# A Summer of Lacey EFFECTS and TRIMMINGS

Vandyke Trimming of Lace and Embroidery

Paneled Lace Coat in Tipless Style

Irish Crochet Frock with Coat to Match

THOSE of us who are beginning should be made with a rather weak mixture, adding stronger coffee to deepen the tint. Of course, this coffee solution is made with hot water and coffee only; for though cafe au lait is the shade aimed at, real cream would be apt to produce an unpleasantly stiff and sticky effect.

Lace may be dyed any desired shade by means of ordinary oil colors and naphtha, care being taken to attempt the process only in the open air and some distance from any open fire or light. The naphtha is poured into a bowl and the oil color added in tiny dabs until just the right shade is obtained. Then the lace or other trimming is dipped in, squeezed lightly and stretched out on a pillow to dry. Many home dressmakers and some who profess to be more than amateurs employ this method of coloring lace with great success.

Linen frocks with long coats to match are very smart with these dyed lace trimmings, and the color should be tested again and again with a bit of old material in order to be sure that precisely the right shade is secured, for the slightest variation in tone will be the ruination of the costume.

### Moyenne Age Frocks With Lace Panels.

With the advent of summer weather snowy linen frocks in the severest Moyenne style began to make their appearance at Longchamps and at the tearooms on the Bois. Before Decoration day in New York these white linen Moyenne costumes were to be seen in the smart restaurants. Worn with the huge black hats that are the fad of the summer, these simple cut white linen frocks are very modish, indeed, and most of them have touches chou laces the used for the long front of black in tiny jet buttons or trig little neckties.

The heavy imitation cluny and torpanels which decorate these Moyenne linen frocks, and, of course, the elegante will order real cluny and even real Irish crochet put into her morning frocks of linen for casino wear. Imitation lace of heavy character will answer quite as well for ordinary costumes, but the woman who makes her Moyenne linen dress at home must bear in mind that very heavy lace only is appropriate. Embroideries in the bold eyelet patterns on cambric are also used with these frocks and with these heavy embroideries rows of white crochet buttons are very effective.

### Darned Net Another Lace Fad.

Early last summer the exclusive French dressmakers sent out satin costumes showing yokes, insertions and sometimes whole flounces of net darned by hand in wonderful embroidered effects. The more wide-awake lace manufacturers set immediately to work, and now most beautiful machine darned net trimmings are obtainable at quite moderate prices.

A tea green linen frock, ready for Newport, is cut in severely simple Moyenne lines with the waistline at the hips and a pleated skirt below; and from neck to hem at the front goes a panel of tea green filet net darned with lustrous floss of the same shade. The panel is flanked by rows of tiny bright jet buttons set an inch apart. The neck is cut out in a shallow circle, finished by a narrow piping of black, and under it is a collarless yoke of filet net also edged at the top with the black line. To match this cool and distinguished morning frock there is leghorn hat, bent sharply up at one side and trimmed only with a broad band and bow of black velvet.

### No Warmth to This Wrap.

Another modish use of the darned net is in the loose, pelisselike wrap which is thrown over elaborate gowns for carriage and other formal wear. The wraps are really a modification of the lace and net tunics which proved so becoming on winter evening gowns that they cannot be given up. The clinging, transparent tunic, falling in straight lines over a carefully fitted frock beneath reveals, yet hides, the figure in an artistically elusive way which suggests slenderness and lissomeness, no matter how much more one may weigh than one might wish.

A crepe meteor gown in the extra smart if rather trying—"mustard" shade shows one of these tunic wraps of darned net in the same greenish yellow color which, for some incomprehensible reason, Paris holds in high esteem at present. The net wrap is edged all around by a hem of satin in the same shade and the darned pattern forms a rich design on the straight back and fronts, which hang from the shoulder in panel effect. The wrap is sleeveless, and is held at the bust by two jet buttons and black cord loops. Instead of there being side seams and armholes, the back and front panels are simply caught together over the hip with big jet buttons like those on the bust. The frock beneath this very open wrap is quite simple, the lustrous length of the crepe meteor outlining the figure in sinuous effect and trailing over the floor. The sleeves, which show plainly when the sleeveless wrap is donned, are shirred to the waist along the inner seam, a panel of the darned net extending down the outer edge. This frock is not collarless, but has a transparent yoke and high stock of deep cream chiffon, over which rises a little chemisette of the darned net.

### A Fortune in a Frock.

It seems that extravagance can no further go than in the hand-made lace frock matched by an almost full length coat of the same costly substance. "Piling on the agony" one might believe would be the opinion of the harrassed husband who pays for such a luxury—as though it were not enough for a woman to own such a frock without covering it up with a second layer of fabric quite as extravagant in price.

Two of these superb lace costumes are shown on today's page. One costume has been designed in Paris for wear at the races. The other was included in a recent important trousseau and will be seen at Bar Harbor late in the summer. The first mentioned frock is of Irish lace, combining the heavier crochet pattern with the very beautiful bebe Irish pattern; and the coat, built to match the frock, repeats the lace design. Such a costume might well be treasured for generations as a priceless heirloom; but the fashionable woman for whom it was designed will very likely hand it over to her maid on the completion of its brief usefulness.

The other lace costume shows a Battenburg coat over a frock of the lovely Lierre lace, which is used in the simpler patterns for summer veils. This frock is extremely delicate in character and is mounted over two slips of white chiffon, which, in turn, fall over very soft messaline silk. The coat of Battenburg is well chosen, for by comparison with its heavier lace pattern the delicate Lierre frock seems all the more fragile and beautiful.

### Lingerie Frocks That a Breath Would Would Blow Away.

The lingerie costume must, of course, be diaphanous. Otherwise it belies its name. There was a fancy last season for inserting the heavier maltese and cluny laces in vere sheer stuffs, but this year the fine Vals are used in combination with embroideries on very soft, sheer grounds. Often a "simple little afternoon frock of white" is so honeycombed with lace and embroidery trimming that you could not find a space of plain fabric large enough to hold a 10-cent piece. Yet the French modiste joins these scraps of filmy material with such cunning skill, such delicate hand stitchery that the completed frock is an unbroken fabric as wonderful as tapestry and often more durable than the cheaply made machine-stitched costume.

A frock of this sort with vandyked trimming of lace and embroidery in most delicate effect is pictured. The embroidery has been cut out in deep scallops and wide Val insertion inserted, and every bit of the seaming is done by hand, with the laborious over and over "whipping" which only French women seem to have the patience to do.

With these very delicate frocks ordinary kid and suede gloves seem almost too clumsy, and much more appropriate are the long, cool, silken gloves which are now drawn up over the sleeves in very dressy effect. These long silk gloves are really no less expensive than kid, for the wrists are beautifully embroidered in flower and conventional patterns, but when the finger tips wear out the glove may be sent to be "re-handed" and will thus wear satisfactorily all through the summer.

### Guimpes and Sleeves for Summer Wear.

All who mourned the passing of the jumper—most practical and satisfactory compromise between the whole frock and a cool covering for arms and shoulders—have cring for arms and shoulders—have taken heart of grace with the development of this summer's styles. The jumper, far from being buried in the oblivion the mode makers promised for it, is here again in high favor, but it is a metamorphosized jumper, quite unlike the affair of last season.

The ancient jumper—for, of course, everything is ancient in fashion that dates back a twelve-month—was loose and baglike. It had exaggerated armholes finished with straight borders, which gave an extended shoulder line, and beneath it was worn a guimpe with full elbow sleeves. There was something attractive about that jumper, for it gave a youthful, jeune fille bodice effect which was very fetching; but when the style fell under the ban of the commonplace it had to go.

The new jumper reveals every line of shoulder, bust and arms. The dressmakers call it bolero or cuirass, according to whether it reaches the waistline or comes below the hips, and it is worn over a guimpe which is as clinging and form-revealing as itself. These closely fitting bodices are also much higher about the neck than the jumper of other days, and instead of having the wide, sleeveless armholes they show either the whole sleeve beneath or have little half-sleeves which reach to the elbow, the guimpe sleeve peeping out beneath.

Therefore, the new guimpes, while they do not need as much trimming about the neck, demand a great deal more on the sleeves. Indeed, the sleeve is at present of paramount importance, and often more work is put on it than on any other portion of the bodice. Net guimpes may be bought with attached sleeves, and some of these guimpes might easily serve as blouses, so elaborate is the lace and tucking which ornaments the body of the guimpe as well as the sleeve. It is much more economical to purchase the little separate half-sleeves and yokes, which may be picked up at quite low prices, and attach them to a net foundation of one of inexpensive lawn. In the end it is much more satisfactory to take the extra trouble of sewing the half-sleeves and yoke fast to a foundation of this sort, for the loose half-sleeves are difficult to sew neatly into the tight sleeves of the summer frock and the yoke of the chemisette, if not held down firmly by a fitted foundation, is apt to ride up in ugly wrinkles about the neck.

If the frock has long sleeves made of the material and all that is needed is a little stock and yoke to fill in the neck portion, the fitted foundation may be dispensed with and the yoke held down in another way. The front edge of the yoke may be pinned with tiny safety pins to the corset cover over the bust, but only a contortionist could accomplish a like feat at the back over the shoulder blades. Therefore, two strips of inch-wide tape should be sewed to the lower edge of the yoke at the back, and these tapes may be drawn down and pinned together to the corset cover at the back of the waist line. The yoke will thus be held firmly in place beneath the bodice or jumper.

Allover embroidery is used for yokes and sleeves to be worn with morning dresses of cotton or linen fabrics, and the finer Swiss embroideries, which show dotted patterns or tiny flower sprays, are in better taste for such guimpes than the elaborate eyelet effects. Where a very sheer effect is desired for more dressy frocks, tucked net may be used with entre deux of Venise or cluny lace.

In making up summer guimpes or sleeves of net the washable sort should be purchased and the net should be well shrunken and ironed before making up. Otherwise the dainty sleeves and guimpe may pull sadly askew or prove uncomfortably tight after a laundering.

Collarless guimpes are much fancied with one-piece silk and linen costumes, and such a guimpe may be made of embroidery or lace insertion in very pretty effect. Quite wide insertion is used, and the strip is mitered to form a square which just fits around the base of the throat, giving a collarless effect without a too decided decolletage. If embroidery insertion is used the upper edge of the little square yoke may be finished with a straight hem or with a flat band of the frock material. If lace is used the edge should be stayed by piping the frock material or a fold of chiffon. These little square yokes are very girlish and becoming, and the bodice over them are cut somewhat lower in a shallow circle or square.

For the yoke built with a high stock, either lace, embroidery pin-tucked net or batiste may be used. Such a stock and yoke must fit very daintily about the neck and shoulders, the material lying flat on the flesh, to give a trim, smart effect. A wrinkled yoke or collar is always intolerable to the well-groomed woman. The black edges of the collar should not overlap too far, neither should they gap in the unsightly manner one too often sees on plump necks. The very high-class blouses and yokes do not depend on collar pins for their fastening, but are supplied with closely set buttons and crochet loops, as many as five buttons often being placed on a high collar to make a neat fastening. This method is really far more satisfactory if somewhat more troublesome at the start, than the pinning arrangement, for the sharp-pointed little collar pins soon tear holes in fragile fabrics. For this reason, also, the little buttons and loops are better than tiny hooks and eyes, for it is almost impossible, when fastening one's own yoke at the back not to hook the little metal hooks into the lace or net rather than the eyelets which are so hard to locate.

While on the subject of yokes and guimpes one must not pass by the fascinating shirt bosoms which the shops are showing. These are a direct importation from Paris and are the very latest French scheme for beating the severe tailored shirtwaist about the bush. The little wedge-shaped "bosom" is cut like the starched bosom of a man's "boiled shirt," but there is nothing stiff or starched about these gay feminine little shirt bosoms. They are made of the finest handkerchief linen, laid in tiny pin tucks, all by hand, and one side of the narrow center plait is edged by a hand-hemstitched frill of batiste. The plait fastens with small ball-shaped pearl buttons set closely together. Sometimes the skirt bosom shows a high stock of the tucked linen; in other instances there is a simple collar band to be attached to the shirt waist. The bosom may be worn with an ordinary tailored shirt waist of sheer material or it may be set in and sewed fast, which is really the French way.

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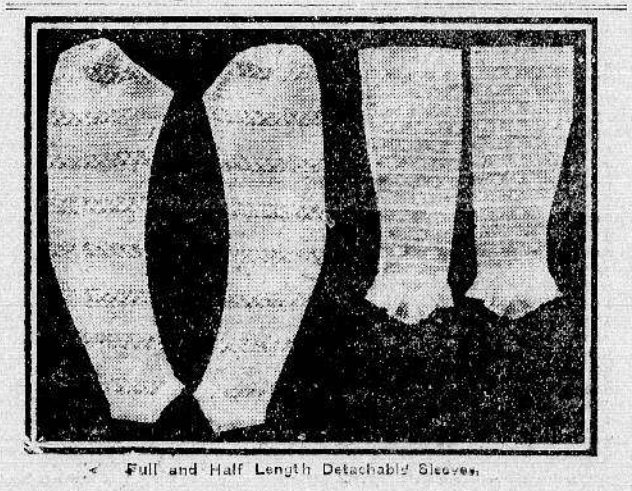

Full and Half Length Detachably Sleeves.


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