

FOR SUMMER FROCKS

New and Pretty Fabrics of Linen and Cotton.

BLOUSES STILL IN DEMAND

Gowns With the Skill of the Home Seamstress.

The New Cotton Goods Invading the Province of Linen—Ginghams More Effective in Coloring Than Usual—Blouses of Handkerchief Linen and Also Embroidered in Colors—Dresses Likely to Be More Popular Than Ever This Season—Vogue of the Japanese Sleeve—Model Gowns From Paris.

These are the days when the home seamstress is in demand and when women, freed from the persistent social demands of the season, have time to consider dress economies and plan the summer outfit.



CHIFFON AND LACE.

From necessity, for the skillful home seamstress, the rare bird nowadays and not every one can capture her. Home sewing is a business too, especially for fast dressmakers who have no remote sewing room to which they may confine all signs of the turmoil, but if there are needlewomen in the family who can help along with the work, even if they are not equal to the cutting and fitting and the more difficult details, the French simple tub frock, morning frock, etc., which go so far toward the complete equipment for a summer season can be obtained more



RASPBERRY CREPE.

cheaply and satisfactorily through the medium of the home seamstress than in any other way. Incidentally, home sewing for the average woman will answer very well as Lenten penance, so conscience and convenience may be dovetailed.

The number and variety of the inexpensive cotton and linen fabrics this season are amazing and surely never have they been prettier. We have had much to say about the new linens before this.



OF FLUMETTES.

but even in their own field linens are being to some extent rivalled by cottons. There are many new cotton stuffs suitable for tailored effects, somewhat heavy, firm and of surface and designs adapted to the purpose. Some of these cotton tailoring materials are mercerized and others have the dull finish. Durbar cloth is one of the best of the mercerized cottons which strongly resemble heavy shantung, or tussor kindergarten cloth, especially desirable for children's clothes,



A GOWN OF MOUSSELINE WITH BANDS OF CHARMEUSE AND A GOWN OF FOULARD DRAPED WITH CHIFFON.

is used for adult tailoring too and is a most practical material, the colors being fast and the fine hair line or check designs neat and attractive, while the wearing qualities are beyond reproach.

Other silks, as well as the pongees, are limited in mercerized cottons, and the cotton foulards are often charming in effect, though we are told that many of them soon lose their lustre and look shabby. A substitute for the old favorite steen, with more body than the cotton foulard but, in foulard designs of a very simple sort, is called brilliant and washes admirably, though the lustre fades very



PAINTED MOUSSELINE.

slightly in the laundering. This material in a small black and white design should make admirable hard service frocks for the elderly woman who wants something cooler than her wool and silk frocks and yet does not care to wear the sheer black and white cottons. Some of the dotted foulard designs in black and white are smart and youthful looking, but the material is hardly so effective in colors as in the black and white.

The ginghams are more effective in colorings than usual, and though striking plaid and stripe designs still prevail in this class of goods, the softly blended color schemes rob the material of its spectacular tone, and lovely things may be found in the plain or small design ginghams as well as in the chambrays. Soft yellow, gold and brown tones enter into many of these materials as into all the summer fabrics, and the blues are peculiarly good this season. A few days ago we saw in the making a plaid gingham which ran through lovely

yellow tones, with white and a mere line of black in the design. This was being made up into a trim little morning frock with a turndown collar of embroidered white linen and cuffs to match, a black cravat and black girdle.

A touch of black is seen upon everything, even upon the white cottons and linens, and when it is understandingly applied the effect is always excellent. A French idea which works out well in connection with colored tub frocks of a simple sort is the introduction of two long vertical eyelet slits on the chest or bust and similar eyelets on the turn back or cuff of three-quarter or elbow sleeves. These slits are buttonholed in the color of the material and through them wide black ribbons are seen. The ribbon is tied in a large smart bow



PINK SATIN AND TULLE.

on the blouse front and in small bows on the sleeves and gives a knowing air even to a very plain blouse and skirt. Blouses and skirts of handkerchief linen in shirtwaist style or of other simple lines were popular last summer and are evidently to renew their popularity. They made charmingly fresh and simple morning frocks for hot weather and launder perfectly if not overtrimmings, a fault which destroys their chic air as well as their practical utility. They do crumple readily and call for frequent pressing and laundering, but that will not deter women from laying in supplies of them.

The makers of lingerie blouses are asserting triumphantly that despite all that has been said and written against separate blouses within recent years indications all point to an enormous demand for these useful articles this season. One woman who specializes in hand made lingerie blouses, making them only to order, reports that she is having unprecedented orders from her customers and that other makers report the same conditions.

Perhaps the charms of the new models account for the phenomenon. Setting aside the very elaborate hand embroidered and lace trimmed models, there are many charming blouses, hand tucked, finished with some sort of chic hand made frill, fastening conveniently down the front and trimmed but slightly with fine lines of lace insertion or edge or with a touch of color.

The blouse embroidered in color will be more popular than ever, but delightful effects are obtained by less expensive means. Little hems of color on frill, collar and cuff may be used, or an inset of a plain colored batiste or lawn the designers are using in many instances tiny bands or hems of figured batiste, dimity, etc.

For example one exclusive Fifth avenue house is showing a blouse and skirt of handkerchief linen on the order already described which has for trimming narrow bands of colored dimity. The dimity is figured in a line of small white dots on a soft blue or pink or yellow ground, and the half inch stripes used



CREPE DE CHINE.

for trimming show just one stripe of these white dots with the colored ground and margin. This trimming borders the frill, collar and cuffs and runs around the skirt just above the hem. Narrow bias bands of fine stripes in white and color are effective too, and there are various other small designs in white and color which may be successfully pressed into such service.

Aprons of dimities, they are likely to be more popular than usual this season, although they always have a conservative popularity. Their laundering and wearing qualities recommend them to the practical woman, and because of their fancy weaves they seem to demand less trimming and elaboration than any other equally sheer and cool plain white stuff.

Very simple morning frocks of all white dimity are most satisfactory for hot weather possessions, and the lace-trimmed dimities this season suggest more dressy frocks, without added expense and effort in trimming. Among the colored dimities are a host of novelties and distinct temptations.

The foulard dot designs are charmingly reproduced in blue and white, rose and white, yellow and white, etc., and the quaintly flowered and striped designs in color on white ground furnish delectable motifs for simple summer frocks. The sprigged designs in dotted givis are more than usually good to this year, ranging from large flower designs and widely spaced large dots to the tiniest of rose sprigs on a ground very thickly sprinkled with pinhead dots. The latter are indescribably dainty and should find favor even with the women who shun all flowered muslins as unbecoming save to slenderness.

Of the silk and cotton materials we have spoken before. In good quality they are often lovely, and the clinging crepe weaves displayed this season are decidedly attractive, as are also the soft hosiery, poplin and tussor effects among the heavier silk and cotton or mercerized cotton fabrics. The cotton voiles long ago ceased to be reckoned among cheap stuffs and in texture and design command admiration. They are extremely soft and sheer, yet wear well, and there are most attractive color schemes among them, especially in the bordure designs.

Yoke of red also veiled in the chiffon and a guimpe and cuff of hand embroidered batiste. A sketch of the model is given here, but the frock has been copied and simplified by the importer with good results, and a very effective result may be substituted for the chiffon cloth where a frock for harder service is required, though for that matter a good quality of chiffon cloth gives excellent service.

The other frock illustrated in the large cut is another good model for the chiffon or voile over foulard, though the original model was in mousseline de soie over self color charmeuse crepe with trimming of charmeuse bands and a wide galon in red and black forming a part of the girdle and partly veiled by the mousseline.

In a Fifth avenue house a model in dark blue and white foulard and dark blue chiffon has a skirt of the foulard very slightly full into the waistband. Over this the chiffon is laid, being let into the waistband with much more fullness than is accorded to the silk. The odd feature of this skirt is that the veiling stops part way down the skirt, but instead of being left free in tunic fashion is caught down in a sloping tunic line to the skirt under a very narrow dark blue and white galon scarcely distinguishable from the silk, and the lower part of the skirt is unveiled.

All the soft draped effects which Vogue of the Japanese sleeve, which is really Japanese in nothing save the cutting of the shoulder and sleeve in one. The continuous line, unbroken by a simple seam, recalls the Japanese sleeve, but the exaggerated large armhole has disappeared and the makers out and shape the undersleeve and under arm seam so cleverly that the armhole comes up quite close to the arm.

There are of course a few soft folds about the point of union 'twixt sleeve and bodice and these must be gracefully disposed or the arrangement fails. A short oversleeve is the usual form, which this modified Japanese sleeve takes, as illustrated in the graceful little painted mousseline frock which is pictured in one of the small sketches. This model, by the way, though a costly Paquin creation, may be reproduced in less expensive materials with great success. The skirt drapery has no complications to appall a novice and save for the sleeve arrangement, for which one can now buy excellent patterns, the bodice is as simple as it is graceful.

The number of delightful soft, sheer, bordered materials is enormous, and if the flowered chiffons and mousselines are too expensive there are the silk and cotton mixtures and the fine cotton voiles of which we have spoken above. No trimming is needed save a little valenciennes on the bodice. The girdle is of Liberty and the cooarde of frilled valenciennes, which is an effective note, is shirred on Liberty matching the girdle and shows a little knot of the Liberty in its center. This girdle and lace cooarde are details which might be successfully introduced upon many a summer frock, and are samples of those happy French touches of which it is well to make a note when you run across them.

The fichu drapes falling low over the sleeve, is another device for producing the long shoulder line; but, simple as it appears, is somewhat more difficult to arrange successfully than is the sleeve and shoulder in one piece. It is not always becoming either, a short and dumpy waist looking shorter and thicker than ever in such loose folds, but on the right woman this graceful drapery is altogether charming, and most artistic results may be obtained with it in the simplest ways.

Look, for example, at another Paquin frock which appears among the small sketches and was made, as were two of the other models, for a popular French actress to wear in a new play. This fichu frock is of fine, soft plumetis, the sheerest and summeriest of white dotted lingerie stuffs. The skirt, full round the waist, has no trimming save two wide ribbons of rose, upon which the skirt fulness is shirred loosely at the knees and below. It may be so described, and finishes in choux at the left front.

The bodice is of the simplest, a slightly full, round affair with Dutch neck finished by plaited frill of the plumetis and sleeves ending below the elbow; but character is given to this unpretentious little bodice by a big fichu of silk mousseline, matching the pink skirt ribbons, draped low over the shoulders and arms and falling in long cash ends at the left front from under a girdle and choux of pink ribbon.

The fine sheer laces which are offered in such beauty and profusion this season are much used for fichu draperies, forming practically entire bodices for evening and dinner frocks, smocked with skirts and sleeves, the lace rappings in skirt trimmings, or a touch of silk materials being added to the lace of the bodice, so that there may be no smallest hint of a separate bodice.

These same effects have been popular during the winter, carried out briefly in tulle, but this is to be a summer of laces. If indications may be trusted, and enormous quantities of shantilly and the fine top lace are being sold, where a year or two ago only bands, motifs and other flat lace trimmings were in demand. These flat trimmings lace still have their place, but the led for lace flouncings and draperies and frills is newer thing and the manufacturers are delighted with it.

There is literally no end to the fantasies executed in black shantilly. Just one of the latest of these which we have seen was a French frock from a noted maker in rose pink mousseline de soie trimmed in fine silver lace. Over this robe was draped an apron of exquisite black shantilly. You can call it nothing but an apron, for there was the square full bill, held up on the draped mousseline bodice by tiny pink roses with silver leaves, and a rounded full apron below the waist line, caught to the pink skirt all around by the little pink and silver rose clusters, set at intervals of four or five inches.

TEACHING WOMEN TO SPEAK

FREE CLASS IN ORATORY RUN BY THE EQUALITY LEAGUE.

Only Admission Fee is an Address at Some Sort, and That You Can't Avoid—Impromptu Debates Offer Trouble in Finding Speakers for Both Sides.

The price of admission to the class for public speaking, which is held under the auspices of the Equality League of Self-Supporting Women, at 43 East Twenty-second street each Tuesday evening, is a speech. At the door you are bidden to give name and address, and you may not leave until an address has been delivered. School teachers, society women, shirtwaist strikers, clubwomen—all ardent suffragists, of course—meet in a little room on the top floor of the Woman's Trade Union Building to learn the fundamental principles of elocution and to conquer the common bugbear stage fright.

Under the supervision of Miss Frances Nelson the scholars begin the evening by reciting Tennyson in unison and with appropriate gestures. Inspiring as is "The Charge of the Light Brigade," nothing quite equals "The Splendor Falls on Castle Walls," as the little graceful gesture accompanying "falling splendor" is so effective, particularly when followed by "And the wild cataract leaps in glory." Think of "leaps" done in leaps—where you can away forward, with the whole body and fairly imitate a young gazelle in your enthusiasm. Then the refrain, "Blow, bugle, blow," offers extraordinary opportunities, particularly when it comes to dying in the distance and depicting all the horrors of death in fear choked and tremulous tones. After "Young Lochinvar" has been said three times in one breath and several emphatic exercises have been practiced the serious work of the evening begins.

This consists of a debate on a suffrage question or extemporaneous two minute speeches on any given subject. The first might be more of a success at any club other than an equal franchise league, where the very rooms are lined with yellow "Votes for Women" banners. In such an atmosphere even the most ardent student of public speaking would find it hard to take "the other side" and become an "anti" merely for the sake of argument.

Even when that difficulty is removed by selecting a more debatable subject there is always the difficulty of getting on the same side with your enemies and on the other side from your friends. Furthermore when you are of a feminine turn of mind you want of course to be on the side that has the last word, and as every one can't be on the same side here is another stumbling block. But Miss Nelson by tact and persuasion is able to sort the members into "affirmatives" and "negatives."

Miss Nelson picks up a card at random. Miss Jones after a protesting "Ah, it isn't fair to call me first," rises, leans against the desk, hems and haws; reminded not to lean against the desk, she props herself against the chair. Shifts feet, pulls out handkerchief and applies vigorously to offending member; puts in hairpin that wasn't out; reads question out loud, and again in softer tones. Again it reads, more so, more so, and she retreats in the rumble continues until ended by a sigh, a look of blank wonder and hasty retreat.

No. 2 is more successful—in fact she speaks so fluently that her audience does not feel constrained to listen and keeps on an independent flow of conversation. Speaker protests and insists upon reserved attention which she gets after her two minutes are up.

No. 3 has taken the affirmative, against her will and is continually on the verge of forgetting her forced point of view. She lapses into the expression of her own private opinion, but with timely hints from the audience she succeeds in making a strong plea for the throwing of bricks at the obtuse heads of all men. No. 4 defaults after saying "and so forth" and "er-er" interchangeably, but Nos. 5, 6, 7 and 8 insist upon falling over time. That is more the last two work upon their feminine privilege of changing their minds in order to get another chance at a speech and talk on both sides at once.

No. 10, urged to stick to her subject, remarks impatiently: "Oh, yes, all right, but I'm talking now." No. 11 speaks to the ceiling, pulls down her hair, looks at her feet, and then she ends up by quoting G. B. Shaw and sitting down amid a glorious ovation.

"If my male friends could hear me talk suffrage and talk on both sides at once," she says, "they'd sure think I was a lunatic. I don't know anything, but I'll talk all the same." As the budding orators here present are of the opinion that no toastmaster ever introduces a speaker without saying "It gives me great pleasure," they are learning to avoid that phrase by making half hearted objections to their neighbor's hand neighbors. Naturally when something is taboo the temptation to use it is doubly strong, and so each was on her feet at regular intervals to fill a part of their allotted two minutes in discouraging learnedly upon a variety of subjects, such as "Automobile Accidents," "A Stitch in Time Saves Nine," "Black Cat and Luck," "Wireless Telegraphy" and "Chivalry in Street Cars." Not the least interesting part of the programme was the final and most interesting of exercises which gives joy to the heart of all woman-kind.

So successful have these classes been that Miss Mrs. J. Craft is opening a similar school for Brooklyn at the Interurban Suffrage League.

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