

HINTS FOR THE HOME DRESSMAKER.

The Trend of Summer Styles as Shown in Paris Models

By Mary Buel

PARIS.—[Special Correspondence.]—Some interesting developments in gowns, coats, and hats are being made at this present moment, which to my mind certainly indicate the trend of the coming modes and what the general style is to be. They are small changes, but like the little straws show the directions of the winds of fashion, and for these one must invariably be on the lookout or else when big and radical changes take place they are too bewildering to be entirely grasped.

The things most noticed now are that skirts are fuller and many of them are flounced or otherwise trimmed most elaborately; that overskirts seem to be an established fact, and that they are appearing in all sorts of new forms and shapes; that bodices are quite changed, and some are long and pointed, while others are round and are attached to the skirts with large cords, or by several cordings of different sizes.

Pleats have appeared, some lace trimmed, others tucked or finished with fringes. They are draped on the shoulders, knotted in front, and fastened with some quaintly shaped ornament, or are brought to the line of the waist and then crossed to the back, where they hang in long ends. The full sleeve has come in with its hanging effect just above the wrist, or else one sees elbow sleeves tightly fitted and finished with enormously full gathered ruffles of lace or embroidery.

Gowns, even cloth ones, are trimmed with puffs, sometimes of the same material, or of something contrasting, silk, chiffon, or lace. This is quite a new note and one which is sure to catch the popular taste. Lastly, there is a complete change in the colors to be used this year, and the sad and drab shades of a season ago are to be seen no more. Now everything is as bright as can possibly be worn, and there are many combinations of colors that are simply fascinating and charming.

In coats and hats one remarks these same changes, although perhaps not in so marked a manner. The former are short and are as matty as possible. Most are collarless, but they are trimmed with braiding, cords, loops, and huge buttons, and nearly all are belted into the figure. Many have funny little skirts full on beneath these belts, and these also are trimmed or finished with puffs. The sleeves of these coats are fuller and the regular coat sleeve has entirely disappeared except on the savrety tailor made costume, where of necessity it must be.

Hats are tall and the drooping brim is no more, but they are picturesque, if anything more than ever. The brims are enormously high, and if they are not set well down over the forehead they are put on at such a rakish angle they look dangerous. Most of the crowns are a series of puffs, velvet, silk, or tulle, and of regular trimming there is little unless it be some sort of stunning buckle, a single flower, or a bow of ribbon of such proportion that those of last season seem small by comparison.

All of these changes, simple as many of them are, mean only one thing, and that is that we have finished with the middle ages, with its classic lines, its gorgeous stuffs, its cloths of gold and silver, and all its medieval effects, and have come down to a period which is less splendid but certainly more charming, and that is the time of the Louis, both the XV. and the XVI. Everything points to this, the manner of making the gowns, their trimming and general style, and all the new



Gown of White Liberty Satin Combined with Tulle Embroidered in Pearls and Gold Bugles. MODEL FROM PAQUIN

Tailor Suit of Dark Blue Serge Trimmed with Dark Blue and Gold Braid. MODEL FROM DRECOIL



Gown of Soft Geranium Red Liberty Satin Veiled in Black Chiffon. This Is Embroidered in Gold Beads. MODEL FROM AGNES

Robe Showing the Brassiere Effect Which Is the Latest Thing in Paris—MODEL FROM ZIMMERMAN

materials, of which one can sometimes get an occasional glimpse, carry out the same idea. Of course, if one consults the great authorities on this subject, the proverbial sphinx would have been talking compared with what they have to say. Not one will admit that we are to be dressed à la Louis XV. or Louis XVI, but equally they will not deny that this will be so, and to my mind it is a case of silence giving consent. At any rate, there is no fashion more attractive and more becoming to the average woman than this, and if this coming summer we see all to be shepherdesses, or milkmaids, or court ladies in gay brocades, and are to wear patches and carry crooks, so much the better. The woman who cannot look her best when garbed in a Louis XVI costume is a hopeless proposition, and of these there are certainly not many, and, on the other hand, it is safe to predict that there are scores of women who have a capacity for good looks that this particular

style of dress will bring out until they blossom forth as regular beauties. The new tailor gowns which Drecoil is just bringing out are plain little costumes, but wonderfully smart and certain to be the mode until well into the summer. They are made of striped cloth in any of the soft neutral shades. The stripes are formed of hair lines of white or some light color, pale blue, green, or even pink, and the material is like a supple, loosely woven serge. One that I saw had the skirt made with a few little gathers about the waist, just enough to allow it hanging quite straight. About at the line of the knees was a narrow band of the material which drew the skirt in slightly, and at the bottom was another band, six or seven inches wide, and into this the remainder of the fullness of the skirt was gathered. The coat carried out this same idea, for it was a short affair, belted at the waist and finished at the edge of its little skirt with a bias band, which fitted tightly

around the hips and held the fullness in place. There was a little flat braiding on the coat and some large handsome buttons fastened it in front. The sleeves, which were full and large, were brought into deep cuffs finished with buttons and braid, the latter coming up onto the sleeve and finishing in points above the elbow. This model, with several modifications, is one of the most popular ones of the early season and is being made in silk as well as serge and cloth. All the skirts of these have either gathers, tucks, or a tiny bit of shirring, not enough to be clumsy, but sufficient to give them a straight appearance as they hang from the waist. To make them more pronounced the band at the bottom is frequently so narrow that walking in them is a difficulty, and the free and untrammelled stride of the athletic American girl would be an impossibility. Some are not more than two yards in width, but two and a half are considered nearly the proper limit. Little more than this is allowed for the woman of stirs flesh, and she must conform to this rule if she wants to be in the fashion. I saw another one of nearly this same model, also from Drecoil, which was more dressy, and would make a charming gown for spring visiting and tea. It was of silk of a heavy soft quality and leaf green in color. A

narrow panel extended down the front and broadened out toward the bottom and continued around the edge of the skirt in a seven inch band. This was of cloth and of a dark shade of blue that made a splendid contrast to the green shade of the gown. The coat was treated in the same manner, and on these bands of cloth was more embroidery in shaded greens, which was most effective. A double collar of cloth and silk finished the neck, but the wide cuffs were of the blue cloth only and were embroidered. It was a useful costume and one that would be good in several combinations of colors. Although embroidery does not play a large part on many of the spring tailored costumes, it is used, but only in small quantities and in a manner that is most effective. I saw one dark blue gown, quite severely plain, finished with the usual bias band and made with a short double breasted coat with a narrow belt of the same at the waist. On each shoulder, in a point across the front, and on the sleeves was some coarse embroidery done in wool, the colors being red, moss green, and a soft yellow. It was a most stunning dress and simple. It is to the theaters that one must look to see the latest offerings in the way of fashions, and at the theaters nearly all the smart actresses have pronounced

for the Louis XV. and Louis XVI. period, which Mile Sorel, who has the proud distinction of being called the best dressed woman in France, is wearing some lovely gowns in her latest pieces at the Theater Francaise. One, perhaps the prettiest of all, was of soft shell pink, which served for a foundation for two exquisite flounces of point d'Argentan lace. These in turn were veiled by a sort of little overdress of chiffon, finished all around the edge with double puffs of the same. Over this slip of a dress Mile Sorel wears another made of silk, white brocaded in bouquets of gay flowers, and trimmed about the edge with lace and pearls. This opens in the front and shows the frock beneath it and also the lining, which is of the most adorable shade of apple green. The gown is low in the neck, and the sleeves are to the elbow, where they finish with wide and full ruffles of lace. The hat worn with this costume is a three cornered affair of lace and tulle, all black, and its trimming is a tiny bow of gold lace and a tassel of gold with pearl ends.

Another gown of the Louis XVI. period, which Mile Sorel wears, was of pearl gray silk, made with a rather short full skirt, trimmed on its lower edge with a puff of chiffon. Above this were festoons of ribbon flowers in all the delicate colors, with here and there a touch of something brighter in a rose or other flower.

The bodice was pointed back and front and quite deep, and beneath this were hip draperies which were made full and caught up at either side. These and the bodice were finished with puffs of chiffon. About the neck of the latter were festoons of the same flowers, which trailed off into almost nothing at the waist. The sleeves were short, with the usual lace frills, and about her wrists and around her throat she wore narrow bands of black velvet.

In another play, "La Barrikade," the principal actress, Mile Careze, wore two charming gowns, both of which would be good style for spring or summer. The first was of pink linen made with quite a narrow skirt, the band at the edge being composed of braiding done in soutache in a deep shade of gray. The short jacket was double breasted and was fastened down almost under the left arm, leaving the entire front of the coat to be covered with embroidery and braiding. The sleeves were large and came just below the elbow, and were finished with frills caught by bands of braiding. The other gown was of mousseline de sole embroidered in ochre and made with an overskirt over an under one of plain chiffon, both being white. The upper skirt and bodice were all in one piece, the connection being made with rows of shirring done over heavy cords. The corsage was high and about the throat was a ruffle of lace edged with rather wide fringe. This hung partly over the front of the bodice, which was embroidered to match the skirt.

While on the subject of overskirts I must not forget to mention a new model which I saw a gay and two ago at Zimmerman's. It was a costume which was being made for a well known singer, the material being ninon, in pink mauve, a charming shade. The underskirt had only a wide hem for a finish and over this hung the overskirt, which was composed entirely of tiny plaits, pressed flat so that they would keep their place. It was pointed in front and long, with the back some inches shorter. The bodice was made of the same plaits, but fastened in place, and attached to the skirt by a heavy cord. This gave the effect of being all in one piece and yet allowed of a perfect fit. There was a tiny guimpe of lace and deep ruffles of the same, and on the front of the bodice and just below the waist line a touch of stunning gold embroidery took away from any too quiet effect.

These tucked, or plaited, overskirts promise to be one of the novelties of the season and they are pretty and becoming. They are being made of the same material as the underskirt, of chiffon of the same color, and also of chiffon and lace of a contrasting shade, and worn over a slip of satin or chiffon. One of their charms is that they are youthful looking, and as a suggestion for remodeling a somewhat passé costume it is excellent. There are so few ways of making over one's last season's gowns, even when they are practically fresh and good, that one usually grasps at anything and is delighted at the opportunity.

All the new bodices are being made collarless, and the woman with the long slender throat must look to it that her sister with fuller contours and round soft curves does not supplant her in appearance. The high boned collar is to be no more, at least for the present, and in the place the gowns are cut with V necks, or with perfectly round ones that reach just to the throat line. To be worn with these are some little pointed collars finished around the edge with quite wide ruffles of muslin, batiste, or lace, which fit the neck perfectly and are most becoming and fascinating. Sometimes the tiny pointed piece is a bit of exquisite embroidery as fine as a cobweb, and it is because of this the frills are usually batiste to make the contrast.