

# HINTS FOR THE HOME DRESSMAKER.

## The SUMMER GIRL At The Shore By MARY ELEANOR O'DONNELL

**I**t is an art to select a becoming bathing suit, and to the average woman a most mysterious, puzzling art it seems. There is nothing in the clothes world more trying than a bathing suit, and few women, even among those who have plenty of money to spend, know how to secure the all essential becoming effect.

Every woman who has ever given much thought to dress realizes that the success of her gowns depends on the becoming line. She has been told time and again that the becoming line is far more important than the fabric of her frocks, its trimming, or its color, and above all things that it is the line that counts in selecting a becoming bathing suit. But what she does not know is how to get this becoming line—how to emphasize it in her own suit.

It is only the slightly built, average height woman who can select her bathing suit as haphazard. The plain woman, the fat woman, the extremely tall woman, and the disproportionate figure should all give thought to the subject, if by their looks they do not wish to add to the gayety of the nation.

First, and foremost, the figure must receive attention. If one is short waisted, narrow chested she should patronize the best corsetiere her means will permit, or buy a reputable make of corsets, one that will apparently increase the length of the waist, and in addition to this add width to the narrow chest. Then her gown must be built so as to accentuate the broad shouldered, long waisted, slender effect.

Every woman should have an ideal image of herself and should force her mind to hold it. Her feature and her form should be but a frame on which to build a charming individuality. She must know herself, be able to recognize her good points and equally conscious of her bad ones. This is the great and important secret of knowing how to dress for all occasions.

Such knowledge, however, must be complete and candid without the slightest trace of flattery. In order to reform, defects must be clearly understood. The thought that feminine loveliness is not and has never been absolutely perfect may help in making one realize her defects.

Another thing to remember is that it is the general impression, the effect as a whole, that counts in dress. Style and smartness are not intelligence—sometimes no more than the tying of a ribbon. But it means study—the study of color and the magic of the becoming line. It means knowing how to lift a dress from merely a covering into making it a living part of oneself. It means knowing how to select one's clothes and how to wear them. Style is the knowledge of self.

It is the lack of knowledge of her individual type that makes many women so badly dressed. They want to wear what they admire regardless of whether or not it is suited to their particular style. The result is that they usually look as if they had stepped from the comic edition of the papers.

For instance, there never yet was a stout woman who didn't have a particular fondness for light tan and bright colors. For some reason known only to herself, fashion doesn't concern herself much about the fat woman. The fashions each season are created apparently for the tall, slender woman. Consequently, each season the stout woman has troubles of her own, particularly so when it comes to the selection of a bathing suit.

There is the stout woman who has narrow shoulders and large bust, and hips. There is the rolypoly stout woman whose legs are too short, and the stout woman whose waist is too short. Each type of stout woman must be treated in a different way.

Generally speaking, the stout woman's costumes should always suggest long lines. She should avoid conspicuous colors. She should never wear gowns that fit as if they were molded to her figure. She must look comfortable above all things. Unless the stout woman's figure is finely proportioned she should not wear princess styles, but should always show the waist line softly defined.

The stout woman whose arms are rather short and fat should always wear long sleeves and the sleeves should be made of one material. Polka dots are fashionable in bathing suit materials but they will never help the stout woman to look her best, while conspicuous stripes are out of the question, too. The stout woman must wear dark colors if she would appear smaller than she really is.

The tall, thin woman should avoid vertical lines. Horizontal lines are permissible. She should favor trimmings that run around her skirt. Plaits over the shoulders will help to give breadth to her figure.

But whether you are the thin or the stout you must remember that it is individuality that spells smartness in the making of a bathing suit as well as in dress generally. No individuality that borders on the eccentric but the suiting of the frock to the figure.

Bathing suits have undergone a radical and sensible change this season. From the heavy gathered sack affairs of flannel, barrel shaped and cotton tape trimmed, they have developed into becoming models in a wide variety of materials and styles. Mohairs are in great repute. Smart adaptations of this material, in both striped designs of blue black and gray and brown, are seen, together with chateaucer shades and the always modish black. These mohairs are much more serviceable and keep their shapes better than the silks which are offered in every conceivable hue, except white.

In regard to colors, black is, as usual, the most conservative and smartest color, with navy blues and scarlet silks receiving good attention. Plaids and stripes of striking design and color are also considered smart.

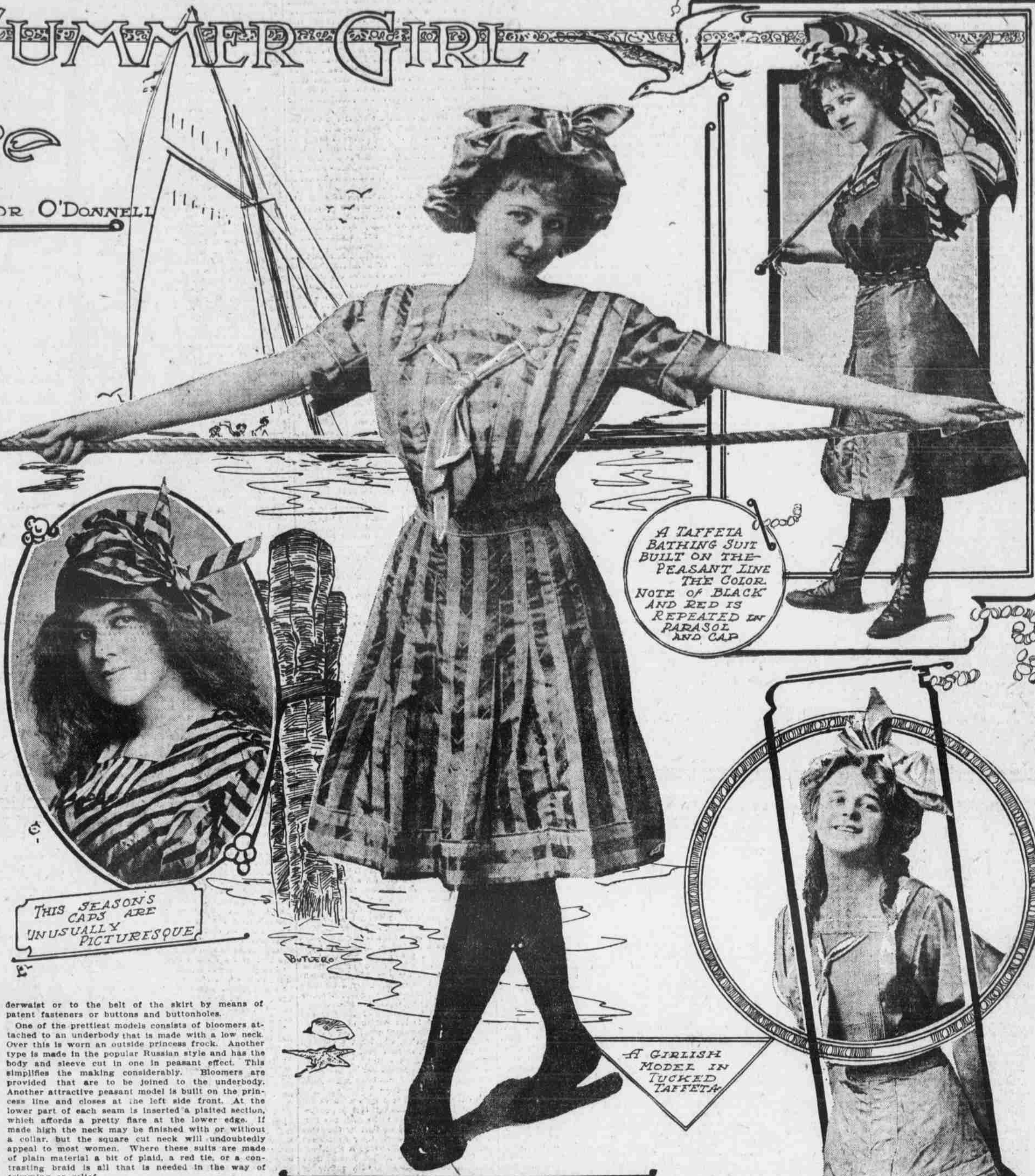
Foulards and pongees are used, but more for dipping and sand baths than for actual swimming purposes. A number of suits are made of taffeta, with gored and circular flounced trimmed skirts, smartly tucked blouses, and buttoned cuffs and bands.

The sleeves on all these suits are short, with rather wide arm size, allowing free swimming movement and eliminating the need of the elastic band plagues, once deemed a necessary adjunct on all swimming blouses.

Black jersey pantaloons are a new bathing suit equipment this year. They usually accompany grey silk swimming suits for practical use, although they may be purchased separately.

Where silk is chosen for a suit it must be of unusually good quality, for even the best silk has a tendency to become sleazy and unattractive after a few dips in the water. The silk suits of this season reflect the high style idea in bathing suits. They present practical ideas, together with harmonious trimming features and are especially adaptable for reproduction in mohair and serge of light weight.

The princess and peasant tendencies are everywhere exploited and suits made with the skirt and the blouse attached are also shown, but when made the bloomers are either attached to a separate un-



A TAFFETA BATHING SUIT BUILT ON THE PEASANT LINE THE COLOR NOTE OF BLACK AND RED IS REPEATED IN PARASOL AND CAP

THIS SEASON'S CAPS ARE UNUSUALLY PICTURESQUE

A GIRLISH MODEL IN TUCKED TAFFETA

STRIPED MOHAIR IN BLUE AND WHITE

derwaist or to the belt of the skirt by means of patent fasteners or buttons and buttonholes.

One of the prettiest models consists of bloomers attached to an underbody that is made with a low neck. Over this is worn an outside princess frock. Another type is made in the popular Russian style and has the body and sleeve cut in one in peasant effect. This simplifies the making considerably. Bloomers are provided that are to be joined to the underbody. Another attractive peasant model is built on the princess line and closes at the left side front. At the lower part of each seam is inserted a plaited section, which affords a pretty flare at the lower edge. If made high the neck may be finished with or without a collar, but the square cut neck will undoubtedly appeal to most women. Where these suits are made of plain material a bit of plaid, a red tie, or a contrasting braid is all that is needed in the way of trimming or relief.

Novelties in bathing caps show many waterproof garments of many hues. These caps match the costume, being of plaid, striped, or novelty materials, but having their frills and strings made of plain silk of a contrasting color. The bandanna handkerchief cap is in good repute this year and is seen accompanying many of the smartest surf suits. These caps are also shown in silk and satin in many quaint, grandmotherly shapes with elaborately embroidered ends and ribboned bows.

Stockings match or contrast in color with the suit or cap. The fad of wearing half hose has invaded some of the seaside resorts, but this is undoubtedly too extreme to be popular, though at some resorts it is said that footwear will be tabooed altogether and the bare legged fad will rule. This is hardly probable

however. Bathing shoes have reached a state of perfection—they are modeled upon practical lines and are of canvas or of the same material as the gown.

For women who are careful of their hands long gloves of white chamouis leather are shown. Then there are the inevitable bathing parasols in all their glory. It is usually of the same tones of the suit, but is always selected with the idea of being of such color as to throw a becoming hue upon the wearer's face. The blues and greens are carefully avoided, and pongees with light rose colored lining appear to be the most popular. Among the accessories are reticules or bathing bags

of the same color of the parasol, in which is carried handkerchiefs, perfume, fan, creams, and smelling salts.

Perhaps the novelty of the season is the use of quantities of false curls sewed in the bathing caps. These sets of curls are of inexpensive hair and made especially to curl in water. This hair is fastened inside of the silk cap so that a tiny fringe of false hair shows in front, giving a pleasi effect and saving the girl's tresses from the effects of too much sunshine or of careless splashing of salt water.

## Paris Novelties in Smart Dress Accessories.

**C**OLLARS and cuffs in silk are shown in Persian designs, the ground of these as a rule being cream or a light shade of blue or pink. They are plaited and lie flat around the neck and are bordered in plain silk or batiste, this little edge being not more than an inch wide. These make an excellent finish for any simple blouse of cashmere or batiste for morning.

Another novelty is cashmere buttons and studs and cuff links which come in enameled china or in silver upon which the pattern is sunk. The buttons are quite large and these often form the fastening for some simple waistcoat in white linen and tussore. Cashmere ribbons made of cotton and bound in black velvet are among the latest materials for trimming morning hats. It is made into huge bows and is especially good when employed on black or burnt straw.

The hat of the moment is the "Charlotte Corday," a most fetching little affair, which if designed by that lamented lady is much to her credit in the matter of taste. Whether or not it will take the place of the cloach remains to be seen, but it possesses the same attributes which made that so long popular. It fits well down over the head, allowing only a fringe of hair to be seen, which makes it easy for summer time wear,

and while framing the face prettily does not conceal it as did many of the hats that were worn during the winter.

The crown is high and round, some being fully ten inches in height, and the brim is rather narrow. The former is drawn in at its lower part so that the straw is folded quite close about the face and the crown and brim are always of two different colors. Blue with a black brim, red with its brim of white, and so on in almost any combination. The only trimming is velvet, which is twisted about the crown as if it held it in, and this finishes in front or at either side in a stiff little bow which stands erect. I have seen it worn by a number of young girls and nothing could be prettier.

There is the greatest latitude in the way of hats, or rather there are so many that are fashionable that one is almost at a loss to make a selection. There are hats with enormously high crowns, that are wound with silk, are trimmed with standing bunches of flowers to make them still taller in appearance, and there are also hats with absolutely no crowns which have their trimming placed on their brims, or even on the under side to take away the effect of height. There are hats that are untrimmed and others that are loaded with feathers and flowers or with ribbons and lace. Several kinds of flowers are frequently seen on the same hat,

not massed together as has been done formerly, but put on separate sides so that they shall be more pronounced. Some of the new straws are charming, they are so soft and pliable, and they come in wonderful colors which lend themselves to all sorts of trimmings.

I saw one lovely hat of Nile green straw, the brim being two inches or more wide and with a silk finish. It was low crowned and its only trimming consisted of a single pond lily in black velvet, which was placed low on the right of the brim. Another, which was a striking contrast, had a high crown of gray straw and a brim of black mohair and its trimming was a band of deep red velvet ribbon and a cluster of shaded red and gray plumes placed in the back. Hats made of changeable silk are smart and in shape these are almost identical with the silk hats worn by men.

With black hats, which are trimmed in black, it is the fashion to wear a veil of deep purple or brilliant green, whichever happens to be the more becoming. These are of figured meshes and much patterned and they are arranged over the brim in such a way that they make a trimming of themselves. There is also another new veil which is greatly liked with black hats and this shows a foundation of rose tulle or fine mesh over which are sprinkled dots quite near together. They are really charming. Sometimes these rose veils have

another veiling beneath them, which is caught to the veils by the dots, and this is either of the thinnest of white tulle, or of a soft shade of taupe. Either of these has been found to be most flattering to the face, a quality much to be desired.