near the street. For the porch will be the family gathering place and half its charm will be lost if neighbors and passersby are to be included in all its convalesces.

Plenty of comfortable chairs, a low table where books or glasses may be within easy reach of one's elbow, plenty of cushions and perhaps a bright colored fiber rug or two, will answer for the porch furnishings. The things used for light wood or of rotten are very artistic for those who can afford them, and take up much less room than a hammock strung across valuable space.

For porch decoration nothing can equal growing vines and flowers and there are quick growing vines which if trained over wire cords or lattice will in a short time afford a pleasant shade. This matter of shade is very important if the porch is to serve as an out-of-door sitting room through hot weather. Avingers are of course the best means of shading the porch, for they give a suggestion of space and airiness, and while keeping out the sun admit plenty of breeze and light.

Flowers and awnings in combination give a most delightful gaiety and suggestion of leisure to a summer cottage of even unpretentious style. A little white house may be made quite charming by red-tipped awnings and window and porch boxes. Filled with red geraniums, green and

white awnings with green vines or porch plants are cool and restful in suggestion, and the comfortable rattan porch furniture comes in a particularly soft and pleasing shade of green.

An artistic porch flower box is shown; the odd fern and foliage plants filling the box being mixed with a bushy plant covered with white berries. Boxes of this character are set along the wide railing of the porch and from an artistic screen and other trailing vines like wandering Jew of the quality green and white vines hang over the edge of the box and the railing.

The rustic character of the box illustrated will accord best with a porch of dark wood or with weather-stained shingles or clapboards. The lattice painted in white or a light color should have window and porch boxes to match or in some vivid, contrasting shade like green or red, which will blend with the flowers or with the stripes of the porch and window awnings. Growing ferns of the spreading *Scoti* variety are always charming on the porch, and if a sufficiently large jardiniere of porcelain, so too expensive, a wooden huckleberry of its handle and painted a dark green, will make a very satisfactory substitute. In fact plant jars of this sort are really more satisfactory for porch use, for they need not be lifted indoors at night for fear of ferns.

Hanging plant stands of wicker come from Japan, where so much importance is attached to floral decorations of all kinds. These stands are really only wicker circles depending from long ropes, also of wicker or twisted fiber ring and swings about a foot above the porch floor. From Japan, also come the queer plant hangers in the forms of tin animals and birds. These little affairs are of iron and are very strong. There are storks, frogs, monkeys and

snakes which hook one to the other by means of crooked tails, bills or paws. As many as a dozen of these odd metal links may be required to make a chain long enough to hang a plant four feet from the floor. China cornucopias are another pretty Japanese notion for porch decoration. These cornucopias are designed to hang against the house wall or on the porch pillars and they come in various sizes; some just big enough to hold a few drops of water and a cluster of nasturtium; others large enough to accommodate a dozen chrysanthemums.

Window boxes are such an attractive and cheerful addition to the summer home that one wonders at the rows of bare housefronts on our streets. English folk realize to the full the value of window box decorations and in May smoky old London's abloom with gay parterres of flowers, even the most unpretentious dwellings showing their posy decorations.

For a sunny window in an invalid's room was built the pretty little conservatory shown in our illustration, and great was the pleasure afforded by this miniature greenhouse. The little model is in every detail exactly like a practical greenhouse, except that in the model there is no glass and the house-frame may be lifted from the base when the plants require attention. Ordinary watering is done by the invalid herself, who sprays the plants through the bars of the greenhouse roof and walls.

HER QUALIFICATIONS.

Proprietor of intelligence office—Bridget Farley, can you take a place as cook? Applicant for position—Faith, I am sorry, I can both take it and save it.