

THE ST. JOHN STAR



For the Home Dressmaker

The Easily Laundered White Summer Frock



IN PLANNING the summer wardrobe, whatever else must be omitted, the sheer white gown should hold an important place. Nothing is cooler looking or more generally becoming to old and young alike; while from point of service a white gown will outwear two or three colored cotton or linen frocks.

Not long ago some one admired a white lawn gown worn by a young woman who had the reputation of always being well dressed. "This is its fourth summer," was the laughing reply, "and I really think myself it looks quite respectable, though I couldn't count the times it has seen the wash-tub."

That is the secret of the really useful white frock. It must be made with reference to laundering. Though some women wear summer gowns (so-called) that can only be cleaned by professional methods, and are as elaborate and complicated as a ball dress, they prove utterly impractical for the average woman.

A white dress, to meet the requirements of laundering well and easily, demands fairly close attention to material, cut and trimming. Though most of the cotton fabrics stand careful washing, some look much better afterward than do others. This is true both of expensive

and cheap materials. While handkerchief linen and sheer batiste may be bought for almost the same price, the former never pulls or gets sleazy, as does even the best quality of batiste. Organdie, also, rarely looks well after a tubbing, while Paris muslin, which is almost as sheer, may be laundered again and again. Certain inexpensive lawns get thick and coarse-looking after the first time water touches them, while dimities keep fresh and sheer till the last threads go. Dotted swisses, as a rule, launder well unless such an inferior quality is bought that she does pull out.

The woman who makes her own clothes has long ago discovered that she can fashion almost every variety of white gown over one simple, well-cut shirtwaist pattern. Even the omnipresent long-shouldered effect can be obtained by skilful manipulation. The skirt is generally more satisfactory when cut over a five or seven goared pattern, as the circular one is bound to sag. It is well each season to buy a new and stylish pattern, as skirt lines change frequently.

Thin skirts this year flare decidedly at the bottom, though they have nothing radically new in their lines. This flare may be obtained by overlapping small flounces set on a shaped and much-flared foundation

the home dressmaker, as they require careful fitting. Moreover, they do not wash specially well. Many of the skirts are cut high at the back to give the Empire effect, which is certainly attractive on slender figures. This can very often be achieved by the arrangement of sash and girdle.

Trimnings must also be considered in the gown that is to launder well. Fortunately, the extensive use of cluny insertion, even on the sheepest lingerie fabrics, simplifies the washing problem. The narrow real cluny beadings are in great demand to outline seams; so are the

the wrong side into several thicknesses of blanket.

In the easily copied models sent us from Paris for today, Jeannette Hope shows the unruffled French skirt. The marked flare at the bottom is evident, also the sweep. The revival of the sash, either in flowered or broad soft lousine ribbons, is likewise noted.

The embroidery and lace are all set in, and the material is cut away from underneath. Joined bands of lace insertion around the armholes give the inevitable long sloping shoulder effect, yet is easy to launder.

The striking model to the left is of fine white handkerchief linen, trimmed with wide bands of embroidery, crossed in a novel way. Lace could be substituted, or bands of the material, hand-embroidered, would be even prettier. The yoke is made of rows of hemstitching. The skirt may be made in round length, though in Paris most of the skirts are long.

Sheer white batiste, trimmed in valenciennes insertion one and a half inches wide, forms the next gown. The thread tucks on the blouse are run by hand, while the simple motifs of hand embroidery on the waist and sleeves give a quite French touch. The loose bell sleeves are very easily copied. The sash of pompadour ribbon is knotted at the back without a bow,

but has ends reaching almost to the bottom of the gown.

The last dainty model in handkerchief linen has cluny insertion inset in graceful lines. The yoke is hand-embroidered, while bands of the cluny at the armholes join the sleeves to the blouse. The sash is of soft white lousine ribbon, tied in a chou and short ends at the back.

ation flounce, or it is produced by widening flounces set upon the skirt by means of insertion so the effect is that of a one-piece skirt with the trimming inserted. From Paris comes word that the new summer gowns are marked by the absence of all ruffles, but over here we cling to the fluffy, billowy look at the bottom of a skirt that can only be achieved by flouncings, either wide or narrow. Princess and empire lines are much seen on white frocks, but they are scarcely feasible for

tiny crocheted insertions.

The new swiss and batiste embroideries and combination lace and embroidery flouncings are very lovely, but somewhat perishable. The Irish and filet lace combinations wear and wash better than those which have heavy embroidery designs filled in with valenciennes lace, and the whole done upon the finest lingerie materials.

Hand embroidery, which is more used than ever, has the merit of laundering perfectly if pressed on

