

# LATEST PARIS FASHIONS

## Dainty Waists and Dresses for Summer Wear.

BEFORE the sultry summer days really upon us it is hard to realize that real midsummer clothes should be chosen with certain settings in view, such as the green and blue of nature's decorative background and the strong light of the August sun, thus admitting of stronger coloring and allowing a more picturesque quality to creep into the designs than would be permissible in town. Also, a freshness and daintiness is extremely desirable in the materials used; for rose, green and blue tints silhouette with pleasant effectiveness against patches of sun or shade of the village street, the dusty road or the dazzling sands of the shore.

Two charming frocks illustrated here



Plain and Striped Silk Are Combined in an Up-to-Date Manner.

are very different in design, and so are suitable for different occasions. At any place at a moment's notice the gown of silk with a striped skirt is most appropriate for a matron, stout or thin, provided she is not too short, especially from the waist down. The smart little coat effect with the overbound edges is of plain silk and is in part recovered by a lace fichu made of straight edged bands used also for the belt. This plain color is also used again in a box around the hem of the striped silk skirt.

The dotted net dancing frock, though girlishly simple, is on very striking lines. The sash, apparently catching the lace

ings are cleverly combined with the original embroidery design.

The dress designs are interesting, apart from the general lines, in the two very new and ultra stylish ways of finishing the neck by original frills. These two sketches are on the top wave of fashionable popularity in New York at present and are applied as a neck finish to coats, blouses and dresses or even as separate jabot accessories. They are called the "bib effect" and the "Robespierre collar and jabot."

If the bib is made as an accessory jabot it has, usually an outlining ruffle about the centre edge; here, as it is used as a part of the dress and the yoke, the

ruffle has been omitted in part. The other is extremely beaming, with its "Incrayable" collar placed on a standing band, and the double lace frill tucked up under the edges and dropping nearly to the waist in a deep point.

Of the dresses here with which they are used the striped model combined with plain material has original trimming lines and is not too difficult for the home dressmaker who has patience to work over the correct proportioning of the revers effects. It is a good model for striped voile or challis, as plain taf-



An Ideal Summer Evening Frock for a Young Girl.

feta or satin makes a desirable contrast. The other frock, delightfully up to date, makes one of those desirable morning one piece dresses, advanced in fashion, with all the style marks of the season. Equally good in serge, linen or the heavier cotton fabrics, the yoke should be of net, lace or chiffon. Glass buttons in all colors are newest, but there is a re-



Interlacing Ribbon is Cleverly Used.

vival of the ordinary flat white pearl button, sewn on with thread of the color of the gown.



The Back View.

## Return of the Pleat

resembling dress from its resting place it is quickly seen that it cannot be made to do renewed duty. The difference, though apparently slight, is after all very marked, for it is only once in a great while that a former style may be transformed into a



The Back View.



The arrangement of pleats on this model is very interesting.

The box pleats are well placed to give the season's necessary added dress fullness.

PLEATS have been out of fashion for so many seasons that the first models showing them and having the authoritative Paris stamp of the best dress-making houses are of great interest. With pleats the necessary added fulness in the skirts this season is gained without the loss of the desirable slender outline. Then, also, thin materials always hang better when laid in long straight folds, and the fitting is not so difficult.

Fashions never return in exactly the same combination as formerly. "Oh, I have a dress just like that," is often heard when a fashion like one of several seasons ago returns to vogue. But on taking the

town of advanced style. The models here photographed are interesting from the variety and disposition of the pleats; they are all unstitched, caught down by hand only and pressed flat.

The little robe with the odd Greek fret pattern is made of white silk voile and banded with green and white and green finely striped material, the fret design of the latter. The top portion of the gown and the habit shaped application over the hips show hand embroidery in an unusually dainty pattern. The revers, passing over the shoulders, fall below the belt at the back in the popular fashion,

the back, limit the habit at the sides.

This is a style of dress becoming to any figure, but especially one of unusually proportions, as there are many lengthening lines.

Another dress of which two views are also given is, on the contrary, prettier for youthful figures and for those who like a frock a little out of the ordinary. Like so many models of last season, white is combined with a color. The white voile skirt, hemmed with color at the edge, has a waist and sash of cherry silk matching.

Continuing the front trimming by bretelles in the back, as in the first model described, is again seen in this one, for the pretty pleated collar descends to the

waist line at the back, tucked under the sash. The style point of the skirt is the direction of the pleats, facing forward and backward, so that a flat box pleat comes over each hip. A pretty little inner vest shows beyond the surplus edges of the waist, and a delicate white embroidery outlines the edges of the waist and the sash ends, above the fringe.

The third dress, of which only one view is given, is delightful in its artistic simplicity. Like an unusual number of the new pleated models, the box pleats are very narrow. The lower part of the dress is of old rose Liberty, the upper of figured crepe de Chine. Delicate lingerie collar and cuffs finish the neck and sleeves. Tiny rose buttons are used on the waist and sleeves, and the smart little cravat and oddly folded belt accent the quaint charm of the gown.

## FOR THE MODERATE INCOME—FASHION HINTS FOR THE STOUT WOMAN.

**I**n New York so many good models are seen that are suitable for stout women that it is difficult to make a choice of a few among so many, for stout women are not all of the same shape or proportion, therefore the same model is not becoming to all.



There is one thing, though, that all of them should realize, and that is the necessity of good corseting. Without it the stout woman is lost as far as style goes, and a corset really well made and fitted will do as much as most of the reducing exercises or remedies. But acquiring a corset is, after all, only a preliminary step, and while buying it care should be taken to have the saleswoman explain and illustrate exactly how it should be put on and adjusted so that it will be comfortable, yet give an appearance of slenderness.

The linen tailored suit sketched, though simple in appearance and construction, has trimming lines well arranged for a stout woman. The length and shape of the revers is especially appropriate with the present corset lines, for the silhouette acquires long and graceful lines in front by the combination, while at the sides and back the effect remains in proportion. The cuffs match the revers, a fine striped silk being used, also in the inverted pleat on the skirt, where the added fulness comes without destroying the trim outline.

The length of line so desirable in front for one who is not slim is preserved in a pretty embroidered linen dress here sketched by a vertical row of scallops starting from the yoke and finishing in very long tunic edges that do not cut the height of the figure.

This design may be adapted to bordered goods, as the trimming lines on the sleeves and underskirt lead themselves nicely to the decorative edge of that material. If ordinary plain linen is used, contrasting stitched bands of the mate-



riation—as flax or guipure for the insertions, with Valenciennes for the ruffles. The wash, removable and tying loosely on one side, is always most decorative of taffeta or satin, regardless of the dress material used.

For the becoming and necessary white summer washable dress of sheer materials such as batiste and handkerchief linen, this is indeed an attractive model. Such a dress is really a necessity in the stout woman's wardrobe. It gives the wearer such a refreshingly cool and comfortable air.

The smart little hat is worthy of notice, as it shows the revival of trimming placed under the brim.

The panache effect reduced to its lowest terms is shown in another sketch, a model containing two trimming lines decidedly good for a stout figure—the revers following a long vest and falling loosely away from the bust line, thus concealing it. The inner vest is interesting in detail with its diagonal edges of lace and dress material. The skirt has a loose facing revers caught into the side seams and continued across the back. The sleeves are slightly gathered into a rather deep ruff, but the fulness is not enough to be called a puff.

Half hidden under the revers in front is the raised waist line, giving the dress a princess effect without the difficulties of dressmaking. The waist revers make a like vest at the back, crossing and tucking under the waist line, underlined with a horizontal row of buttons.

Such a dress is effective in all clinging materials, the new cashmeres, Guibard, serge, satin, silk and cotton voile and



the lovely new surah and ottoman weaves. The tunic may be placed over a drop skirt, or the same effect gained by lapped seams.

A smart morning dress has the desirable front panel that is perhaps easiest for the home dressmaker to make. A striped material may be used, plain or in two tones of the same color, in any cast

it is a charming little frock for morning wear in summer. There is no belt. At the sides the skirt is attached to the waist line by a lapped and stitched seam. The skirt may be cut in four or six gores.

The tunic is lengthened by a deep band of striped material like that used on the yoke. Glass buttons are given the preference this season, and buttonholes are almost invariably elongated, worked by hand or overbowed with narrow bias bands. Yoke and sleeve ruffles are correct, either in net or of the dress material.

A pretty dinner or evening dress is the princess model, with a fichu of delightful transparency, pointed and dropping below the waist line in the back, caught in by a buckle made of the material. In front it separates to show inner vests, and, brought down to make a long waist line in front, is knotted, falling in long ends, the lengthening effect continued by the tunic edges. The fichu is more effective for an afternoon gown if made of chiffon the gown's color, embroidered or lace trimmed. If made of white net it has a certain negligee look that is more correct for indoor wear than out.

As a rule these fichus should be made with a shoulder strain to be well fitting, as a little fulness is needed in front, but not at the back. The seam, if conspicuous, may be indicated by a beading of lingerie, dyed if necessary, to match the color of the fichu. Princess lines are always best for the woman of small bust and large hips. Cashmere, silk or ottoman—whatever or any material with a certain body they will make it hang gracefully, adds to the beauty of a princess dress.

In copying these models it is difficult to say how many seams should be used in the skirt, so much depends on the width of material. Besides, it is the trimming of a body that will make it hang gracefully and as such, add to the beauty of a princess dress.

