

SUMMER EVENING GOWNS A RETURN TO OLD STYLES



Ruffles and Flounces Such as the Grandmothers Wore, and the Long Pointed Waist Line Disappears Altogether

THE evening gowns that are making for the hops at the shore and the country this coming season are as dainty as a dream. They are pretty, quaint, old-fashioned dresses, which look as if they had been taken from the frames of old family portraits.

Fabrics thin and fluffy and fleecy as the summer clouds are used for these gowns. Dotted swiss leads, with silk mulls and flowered muslins and organdies also in demand. They are usually white and made over white, for this is to be very distinctly a white summer.

The styles are as old-fashioned as they could possibly be. Everything is elaborately trimmed with ruffles and flounces, shirrs and puffs. The bodice is almost invariably cut low, and is loosely held over the shoulders by means of straps of velvet or strings of pearls. If there are sleeves, they are usually of elbow length or less. Sometimes the sleeves go to the other extreme, and are made long to the wrist, and hung with ruffles for their entire length.

The belt line is being obliterated and the old-style princess cut is reappearing. The narrow waist is not deemed at all desirable. Instead of the former constricted dimensions, long, sweeping curves are cultivated and the true proportions of beauty with which Venus was credited by the Romans are sought for.

Where belts are used it is a belt much straighter than the ones exhibited in the fashion plates for a year or so past. In fact, the newest things in all gowns convey one and the same very forcible impression, namely, that the pointed belt which has been so madly the vogue is doomed.

The summer evening gowns are particularly inexpensive in point of trimming. That is, there is little lace used. The trimming is mostly of the same material, as far as ruffles are concerned. These are put on very full, indeed, and about the bottom of the skirts there is a perfect froth of them. About the only trimming other than the material itself is artificial flowers, particularly roses. These are to be used in profusion. Chiffon puffed into flower shape is also employed for the same purpose.

Sashes are to be very much worn. They may be either of flowered ribbon or chiffon or velvet. They are fastened most often in the back, but if the gown requires it they may be tied on the side or even directly in front. But never are they tied in a bow. It is always a simple knot with two ends of any length. These may be very short, or they may fall to the bottom of the gown. On the chiffon sashes artificial flowers are knotted in the long ends. The gowns here pictured to-day embody the newest ideas, but none of them are expensive. A very simple little dress is all of white dotted swiss. A panel of puffing extends directly down both front and back of bodice and skirt. The sleeves are shirred to the elbow, where the fullness escapes in a loose double ruffle. The skirt has its fullness confined by three parallel sections of puffing down to the knees, where the fullness is allowed to flare in a flounce. There is no other trimming. The bodice is held on the shoulders by means of straps of cherry velvet. A narrow ribbon of cherry velvet is wound about the waist, and carelessly knotted in front. An American Beauty rose, carried by the girl who wears this gown, will add to the pretty color effect.

There is a wreath of them down the left side front of the skirt. Two wreaths of roses circle the bodice. There are black chiffon straps over the shoulders and about the waist is tied a black chiffon girdle with long ends in back falling to the hem of the gown.

A very quiet and unassuming little dress is made of sheer white mull. The bodice is puffed. The skirt is puffed over the hips and the flounce at the bottom is headed with puffing. A quaint collar of old lace, a family heirloom, edges the bodice. The girdle is of soft white liberty satin, knotted in the back and hanging in long ends.

Dresden figured mull, with tiny blue and pink flowerets on a buff background, is the material chosen for a striking gown to be worn by a brunette. It simulates the princess style with a bodice effect formed by plain buff mull laid on in pleats. It is tight-fitting to below the hips, where the whole lower part of the skirt consists of one deep flounce. Strings of coral beads hold the gown on the shoulders and an old coral brooch is fastened at the front of the bodice.

A rose-trimmed organdie is the prettiest possible creation for a girl in her teens. This one is a pattern dress of white or organdie covered with pink-embroidered dots. The flounces are edged with a flower design in pink. There are four of these flounces put on very full and the topmost has a heading of artificial pink roses. More pink roses wreath the top of the bodice and a hand of them head the ruffle that hangs over the arm. A sleeve of this sort was used in one of Mrs. Patrick Campbell's gowns. A soft sash of pink organdie is tied about the waist and behind pink roses are tied in its long ends. A bunch of pink roses is fastened at the waist in front, and another bunch down the length of the skirt.

Another rose gown is of accordion-pleated pink chiffon. Bodice and skirt are all over accordion-pleated. The flounce is edged and headed with pink roses, and



Samuel Hope