

HINTS FOR THE HOME DRESSMAKER.

Leveled **Outfards and Crepons** predominate the summer fashions in Paris

By **Mary Buel**

PARIS — [Special Correspondence]. — Before beginning a description of gowns, hats, and the like I must devote a little space to telling of a lecture which was given a few days ago by a feminine literary light of Paris, Mme. Marcelle Lender. The lecture was given in the hall of Annales, where many of the conferences on women's subjects are held and which is more or less of a meeting place for the smartest and most up to date French women. Upon this occasion, however, Mme. Lender did not choose any of the burning questions of the hour, such as women's suffrage, co-education, the ballot versus the ballroom, or any kindred topics, nor did she attempt to instruct her listeners in music, art, or literature, but instead she selected for her subject the single word "Chic" and discoursed upon that with all the enthusiasm and knowledge of a Parisian woman of the world.

The lecture lasted for fully an hour and was listened to with almost breathless interest by the 200 and more women who were present, many of whom were pretty, most of whom were chic, and all evidently willing or anxious to become still more so.

As for the fair lecturer herself, she was both pretty and charming and, in addition to being the acme of chicness, she looked adorable and was dressed with absolute perfection. When talking upon such a subject how could one fail to interest when fitted out in a Faquin model of white liberty satin almost covered with a tulle of the finest of jet and caught at the waist with a ceinture of dull old gold set with enormous cabochons of green stones, a wonderful and beautiful ornament. There was a little gumpie and elbow sleeves of exquisite Venetian lace and, as a finishing touch to her toilet, wore a gorgeous hat of monster size, in black, trimmed in white sigrettes.

But, besides looking lovely, Mme. Lender was distinctly clever and gave her hearers much valuable advice upon the importance of being chic and the manner in which this most desirable asset might be obtained. She told them that by a different manner of standing or walking her own smartest of costumes could be made to appear quite dowdy and ineffective, or, as it did look, just the reverse. She showed them how a hat could be put on to be chic or otherwise and illustrated her ideas with her own splendid headgear.

She told them how to be chic when playing bridge, when dining, when at the opera, or when at church, and, in fact, there was no phase of life, walking, talking, eating, and well-nigh sleeping, in which one could not be chic if she chose and would follow certain rules, which, after all, were as simple as A, B, C.

Most of the advice given was really good and was practical as well, and in America, where nearly all the women are naturally smart, in other words, chic—Mme. Lender would make her fortune.

But now for clothes. Next to foulards crepons promise to be the most fashionable for summer wear, and some lovely gowns seen lately have been of this, both in silk and cotton. Personally it seems to me that cotton crepons is natter and smarter for warm weather than silk, although gowns made of it are not so dressy and are seldom quite so elaborate. Most of the newest cotton material is either striped or checked, or, if plain, the goods is embroidered by hand, which at once puts frocks made of it among elegant toilets.

I have lately seen one of these last which was unusually effective, the ground being of cream white, spotted at regular intervals with large dots, also done in white. These in turn were surrounded with French knots of silk, done in the real china blue shade. This embroidered stuff formed the entire upper part of the skirt, but beginning at the knees was a founce of some sort of heavy lace, the pattern of which was worked over at intervals with several shades of blue. A second founce of lace bordered the skirt and between the two was a third made of plain blue crepon and put on without fullness. The bodice was a combination of lace, the embroidered and the plain material, the first forming a short yoke in the back and a deep one in front, with a small shapd piece which showed just above the belt. The plain blue was draped between, but the under arm pieces and the sleeves were of the embroidered goods, the latter being edged with lace. The belt was narrow and of black satin and the gown was quite out of the ordinary.

Another, which was striking, was a combination of crepon and tussore, the latter being of a coarse variety. The skirt and upper half of the bodice were of the crepon, in a string color, and the tunic which fell over this was of the brightest shade of cerise tussore. This tunic was cut in deep points which hung at the sides of the skirt and other points which came up over the bodice in front. The edges of all were worked with hemstitching, done in black silk.

About twelve inches from the bottom of the skirt wide eyelet holes were worked into the crepon, and through these a black velvet ribbon was passed, which



Rose Colored Chiffon Gown Trimmed with Steel Fringe and Draped over a Pale Grey Liberty Satin Foundation. Curass Bodice of Pale Pink Beads Trimmed with Steel Fringe. Belt with Long Ends of Grey Velvet. MODEL FROM MARGUERITE LACROIX

Gown of White Liberty Satin Veiled in Black Chiffon in the Form of Three Tunic, Each Bordered with Narrow Jet Fringe. Upper Part of the Bodice of Satin Heavily Embroidered in Pearls. MODEL FROM BEER

was tied in big stiff bows on either side where the points of the tunic fell. It made a most attractive trimming. The sleeves, kimono shaped, were of crepon or any other resort and would always look well. The background was white barred off with hair lines of soft yellow, which formed regular checks. The skirt and bodice were connected by cordings, several rows appearing around the waist line. This allowed a good deal of fullness to show in the skirt and at the bottom this fullness was drawn in by two puffs, five or six inches wide, and the same distance between the two. These puffs were made of batiste of a rather deep shade of yellow and were gathered in full giving a brilliant line of color. Going directly about the center of the bodice was the same full puffing and the large kimono sleeves were drawn in just above the elbow by the same. A plaited collar of net with a smart finish of three black satin bows completed the bodice.

Another summer resort costume was also made of cotton crepon and was one of the most stunning that I have seen. The ground was natter blue and there were quarter inch lines on this of red, yellow, and black, which formed huge plaids. The skirt was finished with a wide bias band of black and blue changeable silk, which lapped over on the left side and was fastened with three large jet buttons. The upper part of the costume was made like a Russian blouse and was quite long. It was entirely bordered, down the left side, as well as about the bottom and the neck, with a bias band of silk and large buttons of jet also fastened this.

The sleeves were put in at the armholes and were large, with deep cuffs of silk to finish them, and there was a gumpie and standing collar of Irish lace stained a coffee color. The girdle, which held the blouse at the waist was of black satin, with a choux of the same at the left side.

Chiffon, toile de linon, and silk crepon are the three materials that are considered the most fashionable for gowns for occasions of ceremony and each one in turn has something especially to commend it. There is perhaps nothing that is so altogether satisfactory as chiffon, for it seems to lend itself to any style of making; it may be draped, tucked, puffed, and ruffled to any extent and look as airy as a cloud, or it may be fashioned on the most severe of lines, covered with embroidery, beads, or bugles, and be almost as gorgeous as real lace. Equally, when its freshness is departed, there is nothing that has a more bedraggled

appearance, and it is at this particular stage that one gives the preference to the more substantial goods.

The silk crepons this season are delightful and come in a great variety of colors and designs. Some of the prettiest are in cashmere effects, but softly tinted, so that they may be made up without veiling, which is not the case with many cashmere silks and even children's. Gowns made of these are generally trimmed with plain chiffon, or with liberty satin in a harmonizing shade. Lace also is usually employed upon them, and frequently this is tinted to match the plain color or is a few shades lighter.

Simplicity is the rule for these costumes, as it is for many that are being shown this year, but they all have some small touch which marks them as coming from an artist's hand.

Gown of Large Patterned Black and White Foulard, the Upper Part of the Skirt Veiled in White Point D'Esprit. Bodice of Foulard, Rose Colored Ribbon forms the Centers of the Choux on the Skirt. Large Black Hat Trimmed in White, Pink and Mauve Flowers. MODEL FROM RIVAIN



with dull gold bell buttons. A wide satin band also strapped and fastened with buttons appeared on the bottom of the sleeves, which were short and large, and in place of a belt or girdle there was a band of links of dull gold about the waist caught with a superb ornament. The gumpie, which was deep in front, was of fine gold lace over tulle and a high standing collar of the same.