

ADDED ART IN DRESS.

Fashion's Aim Is Now Toward the Picturesque.

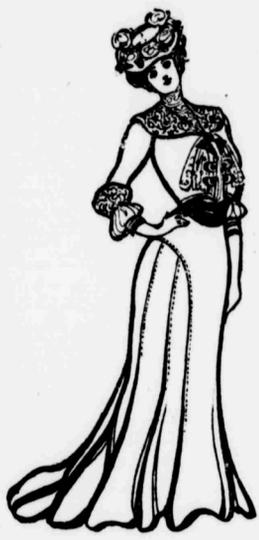
REVIVALS OF OLD MODES.

Empire Gowns Now Seen in Their Most Fascinating Guise.

Novelty and Diversity Special Ambitions of Fashion Nowadays—Improvements Made in Old Styles—The Sleeves of the Latest Costumes—Fashions Adapted to the Special Requirements of Individuals—The Use of Gold Cloth and Gold Effects Becoming Universal—Some Effective Muslin Frocks—Examples of the New Bolero Coats.

Whatever that subtle influence which furnishes the impetus for changes in fashions may be there are many compensations for the trouble it causes in the stimulating effect it produces in the feminine mind. Woman's curiosity is excited in regard to her possibilities in the new things, and she finds an enviable sort of complacency in discarding the old

becoming. Another sleeve which is pretty sure to solve this problem for every woman is made with an undersleeve which fits the arm and wrist, extending a little over the hand, with embroidery or a lace finish. This sort of undersleeve may be tucked around or in vertical lines and trimmed with narrow insertion or made entirely of batiste partially covered with Madras embroidery; but in either case it has the little soft finish over the hand



which is so universally liked. The upper sleeve, finished at the elbow with a rather deep turned-back cuff, has the prettiest effect with this kind of undersleeve.

The mitten-shaped finish such as we have worn for some time now, and which to keep it in place, is still possible with these new undersleeves, a fact which proves again woman's growing appreciation of becoming effects, and aversion toward adopting a fashion exactly as



for the new modes. It is a new mood as well as a new mode, and if old-time manners and customs were to be resurrected with some of the revivals in dress fashion would assume a new interest, particularly so at the moment when picturesque dressing is the special feature of the tendency shown. For example, if powdered heads, the little patches of black court plaster and gracious elaborate courtesies were to resume their way the revival would be, to all intents and purposes, quite complete.

It is not the picturesque mode of extreme aestheticism of "Patience" fame which is blooming again, but modern modifications with plenty of chic to make them attractive. The prevailing elements have been suggested by Romney, Reynolds and Gainsborough pictures, the time when the gowns thus portrayed were worn, and the special modes of the Empire. Empire gowns in their most fascinating guise are displayed at the Paris Exposition by the leading dress designers, as accurate examples of extant modes, and then there are Louis XVI. princess effects, which assume a very aristocratic form of beauty, giving grace and dignity to the figure. Evidences of this sort of fashion come to us in the form of a bolero with the graceful long coat-like ends at the back, while another exemplification of the picturesque tendency in dress is found in the revival of the old-time sleeves, which were once supposed to have ended their existence, but always with some improving difference to suit the requirements of the day and with added features which make them seem quite new.

Dressmakers with abundant imagination have the opportunity of a lifetime for variety in effects and designs if they utilize the privileges fashion has to offer. Novelty and diversity, within prescribed lines, are the leading ambitions in fashion, and all sorts of devices are ingeniously invented to accomplish these ends. Embroidered ruffles and draping lines without attempting the Empire gown in its complete perfection. Wide belts and short boleros aid very much in this scheme, giving



the elbow and the wrist and finished with an undersleeve which falls in a bouffant puff just above the wristband. The sleeve has a narrow turned-back cuff or band of trimming of some sort, completing the model which was seen first in the early spring in the Eton coats for street wear. A rumor of a smaller sleeve in the short muslin jackets to be worn next season comes from across the water. A combination of silk and lace or the embroiderers is to form this undersleeve. This hardly seems practical for a fur garment, but there is no accounting for the combinations which fashion can assume.

Whatever we may have in sleeves later on, there is variety without limit just at this moment. The exquisite fairness of dress in the days of Marie Antoinette is distinctly suggested in all the newest modes of the moment. Nothing can be prettier than the non-garden party gowns in Directoire style with Pompadour silk boleros with the long coat tails. The skirts of white silk muslin are made with gathers at the waist and trimmed around the hem with innumerable little lace-trimmed frills. The pretty, curly is in evidence here, forming the



It is presented without any regard for the individual features which may improve her appearance. The time when one woman of fashion looked exactly like every other woman has passed, and while fashions were never more carefully studied and considered, they are varied beyond all precedent and adapted in all possible ways to individual requirements.

One other variation of the capricious sleeve is fitted moderately close from the shoulder to a point a little further than midway between



Lacings of narrow black velvet ribbon are tipped with gold pendants, and used very effectively on a flowered muslin gown which has a narrow white satin vest from the bust down to the waist line. Eyelet holes are worked in the edges of this, and the velvet laces them together, the lacings being tied in a bow at the top. Above this vest is a transparent chemise, with a choker collar of lace, finished with folds of the muslin carried down into the vest at either side. The front edges of the bodice are finished with a wide band of lace insertion almost meeting at the waist line. A belt of taffeta of the color in the flowering is the fashionist rounded point in front.

Painted silk muslin mounted with the plain makes some charming gowns mounted on white satin instead of taffeta, as the satin seems to add a prettier sheen to the pretty model in muslin has a yoke of lace around the hips and pointing down in front, where it extends in a band of insertion to the hem of the skirt. The muslin skirt may be shirred or plaited on to this yoke and finished with a band of lace around the hem. Another form of muslin skirt is box plaited all around from the waist to the knee, two deep ruffles trimmed with lace completing the skirt below.

Some examples of the new bolero coat are shown among the illustrations, and another feature of the costume is the silk muslin skirt trimmed with lace. The coats are variously made of pompadour silk, striped taffeta and figured satin flocked around the hem with narrow stitched bands or a lace edging. The wide belt of gold cloth, or black taffeta, is a pretty

feature, and as a whole these costumes are the most attractive variations of the Princess gowns imaginable. Gowns of silk made with a bolero are one of the favorites of the season for outdoor functions, and here is one of a fine taffeta in a muslin trim. The collar is black taffeta covered with guipure lace, bordered with black velvet. Another pretty model in spotted muslin shows a lace bolero and tiny bands of black velvet with rhinestone buckles for a finish. The belt is of white taffeta with long sash ends at the back and is trimmed with the ribbon. White silk muslin with a high collar and another costume, and the way the stitched bands of

neck finish for the bolero. It is made of the muslin edged with lace and knotted tightly in front with long ends, and may be fastened with a bow of black velvet ribbon. This costume worn with one of the shepherdess hats curving up on the side to show a wreath of small roses tucked beneath the brim and with rose-buds and a black velvet bow for the outside trimming is a living picture of the Trianon day.

One of the newest ball gowns worn at a fashionable evening club is in the Empire style with something of the coat effect carried out in crepe de Chine in one of the new soft crepe silks. The long ends are rather narrow, are laid in plaits and extend almost to the end of the train. The bolero, which is short in front, is supplemented by another and shorter bolero made of lace, which forms the finish around the décolleté neck, rounds up to the bust, where it fastens with a rosette, and extends well over the arms to form the sleeves. The undersleeve is of white silk gauze falling straight and loose, but scant from the bolero in front, and is trimmed around the hem with a deep band of lace. Gold embroidery is also used for trimming this sort of skirt. An evening dress of quite loose in front, with a round low neck. The gold band is entirely covered with the lace except directly in front.

The use of gold cloth, gold braid and gold effects generally is becoming almost as universal as the touch of black. All the latest gowns are brightened in some way with gold either in ornaments, spangles or bands. Empire gowns of lace fall over an under dress of gold tissue, and the latter material decorated with appliqué lace is also used for gowns. Gold galloon in combination with black velvet or black taffeta is one of the favorite bits, and again we see gold braid with both black and white braid decorating linen gowns. It is more than enough to gild the skirt, and a white collar. The prescribed length of the skirt is a little below the knees, just covering the trousers, and while the swish

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suit is simple it is as carefully fitted and perfectly made as any gown in the summer outfit. Its for the hair there are straw bonnets and medium sized pokes with strings of cloth or silk and a scarf around the crown, besides the jaunty mob caps of wash material. Some of the flannel bathing suits are made very prettily with tucked skirts and bodices, and running in vertical lines from the shoulders to within four inches of the hem of the skirt. Rosettes of silk in a bathing suit quite loose in front, with a round low neck. The gold band is entirely covered with the lace except directly in front.

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FRILLA OF FASHION.

To bathe or not to bathe is the question of the hour, but there seems to be no negative side to the question when you attempt to estimate the number of bathers at the seashore in midsummer. At any rate a summer girl without a bathing suit is like a bird with its wings clipped in these times. If a girl is very well she has a bathing suit of shiny black satin made with a skirt fitting the hips and flaring full below. The bodice gathered into the belt is severely simple with a wide collar of Agra linen in a pale, pretty green, or a crimson red. The finish of the hem is stitching in many rows and the sleeves are a simple puff. A boned girdle rather improves the figure. Black silk stockings, and a kerchief, which has the green or red predominating in the plaid, for the head, are the accessories.

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REALM OF WOMAN'S FANCY.

The Automobile Face at Newport—Straight Fronts in Women's Clothes.

The automobile face is the newest expression and it is seen at its best at Newport, where the automobile flourish. It is not the haughty, tense expression of the bicycle rider's visage, but it is a consciously unconscious look that is interesting. The woman "mobers" smile a little as they flash over the road, and the old straight ahead, cold, indifferent gaze that was the fashion when driving behind a horse-drawn carriage that would not permit a horse-drawn carriage driver. The linen crash gowns of the moment are worn, while bright laces of linen seem to be a fad with the women motorists. Alpine hats with gray bands of silk give a ray of tone to some of the costumes. There is a teacher at Newport, who gives lessons in running the automobile, who has a colored man who a few seasons ago rode a rich harvest in teaching wheeling that was at his height.

If you are a woman and are not compelled to go out on warm days stay at home. Read, sew, color and keep your mind away from the weather. This is all as much for the sake of those with whom you come in contact as for your own. A cool well dressed, pleasant faced, pleasant minded woman is as refreshing as a mental iceberg to meet after a hot day in the office. So do your part in the middle of the summer and please! If that is all that is required of you, if you must shop, don't be violent about it. Think of the salespeople and remember that they are warm also and get what you want and go home. No shopping heroism on hot days. These men of midday snatched in the pauses of a shopping tour—but on a hot day they are dangerous. If anything occurs to annoy you, try and forget it or pass it by. Cultivate a repose of mind as well as repose of manner and the weather will afflict you one half so much.

The new straight front effect in women's bodies is becoming so pronounced that it is creating a certain curved carriage that threatens in time to suggest the hideous Grecian bend of twenty-five years ago. The belt line of the fashionable woman is now anywhere from two to four inches below her waist sloping down from the back and pulled in place by means of hidden looks and slides that suggest a harness. This is the worst effect of the new figure is more graceful than the old four-inch curves of the feminine form which were propped by an absurd tightening and distending of the natural form. If the woman extends in dress will only pass in the lengthening of the body, which is all to be avoided. The new corset allows the body to lean on its own strength, while the old corset was a straitjacket thereby going away with the distortions which the old-fashioned stays produced.

Newport introduced the fad for the brown veil, which is still in favor at the summer city. Fashion has changed it from its once drowsy effect

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