PARIS FASHIONS IN LINGERIE GOWNS

FINE and Filmy Fabrics Trimmed with Exquisite Lace and Embroidery

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Embroidered Handkerchief Linen Gown with Flowered Satin Belt

Lace and Lingerie Gown
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White Liberty and Lace Gown
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Gown of White Batiste and Braided Net
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White Embroidered Linen.
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IF there is one thing that can make the heat of midsummer bearable this year it is the charm of the lingerie gowns that are designed for the warmest days. In the thinnest frocks it has been impossible to carry out many of the eccentricities which prevail in all other styles of dress. The material probably would not allow of the skirt being so narrow that the wearer is forced into a mincing step curiously different from the long, vigorous stride one has grown accustomed to in the modern woman. Nevertheless there are no suggestions of flare or fulness in this dress, only a trifle greater width at the feet, and it is this scarcely appreciable difference which makes the lingerie gown so much more attractive than any other dress of the moment.

The newest lingerie frocks are all adorned with either ribbon or satin, or even velvet, the simplest showing a sash and various rosettes, &c., of a bright colored ribobn, while the more elaborate models are really combinations of silk or satin with embroidered batiste or French mousseline. The principal trimming is still generally on the underskirt; tucks, lace insertions, flat bands of ribbon or bias silk, all made to show through the transparent outer covering, really force a lining to be attached to the gown. The more heavily embroidered and lace incrusted batiste frocks are commencing to show trimming once more on the outside of the gown, and in many of the models the lower half of the skirt will be of plain satin of an exquisite shade of rose pink or brilliant blue, while a wide girdle of the same carries the color up on the waist. This band is perhaps one-half a yard in width and does not appear but much more than that in its length about the feet (although one yard is professed to be the narrowest possible for a skirt in which the wearer can walk without aid).

One model that is extremely pretty in the lingerie frocks shows an overskirt falling just to the knees, beneath which is a tight band of satin, and then another fall of the material to the ankles. Ordinarily this could be described as a two flounce skirt, yet the word flounce can scarcely be employed for such a strangely narrow, absolutely not flaring use of material. The ribbon which forms the band about the knees and is also introduced as a girdle about the waist is extremely smart in a bright shade of cerise or one of the season's exquisite tones of mauve or heliotrope.

Ribbon Used With Embroidery.

Still another method of combining or introducing a color with a lingerie frock is by running ribbon or bands of silk in and out through the embroidery, by this means also holding the material in, so that it shall hang straight from waist to hem. In the effort to guard against flare at the ankles many of the skirts of the moment are caught in, so as to give a curious, balloon-like look to the figure, which is about as ungraceful as could be imagined, but is not necessary, and the effect can always be avoided by clever manipulation of the fabric.

The models of the moment are practically impossible to carry out in any unlined lingerie gown. The only way to keep the dress cool is to have the lining of as sheer a quality of lawn, or even mousseline de soie, as possible to have it still fit well. In midsummer a silk or satin lining is well nigh out of the question, but then when it comes to making half of a lingerie gown of velvet, and black velvet at that, it would seem that comfort could not be the first consideration in the fashions of the present season.

Black is the reigning shade of the moment, there is no question of that, and were it not for the very great discomfort it is probable that black would now be worn at all times in the day or evening. The smartest afternoon dresses are black and white, and the newest frocks of really summer material are in great majority white and black. The combination of black velvet with embroidered lawn is, however, rather too extreme to be likely to be very generally worn. And yet a gown of English embroidery finished from just above the knees with a band of black velvet, a black velvet girdle about the waist and worn with a toque of black velvet, and a parasol of the black velvet also carried, looked not too extraordinary to be delightfully smart.

Black Satin Garniture.

Black satin is also used to make half of the new lingerie frock. Then the parasol and hat are also of the black satin, the parasol faced with chiffon to soften it. There are a few white lace gowns placed over black chiffon, just out of contrast to the multitudes of colored costumes draped in chiffon, but it remains to be seen whether the curious tone of gray thus obtained will meet with great popular approval. Separate bodices of finest appliqué lace made up on a foundation of black chiffon are undeniably very smart, as are also the lace waists veiled in black. It is a curious fashion to cover costly lace in this way, but then there is scarcely one feature in the entire realm of fashion at the present moment which is not curious. In the striving for the novel many extraordinary results have been arrived at certainly.

In the gowns of which half the skirt is composed of a foreign material the open English embroidery or eyelet hole work is more generally seen than the raised embroidery. Valenciennes and baby Irish are about equally fashionable, and there are many combinations of Cluny and even torchon lace that are very beautiful. Whole gowns of Irish lace are still the envied possession of all who can purchase them, but this year the beauty of the lace is shown to unusual advantage by the contrast of the broad bands of colored satin or of black velvet with which the costume is made up. A sash with a great butterfly bow and long ends at the back of black tulle was effective on one Irish lace costume, and these tulle sashes are already to be seen in the different colors.

Brilliant Blues Popular.

When colors are used at all it may safely be said that brilliant blues predominate; that true rose pink is used in ribbon trimming on a large number of lingerie frocks, and that lavender, as one of the coolest, is one of the most popular of summer hues. Cerise is seen to a considerable extent, but this is not a year of color. Mourning in England seems to have cast its shadow over all the world of fashion, or perhaps the effect of black and white that prevails at every gathering of note in Great Britain has proved more artistic than gloomy and well worthy of being copied by other nations.

Cream color and a delicate tone of ecru are even smarter than white for the lingerie frock. With trimmings of rose color or mauve a pure white frock now looks almost crude beside the softer cream colored lingerie dress. The simple embroidered muslins are always best in plain white, but the very elaborate gowns, which are really in true sense lace dresses, are charming in the softer tones.

White chiffon and mousseline de sole are both worn considerably for afternoon this summer. Although made up necessarily on boned and fitted silk linings, these chiffon and mousseline gowns are to be seen in much the same models as the so-called lingerie dresses. More elaborate as regards embroidery and costliness of lace, perhaps, if this were possible, than the embroidered batiste gowns, these gowns are still not very different in character from veiled effects—chiffon laid over a really elaborate and finished underdress of silk, lace and ribbon are seen in great numbers—but whether the fashion is a lasting one is doubtful.

FASHION DETAILS OF INTEREST TO HOME DRESSMAKERS.

IN all the new designs for late summer and early autumn costumes the kimono sleeve is much in evidence, and so far there is absolutely no indication of any change from the flat, long shoulder effect in any of these costumes. Even those which have the sleeve set in instead of its being a continuation of the blouse retain the drooping effect which has characterized all sleeves for some time. Nevertheless there is hope for the home dressmaker, who finds it difficult to make the kimono sleeve in many of the new designs, which show the sleeve set in and trimmed with a square cap at the shoulder, which gives the desired droop, and is not so difficult to make becoming to many figures as are the kimono sleeves. Draped pieces of the material are also set at the waist and carried over the shoulders, so as to produce the drooping sleeve effect when the sleeve is set in, and straight bands of trimming carried over the shoulders and down to a point at the belt are even more becoming to the woman who wishes to appear well and to whom the kimono sleeves are not becoming. These bands of trimming, used in this manner are also a godsend to the home dressmaker, as they cover the part of the shoulder which it is most difficult to fit perfectly.

WHITE SERGE COSTUME.

EMBROIDERED PONGEE GOWN.

GREEN SILK CHIFFON WAIST.

VOILE AND SATIN GOWN IN GREEN AND BLACK.

BODICE OF POLKA DOTTED FOULARD.

MORNING GOWN OF FIGURED HANDKERCHIEF LINEN.

FIGURED BATISTE AND NET WAIST.