

For the HOME DRESSMAKER

THE GRADUATE WEARS WHITE AND THE PASTEL SHADES



EVEN in this day of the well-filled wardrobe, every sweet girl graduate counts on that particularly pretty frock she is to have before the closing day of school.

This, among all of the dresses of her summer outfit, is the one with which she should find time to assist. The graduation frock will be more characteristic if it can be made at home, and among the whole stage full of somewhat similar models, individuality must undoubtedly count.

It will be found also that simplicity stands for something; in fact, the comparatively plain dress with long lines will carry better and create a more pleasing impression at a distance than the very fancy frock.

All of these simply designed models can be made at home by the ordinarily clever dressmaker, and with almost any good pattern of similar outline as a guide.

Some of the most popular materials for young girls and women ranging from 15 to 20 years are sheer linen, soft mull, dotted swiss, batiste, tulle, silk muslin, chiffon and silk voile. Plain and embroidered surfaces appear, but those of plain weave make more striking models when combined with the three or six-inch width of insertion. Hand embroidery is never out of place on the delicate white frock, and heavy lace shares popularity with valenciennes.

Good machine work is not objectionable, but handwork is the approved method of the French. A nice combination of the two is not to be despised, and the observant one will see the spot that needs the handwork. Pastel colors are appropriate for all gradules, and the delicately flowered lining is seen beneath sheer white. In fact, some of the more delicate shades have been used successfully in the garment itself, for there is not a hard and fast rule that excludes all color from the graduation stage.

The central figure gives the best notes of the season for the graduate's gown. Made of delicate silk voile over a dull white silk lining, it preserves the quaint lines of the simplest peasant frock in bodice and skirt. Their gathers are held in by a girdele, and a faintly rose-colored sash is so arranged on the lining as to show through the transparent voile. Corded shirtings with long insertion are the beautiful decorations on this exquisite model. The customary white gloves with loose wrists are used, and the elbow length will be found most convenient for this year's sleeves.

The dress with a fussed girdele of pale green silk is a well constructed model of white mull. Its bodice is mounted on a complete lace yoke with sleeves, and the same lace in a band six inches deep holds in the fulness of the skirt below the knee line. The simplest way to make this bodice without a pattern is to shir two straight pieces of mull upon cords and fasten them across the front and back, allowing the upper sleeves, which are shaped upon the wearer, to fall in full folds under the arm.

which may be seen in the drawing.

Another kimono bodice is made of mull over white China silk. Its sole ornamentation is pointed, heavy lace, which is used to finish the sleeves and neck and to break the long line of the skirt.

Points appear, also, on a sheer batiste frock, but they are a part of some wide eyelet embroidery on the same material, which forms the lower section of the skirt, bodice and sleeve, and a curved band of which gives shape to the neck.

Made with deep tucks in two groups on the skirt and one group on bodice and sleeve, the very plain model for those who prefer it, or who are too busy to accomplish anything more difficult, is just as appropriate as the others. An old lace collar of value is its sole adornment.

Points again—and this time they form the entire yoke of a dotted muslin dress, with corresponding points along the upper line of a deep, plain hem. Gathers in the skirt are held in by the hem,

and the sleeves are somewhat longer than on most sheer frocks.

A correct outline and a simple garb are the notes that all of these pretty models sound to the would-be maker.

Journal des Modes Paris

LATEST FRENCH FASHION NOTES

FOR children there are being displayed hats of cretonne or foulard. The prevalent shape is "cloche," the high crown and closely fitting lines insuring a permanency of shape that appeals to most mothers. They are trimmed sometimes with a cabochon of soutache or a shirred band of ribbon ending in a bow, the ends of which are shirred and wired. Tussore for little girls' frocks is

very practical. Bands of foulard in the ever-present cashmere design make attractive dresses, especially if gumpes of sheer linen or English eyelet embroidery be worn with them.

White pongee for petticoats should appeal to all women. The durability is unquestionable, and the cool, lightweight quality commends itself for lingerie for both children and women. In the newest pongee and linen suits the revers and cuffs are of contrast-

ing color, while the vest is occasionally of yet another shade and material.

Mousseline dresses are embroidered with soutache braid on yoke, hem or in plastrons on girdele or sleeves.

Striped materials of all kinds are being used for street and house.

Sashes are used, but this season are worn with a difference. They are run in under box pleats or fulness, and as sash ribbons serve the double purpose of utility and beauty, they are used on most of the lingerie gowns.

Bows of coarse straw give a chic trimming for turbans to be worn with tailored suits. The large flat hats are worn in the afternoon, and if the owners be youthful and good-looking, they may tie them under their chins with chiffon, velvet or silk.

This summer gowns will be given a rest. Just why or how the Parisienne has made an unheard-of departure from the former lines of fashion is yet to be explained, but such is the condition of affairs.

Blue in so many varieties of shades that the names are endless in number holds the important place in the fashionable spectrum. For hats, gowns and accessories it is used in its delightfully varied forms, and offers a change by means of the wide range of shades.

Sleeves on evening dresses are extremely short, and there is a reversion to brilliant colors for evening gowns, probably as a reaction from the winter fashion for somber colorings.

ELOISE.

A Buttercup Frock

ONE of the attractive little flower dresses seen at a private opening the other day caught the breath of spring in its golden hue and in its garlands of buttercups.

The round-length frock was of printed mull over the inevitable foundation of yellow charmeuse. The printed garlands of flowers were more intensely yellow and more closely clustered at the hem. Now, the mastery touch was in the next veiling of the printed fabric with plain yellow chiffon, which gave a delightfully vague appearance to the whole effect.

A soft girdele of satin was draped around the form, holding in the lines of the bodice. From the girdele to the shoulder was a wide band of silk flowers, narrowing toward the shoulder line. The yellow flowers edged the short sleeves, and the sub-cuffs of plain chiffon carried out the shirred yoke that gave the highly favored chemise that fills in the crossed lines of the bodice.

A cabochon of flowers and pleated chiffon finished the girdele at the back. Any little idea for dance frocks can be carried out in this way, suiting the color of the flowers to the taste of the wearer.

The Bolero is Here



Chiffon edged with satin — For a Lingerie Dress —



Formed of wide lace —



On the Cloth Suit —

IT HAS arrived, as an evidence of the opposite swing of the pendulum of fashion, and in its new form it promises a decoration for the bodice, an excellent fit (and if you recall the bolero jackets of ten years ago you will agree that this is a welcome message), and with these qualifications there comes the hopeful thought that the bolero is quite easy of construction.

On a supple silk gown the bolero effect is obtained by using broad bands of silk insertion to outline the top of the yoke, dropping it down in two straight lines at the back, and then around to the front and up. This jacket is not detachable, but is incorporated with the rest of the bodice.

For a lingerie dress a bolero of hand-embroidered batiste with Irish lace medallions is offered either to carry

out the idea of decoration on the frock or to give a contrasting effect when worn over a plain, hand-tucked bodice. The washable quality of this form is good to contemplate for summer days.

On the cloth suit to be used for cooler days or for summer traveling the bolero appears with new force. Trimmed with cloth-covered buttons and striped cloth on sleeves and collar, it gives unusual relief from the checked suits of other days. The lower edge, by the way, comes far enough down to conceal the belt line.

Chiffon is used for a bolero that gives a note of color on a black and white silk gown. Flame-colored chiffon has been fashioned with jacket and sleeves in one piece, and a firmness of outline has been insured by a broad piping of empire green satin.