

ON EMPIRE LINES

High Waisted Frocks Among the Spring Modes.

TEMPTING RIVIERA MODELS

Features of Costumes for Warm Weather Use.

An Attractive Display of Gowns in Linen, Muslin, Voile, Silks and Other Light Stuffs—Empire Lines Found in Street Costumes Now—Changes in the Skirt Line—Needs of the Tub Gown—Much Pink Likely to Be Seen This Summer—Fine Cotton Etamines in Vogue—Forms of the Guimpe—Embroideries of Beads and of French Knots—Experiments With the Divided Skirt.

The Southern season has brought out more attractive spring and summer models than usual, or perhaps the Southern season is but a flimsy excuse for the



BLUE AND BLACK.

premature display of tempting frocks and hats and wraps designed to loosen the purse strings of the women who have already provided for all their cold weather needs.

At any rate they are here, delightful



BLACK SATIN TROUSERED GOWN.

frocks in linen, in muslin, in summer silks, in voile, in white serge, in a host of materials suitable for spring and summer wear, though in this time of triumph for sheer and light weight fabrics many of the new models might as appropriately be worn now as later. The voiles and



OF VOILE.



A WHITE LINEN FROCK WITH EYELET EMBROIDERY AND ONE OF ETAMINE WITH A TUNIC OF ANTIQUE LACE.

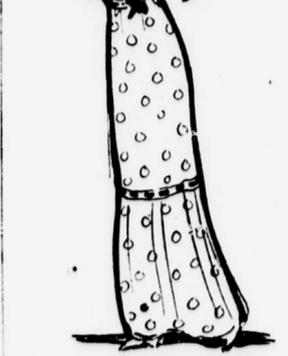
silk etamines and nets and crêpes, &c., are all the year round materials now, but new details appear upon the new models and various little touches hint at warm weather usefulness.

Nothing seems to threaten the kimono or peasant sleeve with extinction and the skirt lines do not change, but one

are turning out quaintly delightful frocks and these pieces costumes of the Empire type. The idea is insistently repeated in the so-called Riviera models and some of these models have already found their way across seas.

There was shown the other day a piquant little trotting costume in very dark blue voile whose simple straight skirt rose to a waist line just below the bust, where it met a double cape that fell over the shoulders and upper arm to the waist line and was the same length in the back. This cape concealed the bodice save in front, where a collar of dull red turned back over the capes, leaving a V shape opening where the guimpe of the bodice was revealed. A little of the peasant sleeve with a red cut showed below the cape, as did a girdle of the red silk, which tied in a square pump bow in front.

The striped model of the sketch, with



WHITE EMBROIDERED SPOTS.

see more of the frankly Empire and Directoire lines than has been noticeable on this side of the water during the winter season and these lines have invaded the realm of the street frocks instead of being restricted to evening and house frocks as they have been before. Even this winter, while most of the waist lines have been raised a trifle the definite Empire character has been lacking in street toilets.

Perhaps it will not be widely adopted even now, for it is not becoming to all figures, but certainly the French makes

its big collar, scarf girdle and skirt band of black satin is another case in point and was distinctly picturesque and likable.

These models in soft sheer material show skirts falling straight or almost straight from the high waist and slightly flared, but in heavier materials such as linen, serge, &c., the skirt top is fitted

very little above and if a more short waisted effect is desired to produce it by an arrangement of wide belt or girdle. Where tubling is not to be considered or where in sheer cottons or linens the shaping may be done by small tucks or plaits or the folds may hang straight and full, the very short waist need not present any great difficulties for the laundress.

But there are so many pretty linen models of the trimly simple sort that surely no woman will be without some of them when summer comes, or if she finds the heavy linens too warm or too bothersome in the pressing or tubbing she can have the same models copied in the lighter and sheerer handkerchief linens which come in most delectable colorings and while fine and cool have body enough to stand a severe simplicity. And then there are the chambrays and gingham and many another firm serviceable material not so smart as linen but decidedly good looking and eminently practical.

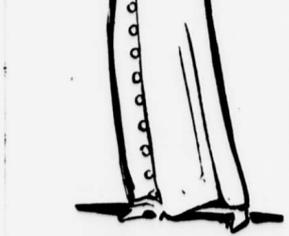
A sensible and trim little model for linen has a plain skirt and the plain bodice with peasant sleeve which has become epidemic and has not yet run its course. The bodice and skirt, joined by a narrow waistband, open straight down the front and on both waist and skirt are patch pockets of the linen. The only note of relief to the severity is found in the ex-

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WHITE LINEN.

a little to the figure curves and usually mounts only a short distance above the normal waist line. One often finds the top of a linen skirt scalloped and buttonholed for finish and then fastened firmly to the bodice.

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quaintly embroidered Dutch collar and cuffs of finest linen and in the delicious pink of the material, a beautiful light coral which gives the frock a most dainty and festive air for all its mock demureness.

We shall see a good deal of pink this summer, for it does not stand to reason that femininity can resist the charming pink shadings which the manufacturers have brought out in all kinds of summer stuffs shading all the way from rose petal down to glowing cerise and orange and peach tones.

These pinks are used too, as they have been this winter, to relieve more sombre hues. And apropos of that is a toilet that was altogether chic, a clinging one-piece frock or tunic of smoke gray tulle, the skirt of the tunic opening up a little at each side near the bottom, with buttons of the material bordering the openings. Below this long, close, simple tunic showed a short skirt of a delicious rose or cerise material, untrimmed and just clearing the ground. Stockings were of the cerise exactly matching the skirt, but the smart pumps were of the gray satin.

A tiny yoke of cerise and a glimpse of the cerise bordering the peasant sleeves were the only other touches of the vivid color, and the yoke was partly hidden under a Dutch collar of lace. A gray cordelière served to define the high waist line.

The use of a cord for girdle is being overdone already, and though often very attractive this detail will probably lose caste from overpopularity, though with the unflinching career of the kimono sleeve and the narrow skirt to judge by it should not be asserted that overpopularity is necessarily fatal to a mode.

Another curious arrangement has been resorted to by the designers in an effort to combine the accepted simplicity of bodice lines with much elaboration, and one sees numerous models in which, as in the two frocks of the central group, the elaboration is lavished upon the central part of the frock, giving a tunic or cuirass effect, while the upper bodice and skirt bottom are very simple.

Cleverly handled this idea has admirable possibilities, and both the frocks sketched were smart and handsome. Both were all white, but in one the ornamentation was in lovely cut out embroidery of very bold open design on the linen, while on the other there was a heavy and beautiful antique lace, parts of whose design had been reworked by heavy embroidery of linen thread.

The fine cotton etamines are enjoying a tremendous vogue both for blouses and for frocks and are made up as simply or as elaborately as one chooses to have them. A little Irish lace enters into most of the designs and hand embroidery is lavishly or scantily applied. One good looking simple model had the borders of its surplice front, the waistband and a skirt band above a flatly plaited flounce of Irish heading through which black velvet ribbon was run. The front was filled in with Irish lace and the whole bodice was embroidered in very large dots worked in basket or lattice stitch.

Bold embroidery on the etamine is an easy matter and there are many very charming blouse patterns of this material made on the usual plain blouse and kimono sleeve lines and ornamented around the neck, on the bodice front and on the sleeve bottoms with rather heavy embroidery in Russian or Oriental colors. These patterns are easily put together and if a high collar is desired it is not difficult to fill in the Dutch neck with a tiny guimpe and collar of tulle or other lace insertion.

Many of the guimpes worn with the Magyar type of blouse or with the little one-piece trotting frocks are made separately instead of being attached to the waist, and this method has its advantage, for one may have several guimpes for one frock and can easily keep them fresh and clean, while taking out an attached guimpe each time it is soiled, cleaning it and replacing it, is a troublesome task.

The separate guimpe, whether it has sleeves or not, should be made with a thin waist and there are some very fine sheer fancy lace weave cotton etamines and voiles and embroidered etamines which make good guimpe materials. Some of the allover open work embroideries on very fine lawn or batiste are good for the purpose too and are shaped into collar and sleeves with insets of lace.

But the low neck is apparently to be the thing for all who can wear it well during the coming summer and nine out of ten of the advance summer frocks are made with it, though some form of turndown collar as often sailor or Byronic as Dutch, is quite as generally used as the ordinary Dutch neck finish and is more generally becoming.

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shadowing the elbow if not covering it, is not so much used in tub frocks as in winter frocks, and the kimono shoulder and sleeve demands shortness in the outer sleeve. A compromise is sometimes achieved by putting a seam around the arm some distance below the shoulder point and joining a lower section of sleeve to the kimono upper section.

And then of course there are bodices from which the armhole seam is not eliminated and whose long shoulders lines are obtained in other than kimono ways. In connection with the kimono or Magyar bodice, with its plainness of chest and shoulder and its sleeves in one with the body of the bodice, invention may be made of the large squares of chiffon or tulle or exquisitely embroidered in silks or batiste, which are so planned that one is supposed merely to cut a hole in the middle of the stuff into sleeves and body without difficulty. One has doubts about the "without difficulty" clause, but the designs of these squares are undeniably lovely.

The bead embroideries are still considerably exploited, particularly in connection with the chiffons and silk etamines. One finds them even on the cotton etamines, but more appropriate for cotton and linen materials seem the French knot embroideries, which reproduce the bead so nearly that only close scrutiny reveals the difference. These little round beads are applied in just such designs as are used for the beads, and in any colors desired, and the results are often admirable. A white linen frock trimmed in coral linen, the coral bands and motifs embroidered in small white knots twice the size of the small ones, was an uncommonly pretty model, though at first glance, thinking the embroidery of beads, more than one woman exclaimed against the incongruity of it.

A very fine sheer voile with a diagonal thread and a texture slightly crêpe is being made up into charming frocks and the new voile and chiffon frocks, often show novel details. The prettiest of the practical short frocks in chiffon seen was of dark blue and the voile veiling bodice and skirt was severely simple and plain, adorned only by hemstitched hems, but this veiling fell over a fould of the same blue with a dotted border of white. Enormous white dots formed a band around the skirt bottom, the chiffon veiling it and softening the sharp contrast of the blue, and white narrow bands of smaller dots which may have originally formed part of the border or may have been cut from other foulard in the same coloring were used as trimming on the rest of the dark blue foundation robe, the chiffon veiling all; and there was an adorable little embroidered batiste and lace collar.

The frock had an air of simplicity that made it suitable even for morning wear and street wear, yet it was extraordinarily smart looking.

Another model almost identical with it had instead of the collar a Dutch neck finish formed by a very narrow and very heavy embroidery done in vivid lobster red.

Of striped voiles and other sheer stuffs combined with plain color mention has been made before. There are some good simple models in this class and some very clever little Empire frocks entirely of striped material with mere touches of plain color for trimming.

An altogether delightful little Empire model in pink and mauve half inch stripes was in material that looked like chiffon and had practically no trimming save the faintest of fichus in net lace and a girdle passing around the very short waist and tied in a square bow at the back. This girdle was of velvet in an odd and rather deep shade of blue, and, strangely enough, harmonized to perfection with the pink and mauve.

Experiments in the line of the divided skirt, or rather the trouser skirt, still appear sporadically, though there seems to be no feminine enthusiasm regarding it. A rather good looking mannish version of the idea which is shown in a Fifth avenue house is part of a black satin trotting suit with severely tailored short coat on the smother order and a skirt that at first glance seems to be merely one of straight, narrow, plain models with inverted plaits front and back, but examined more closely shows an opening running up a little way from the hem in middle front and back and with the fulness so arranged that it forms trouserlike openings around the ankles, though even when the wearer walks this feature is but slightly emphasized.

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(From Style and Fashion Magazine)

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