

HINTS FOR THE HOME DRESSMAKER.

The Long Skirt Again in Favor in Paris

By Mary Buel

PARIS.—[Special Correspondence.]—Just as we have thoroughly settled ourselves into the belief that all our gowns, whether for street, afternoon, or even the most formal occasions, are to be short, and that we shall be able to spend this season in complete comfort, then suddenly from a clear sky comes the news that one of the great authorities has put forth an edict that the long skirt is to be taken back into favor and that the short frock will only be smart for purposes of real utility or for the young.

And as this announcement is there does seem to be some truth in it, for it comes from no less an establishment than Doucet's, famous for the most feminine costumes that may be found in Paris—gowns that are soft and frothy even when intended for everyday wear.

I have recently seen two or three of these new costumes, one a so-called tailor gown, and the others built on more elaborate lines, and all showed the skirts with an inch or two of material on the ground. They did not exactly train, but in the back there was enough of an indication of one to call them long instead of short gowns.

The one intended for the street was of dark blue serge, of a rather coarse quality, and in weave more like a basket cloth than the regulation cord. The skirt was close fitting in the back and showed a bias seam to its hem, with almost no fullness in its entire length. The front breadth was wide and had some extra fullness let into the top just below the belt. This hung straight to within a few inches of the bottom, where it was held in place by a pointed strap. This was of black satin, nearly covered with embroidery done in dull faded shades, half a dozen in all, and of a large, conventional design.

On the coat, which was cut in simple half fitting style, the same effect of pointed straps on embroidery was seen, these appearing on the lower parts of the fronts. There was also a long rolling collar and pointed cuffs of the same, the latter finishing the sleeves, which were long and puffed from the elbow down. It was a graceful looking gown, probably rendered more so by its little train of about three inches, which appeared sharply in the back.

Another frock, also from Doucet's, was intended for the street, but this one was of a coarser ribbed linen in a deep shade of yellow. The skirt was scant and quite long, and was made still scantier by two rows of small tucks, going up and down, each edged with bias bands, all of the linen. This trimming followed the line of the skirt, being shorter in front than in the back, where it sloped gently down three or four inches. On the bodice was shown the same arrangement of tucks and bias bands, these latter, as well as on the skirt, being piped with the smallest line of black satin. The fastening of the bodice was somewhat unusual, the buttons beginning on the left side by the shoulder, continuing to the bust, where they turned and crossed to the right side, continuing to the belt. There was a plaited collar about the round neck, through which was passed a wide tie of black satin, knotted in a smart bow, and the ends of this were slipped through the buttons, where they crossed in the center.

The third Doucet gown was pretty, the material being foulard of a cashmere pattern, but all vague and indistinct, the colors being green, mauve, and pale brown. It had the appearance of being made in one piece, the waist and skirt being connected with several rows of shirring, done on large cords. There were two rows of this also on the skirt, one above the knees and the other far below, the cords being large and drawing the ma-

terial in well. At the head of each cord was a line of a lovely shade of pink satin, which seemed to bring out the other colors and give them life and character.

The waist was corded and shirred and so were the sleeves, both on their lower part and about the arm sizes as well, the effect being exceedingly unusual. There was a deep guimpe and short undersleeves, and both were made of tulle, of a soft shade of brown, finely tucked.

A number of linen gowns are being shown, the majority being skirts and coats and dressy in style rather than plain. One attractive gown that I saw at Francis was all white but for the collar and cuffs of the coat, which were of the most stunning combination of colors in tulle de joie. These were deep reds and blues on a brilliant yellow background, the design being in harmony with the colors and bold and dashing. There was other trimming on the gown, but this was all white, a sort of insertion of heavy net incrustated with shaped pieces of linen, a single row on the skirt, and the same on the coat and sleeves.

Colored linens, which last season were little seen, are again taking their place among the most desirable of frocks. Some of the new shades are adorable, being so pretty in themselves that they require little or nothing in the way of trimming. There is a new color, which is called "brown bread," a soft and delightful shade, which is neither tan nor brown, and which is especially suited for morning frocks. There are several new shades of blue, most of them rather bright, for this is a year of bright colorings, and there are some wonderful reds, covering a wide range, from a bright burnt orange to the deepest rose.

Most of these linens are of a heavy quality, the threads being large and round, and equally they have the softness, without which no material is fashionable this summer. The style of making these linen suits differs little from those of serge or any lightweight material, for few of them are intended to be laundered and in consequence they often show trimmings of silk or satin and gold and silver braid. One charming frock, a creation of Beer's, had a half yard band about the skirt made entirely of braid, gray and silver. There was a bodice to this costume, which was nearly all of the braid, with sleeves and small pieces under the arms of the linen, and in place of a belt there was a long sash with ends of gray chiffon, with a round plaited collar of the same.

Another which came from a new establishment, the Maison Mougé, was quite remarkable for its originality, and in addition it was exceedingly smart. The color was a shade known as rosewood, a shade of brown with a

decided tinge of red, and the skirt was made of lace, having large black dots plentifully covering its surface. There was an overskirt of the same shade of linen, but without dots, but this was bordered with a six inch band of spots, these being white. The bodice was of the bordered material, coming up into a sharp point, front and back, where it lost itself under a collar of plaited lace. There was a little under blouse and kimono sleeves and these were of the black dotted material, the contrast of color giving the gown a great cachet.

Although linens are enormously liked foulards are by no means losing their popularity, and some of the prettiest and most useful costumes seen are of these soft, wearable silks. The styles of these are almost as varied as their designs, but most of them show platings, puffs, ruffles with ruffled headings and cordings, all of which add to their soft and graceful lines. In many frocks both plain and figured goods appear, the former usually in bouffes on the bottom of the skirts, and for a portion of the blouse. As always in foulards, black and white is among the most desirable combinations, but red and black, many of the new shades of brown, and blues are being greatly used.

Another silk which is being shown for rather dressy toilets is of nearly the same quality as foulard, but with a different finish, and this does not come in patterned effects, but in plain colors or changeable. Some gowns are being made of this, combined with chiffon and lace and are frequently beautifully embroidered. I saw one of these frocks at Zimmermann's which was almost ideal, the color being the before mentioned

kind of lingerie gown or with a simple frock of chiffon that is all self-colored. These coats are fairly long and are cut with deep hip pieces put on with a seam and having on either side huge pocket flaps. They do not fasten in front, but are so cut and pressed that they fit into the figure in front and hang loosely at the back and sides, with just a slight curve. The sleeves come somewhat below the elbow and are finished with white cuffs; the reverse in front are much pointed and enormously large, reaching over the shoulders.

The material of which these are made is moire, and of any color that may be wished, but the model that I saw was a stunning shade, "coque de roche," not red nor yet burnt orange, but something between the two, and wonderful when worn with white. On the pocket flaps of this, as well as on the cuffs and revers there was some embroidery done in black and silver, and all were edged with a half inch band of black satin, which made them still more pronounced.

Chanteclair has invaded the domain of blouses, and there are several new fancy waists which have been named after this play. The most unusual is made of chiffon in a yellow brown shade, lined with white and covered with fine Chantilly lace, over which is the design of the cock. On the left side of the blouse one of these is larger than the others, and this is embroidered in silks in all shades of red and green, with touches of black and brown. Just above the cock appears a tiny sun made of small gold beads, and all this embroidery is so exquisitely done that it is a real work of art.

The chanteclair red blouse is another which is finding favor for wear with tailored costumes, especially those of dark blue or brown. It is made of various materials, such as organ, nines, chambraine, and chiffon, and its popularity is in its color, which is wonderful, so soft yet brilliant.

Of course the Chanteclair hat has had its day, but there is a new variety of that shape which has lately appeared which is among the best shapes of the year. It is a little like a cloche, but not so drooping at the side or front, and at the back the brim is turned up slightly so as to show the lining beneath. This is always of two shades, red or white, and either of velvet or straw. The hat itself is of rough straw and soft, and the colors are usually dark blue, black, and white.

The trimming of these consists of huge bows made of velvet, which are placed directly on the top of the crown, the bow part covering that and the ends falling down in front and back. Red velvet bows, black velvet, and sometimes white, are used, and I have seen some of which the bows were of white silk on which were large spots of black. They are not intended for dress hats, but rather for morning wear, but they have a lot of style and are generally becoming.



Afternoon Gown of Voile in Two Shades of Raki Color, Veiled from the Knees Up with Empire Green Chiffon There Are Touches of Japanese Embroidery on the Bodice and a Guimpe and Sleeves of Old Yellow Lace MODEL FROM BEER

White Foulard Gown Covered with Deep Rose Red Dots and Having a Bordered Design Finished with a Five Inch Band of Rose Red. The Lower Part of the Skirt Is Trimmed with Heavy White Spanish Lace and the Bodice Is Nearly All of Lace Combined with a Little Silk Choux of Black Tulle with Handsome Rhinestone Buckle in the Centre Black Hat Trimmed in Shaded Red and Black Plumes and Black Chiffon Parasol over Red. MODEL FROM MARGARIE LA CROIX

Gown of Peacock Colored Foulard with Flounce and Sleeves of the Same Shade Sprinkled with Large White Spots. Under sleeves of Lace and Upstanding Cuffs of Same Very Full Pleated. Pleated Collar of Lace with Tie of Black Velvet. Black Patent Leather Belt. MODEL FROM REDPHER

and yellow. From this band came another skirt of chiffon laid in the tucks up to the waist, where they finished under a belt of all the shades of the embroidery made of tulle.

The bodice was partly of silk and partly of chiffon, and there was a great deal of embroidery on it, but lightly done, so that it did not look in the least heavy or warm. In place of the usual lace guimpe and sleeves, these were made of purple tulle over a pale shade of brown, and there was a little frilling about each made of the old fashioned blonde lace.

Besides gowns this material is among the best for evening wraps and coats, for they may be fashioned from any dark color and still possess what an evening wrap requires—a dressy appearance. One of these late-

Another new coat, which, however, is not intended for the same purpose, is being shown by Callot, and is one of the novelties of the season. It is a real Louis XV. jacket, and it is intended to be worn with any