

HINTS FOR THE HOME DRESSMAKER

A White Summer in Paris

By Mary Buell



PARIS.—[Special Correspondence.]—This is undoubtedly to be a white summer. White gowns of all sorts are preëminently the "thing" at the present moment. No matter where one goes, to the races at Longchamps, to any of the many smart tea places in the Bois, to dine at the Ritz, the Carlton or at the resorts of the strictly fashionable in the Champs Elysees, the white gowned woman is much in evidence.

Sometimes she is tailor made, serge or linen built on the most severe of lines, or again she is all soft fluffy draperies, the most exquisite of embroidery, or the finest of lace, but whichever it is she certainly looks her best in these spotless costumes that are so vastly becoming.

Occasionally a touch of color is added to give distinction to what might otherwise be a too simple costume, and frequently this touch is of such a daring nature that only a French dressmaker and an artist as well would attempt it. Black and white form the favorite combination, and naturally it is the most striking, but there are also to be seen delicious looking frocks in which appear some of the soft tones of pink and mauve introduced either in the form of embroidery, in shades, or in some of the wonderful finishings on bodices and sleeves.

For all white frocks net and the old fashioned mull are both used perhaps more than any other material, but in most cases they serve only as a foundation for the most beautiful of hand work or for a blending of lace and embroidery. The net comes now in a quality so fine as to be almost a cobweb, but it is strong as well, for that it must be to support the weight of the trimming which it carries.

Model Made with Short Train.
One fresh from the workroom of Callot was made over a princess slip of soft liberty satin with a short and rather scant train. The upper gown of net was finished about the hem with a band of embroidery and soutache braiding combined. This was only wide enough to give it weight, but across the top of the gown was a stomacher effect of solid embroidery done in heavy silks and much raised. From under the arms came more embroidery and soutache in long odd shaped pieces that reached far down on the skirt, and on the bodice and at the top of the sleeves were bands of the raised work. These were arranged to outline the waist and to carry out the effect of a short yoke. There was color in the gown unless the puffs at the elbow and the guimpe, which were of silver lace, can be called a color. It was an altogether charming frock and the daintiest the imaginable.

Another afternoon gown was a combination of net and black Chantilly lace. It was mounted on a white silk slip and was so made that it clung to its wearer in the softest of folds. No lace appeared on the skirt except the yoke and part of the sleeves and was the connecting line between the skirt and bodice, where it was put in like an insertion. Threaded in and out of this was a soft shade of a pale salmon pink, which was fastened at the left side and hung to the hem of the skirt.

It is a daring venture, this use of black sleeves and yoke in all white gowns, but they are certainly chic and have a tremendous amount of style. Another novelty in the combination of white with black is an all white gown of mull or chiffon, the bodice and sleeves of which are veiled with black chiffon. To further emphasize the note of black a wide black silk sash is draped tightly about the hips from the waist down to a distance of twelve inches. This model is one introduced by Beer and is possibly as striking as any that has been seen.

Gowns Marvels of Embroidery.
In really simple gowns the embroidered mulls are the prettiest to be had, for they are nearly all made with short skirts and bodices that are as girlish in design as can be made. They are marvelous, however, of embroidery, most of it showing an endless amount of work. Usually it is in a wide band just above the hem of the skirt, or in a narrower band with a second and wider one just below the knees. A little real lace is usually seen in the neck and on the sleeves of these dresses, and, while simple looking, in reality they are among the most costly items of a fashionable woman's wardrobe.

For more practical costumes white tussore and the more coarsely woven Shantung are the most popular. Both these materials lend

themselves to almost any style of making, whether it be in tailored suits or more dressy effects where embroidery and lace are employed. Many tussore gowns have a great deal of soutache braiding used on them and with good effect. Frequently this is combined with Irish lace, the braiding outlining the lace or cunningly worked into it to give extra weight to the pattern.

White Shantung makes most delightful coats and skirts that are not wanted to have a tailor finish. On these a great deal of braid is used as well as big, coarse, stunning passementerie, cords, and all kinds of heavy ornaments. Most of these coats are trimmed about the bottom, sometimes to simulate a second coat beneath, or again simply in a broad band. Simulated hip pockets frequently twelve or fourteen inches in depth are smart on these coats, and on a slight figure are most becoming. Besides white, Shantung is to be had in lovely soft colorings in all the new shades.

Ideal Frocks Made from Cashmere.
Of other materials for summer wear nixon and charmeuse are both much used, and for cool days an extremely light quality of cashmere is being made up into ideal little frocks. It is particularly well adapted for gowns intended to be worn at the seashore, for no amount of dampness will hurt it as it neither shrinks up nor gets stringy, as do some of the other summer goods. It is not so pretty in white, but in all the pale shades—and it is to be had in all—trimmed with braiding or with touches of embroidery and lace, it makes smart gowns and most practical ones as well.

With the advent of linen costumes and other light materials for street wear, it was inevitable that the petticoat, discarded during the winter, should be restored to favor and again become a part of the feminine toilet. All the new ones, however, show nothing of their former elaborate styles and are made up as simply as is possible. Everything in the way of full flounces, knife platings, ruffles, and all fluffy effects are absolutely out of date, but the new skirts are as attractive as ever.

The first requisite is the fit, for although the outer skirts are no longer sheath shaped, nor do they cling about one's ankles as was the mode, equally they fit the hips tightly

and will not allow of even the slightest wrinkle beneath them. Therefore they are made quite plain and go to the figure, or they are sun plaited, with no fullness whatever at the top. These last are always of satin or soft liberty silk and are pleasant to wear.

Some pretty ones just brought out are bordered with wide stamped patterns that are most effective. They are usually two or three tones of the same color and in conventional designs, and at the extreme edge of the skirt is a narrow plaiting of the darkest shade.

Ribbon Adds Needed Weight.
Others are finished with several rows of velvet ribbon which give them a little weight, for most of these skirts are as light as feathers. When a heavier silk is employed the petticoats are invariably gored and with no plaits or gathers at the waist. Shaped flounces and flat platings are the only trimmings used.

A little more latitude is shown in lingerie skirts, although these, too, show the influence of the fashion. They are not in the least befrilled, but instead they are beautifully embroidered and are frequently trimmed with real lace. The material is one of the things most effective. They are usually in two or three tones of the same color and in conventional designs, and at the extreme edge of the skirt is a narrow plaiting of darkest shade.

When they are too cobwebby a little slip of India silk or fine batiste is put under them usually in some pale shade, and these are caught together at the waist by a narrow insertion through which a soft ribbon is run. Apropos of petticoats a French woman seldom wears one to match her gown, but her hat or parasol. It is a bit more coquettish and possibly for that reason appeals to her.

Newest Model a Rakish Affair.
The newest hat model shows a low crowned rakish affair, that tilts in the back and completely shades the face in front. It is neither a picture nor a sailor, but a cross between the two. The crown is flat but large, and the brim is wide in front and much narrower at the sides and in the back. In Panama straw, which is the smartest of all, they are lovely, and although they are no large and are frequently heavily trimmed, they are extremely light and comfortable to wear.

A charming one seen the other day had the crown encircled with a twist of the most brilliant shade of orange velvet, and at the left side a huge loosely tied bunch of black and white poppies. These were arranged to stand high and had mixed with them long waving grasses and some leaves. Another of the same straw was almost covered with a wreath of roses of different shades of blue. There was a plentiful amount of foliage mingled with the flowers which quite took away any appearance of stiffness, and directly in the back was a flat bow of blue satin ribbon, the ends of which fell over the brim.

Flowers Arranged for Home Milliner.
As an aid, however, to home millinery there are to be found now in many of the large shops flowers arranged ready to be used and in any form that one might wish. There are beautiful clusters, or wreaths of various sorts, roses and cowslips, lilacs and carnations, bluebells and buttercups, grasses, wheat, oats, and, in fact, any and every combination desired. They are most artistic, for while apparently there is only a most graceful confusion in the way they are set together, in reality each blossom has been carefully considered in connection with its neighbor and the entire collection is absolutely nailed in place with wires and the stoutest of thread. A few pins and one has at hand a ready trimmed hat that quite compares with the costly productions from the Avenue de l'Opera and the Rue de la Paix.

A large white hat seen at Georgette's was made of a sort of silk straw and what is known as the Cavalier shape, a pronounced crown and wide rolling brim. It was trimmed with a large roll of black velvet and two black and yellow birds of paradise. One covered the left side and the other which was placed quite far back fell over the hair in most bewitching and coquettish manner. Lewis, which is another establishment de-

voted to the large hat, has lately made some charming ones of pale colored straws, pink, blue or mauve, trimmed with masses of flowers of widely contrasting colors. One seen was of pale rose pink and its trimming was lilacs and some queer little yellow roses, with their foliage of a brilliant green. Another in the faintest shade of mauve was massed high with bunches of sweet peas in all the tones of pink and purple and in order to accentuate the deeper coloring a big bow of ruby shaded velvet was placed directly in the back.

Veils in All Delicate Shades.
All of these hats are intended to be worn with mullin gowns to match or with the thinnest of white frocks. To complete them come fascinating veils in pink, blue, violet, or all the delicate shades. These are of silk lace and are bordered top and bottom in elaborate designs or in graduated dots. They are quite long and are tied loosely around the brim, and are caught here and there to the side hair with tiny jeweled pins, or with small gold hairpins. They are immensely becoming, for of course each one is selected with the view to the wearer's complexion, eyes, and hair. When these charming hats and veils is added the parasol of silk, chiffon, or lace, with its long stick terminating in a single flower, beautifully carved and colored, the effect is well-nigh perfect.

In the small hats the smartest one of the moment is almost a duplicate of those seen in the fashion plates of 1890. It is an absolutely round turban with an upturning brim some four inches in width. Sometimes the entire hat is of straw and sometimes the crown is of silk or velvet, in black or some very dark color. Of necessity they must be simply trimmed and everything in the way of aligrettes, birds of paradise, or any fancy drooping feathers is used on them. They are worn well down over the face, and in marked con-



Afternoon Gown of Old Rose Cashmere With Bolero and Sleeves of the Same Shade Covered With Soutache Braiding. Rose Colored Straw Hat Trimmed in Mauve. Model by Redfern.



Natural Colored Shantung Costume Trimmed With Heavy Passementerie. Small Hat of Burnt Straw Trimmed With Black Velvet and White Osprey Wings. Model by Mey.



Gown of Fine White Net Embroidered and Trimmed With Old Mechlin Lace. Small Guimpe and Finish on Sleeves in Black. Model by Beer.



White Tussore Gown With Belt, Small Yoke and Sleeves Trimmed With Soutache Braid, Guimpe and Puffs in Sleeves of White Silk Muslin. Buzenet Model.

trust to the long worn and ever popular cloche, show all the hair at the back of curls, puffs or in fact, any coiffure that is much in evidence. For the present, however, they are especially good and are seen on some of the best dressed women.