

GOWNS FOR JULY.

[Inquiries made to this department will be answered on page 25].

THE midsummer girl may be fashionable in a delightfully picturesque way with delicate-figured muslins, falling plain and full over tinted silks; with lace ruffles and drooping leghorn hats.



A summer girl of 1896, apart from her bicycling suit, may attire herself in the softest and quaintest effects, until she looks as though she were a portrait of Mistress Dorothy Quincy stepped from her frame.

The woman of this happy summer has wardrobe possibilities

to become more bewilderingly complex than ever, since three distinct types of femininity, each with a dozen variations, are hers to assume—in costume, and the manner that goes always with the dress.

The bicycle or athletic woman, with her freedom of easy gowning blazer or blouse, short skirt, gaiter, knock-about,—anything unconventional.

The tailor-made madam,—conventionality personified, in trim, perfectly-fitting suit—every detail in stiff harmony, and manner of English hauteurl.

The picturesque lady of graciousness,—in her dainty Dresden muslin, lace ruffles, and drooping, soft-plumed hat.

Fair madam of this fair summer becomes a trinity of temptation to puzzled man.

* * *

Skirts are plain and nine gore—that goes almost without the saying.

Muslins are made over silk or sateen. These muslins are very full; gathered at the waist,—gored slightly in front, and fall free to the feet. Dressmakers usually ask for twelve yards of the muslin and seven of the sateen.

* * *

We show this month one stuff gown, one grass linen, and two dainty muslins.

No. 2 is of black Sicilian,—a material coarser than alpaca, and resembling a fine canvas. It is very durable, and newer than either lustre or alpaca.

The skirt is plain and lined with muslin instead of canvas,—the former being less inclined to crush, and giving softer effect.

The waist has the popular surplice front, and is pointed both in front and back. A ripple four inches deep is set about the bodice edge, beginning at side darts and continuing around the back.

A pointed yoke front of white crêpe is let in at the shoulder. Shaped pieces of the Sicilian extend from the shoulders to a little below the bust,—these are covered with jet.

The bodice back is quite plain. The sleeve is coat shape and shaped to a point on outside. The drooping shoulder puff is fitted around this point, which gives a caught-up effect.

Flare cuffs lined with white crepon and edged with jet, and white crepon collar, also jetted, finish the gown, which was shown by Simpson.

* * *

We illustrate in No. 1 a pretty organdie muslin, in rosebud design made over pink silk.

The plain skirt is finished with deep hem. The gathered waist is simply made and finished with a charming adjustable collar. The collar is of deep, rich, cream lace, and is made on foundation of gauze, which permits the pink tint of the muslin to show through.

The new wrinkled sleeve—the Bernhardt effect as it is called—is shown in this dress.

The effect is produced in various ways by different modistes. In this instance it is done by drawing strings in the under and upper seam, fastening on the inside beneath the puff. For washing gowns this is excellent.

* * *

A dainty white-dotted grass linen, made by Mrs. Bishop for a pretty young Toronto belle, has a foundation throughout of pale blue silk of delicate tint. The silk skirt is, of course, plain. The linen skirt is in Spanish mode, close gored to below the hips, and then deep flounce effect to the hem.

The flounce is headed by band of linen insertion, showing blue silk beneath. The base of skirt is finished with deep hem, headed by tucks.

The bodice front is trimmed with three parallel bands of inch wide insertion.

A bishop sleeve shirred horizontally to the elbow gives the wrinkled effect. Cuffs and stock collar are of blue silk ribbon, finished with bows; while a wide blue sash heading to hem of the skirt complete a delightful and daintily girlish costume.

* * *

The same modiste sent out a delicate muslin (4) for another pretty society girl. The muslin is a creamy white organdie, with design of pale green vari-tinted roses. It is made over cream sateen.

The bodice has a surplice front, the outer folds being edged with wide valenciennes lace, and is finished with a deep sailor collar, made of alternating muslin and insertion, and edged with the lace.

The caterpillar sleeve (which is another name for the new wrinkled sleeve) was effected in this instance by shirrings running the length of the arm to the elbow. The sleeve finishes in a point over the hand.

* * *

A remarkably pretty effect in black and white has been secured in a black organdie dotted with snow flake spots.

The bodice is made in genuine Swiss corsage style without the laces. The corsage is edged throughout with narrow black valenciennes.

The yoke is composed of the tucked muslin and white valenciennes insertion in alternate stripes.

The tucks are arranged to bring the small white dots close together and well up,—which with the alternating insertion is especially artistic and dainty.

The sleeves are made with gathering shirrings, which draw up and produce pretty epaulet effect upon the shoulder.

* * *

In all the latest wool and taffeta silk gowns, the diminution in size of sleeves and fulness of skirts is very decided, but in all the thin gowns the skirts are still very full, with plenty of decoration in the way of insertions of lace.

* * *

The old fashion of tucks has been revived in the muslin and batiste gowns, and one pretty dress of mauve spotted muslin has three one-inch tucks around the skirt, commencing fully four or five inches from the bottom, and each one headed by a quilling of narrow lace edging. Insertions of lace trim the seams, and green ribbon forms the belt and collar. The bodice has a band of insertion down the middle of the front and back, and the material, which is tucked, is arranged on either side so that the tucks slant to the side seams with pretty effect, and narrow lace edges each one.

* * *

It does not matter so much what the material is this season so long as it is transparent enough to show the lining through, and all the dainty pineapple fabrics, together with canvas, grenadines, and crêpe de chine are equally popular.

* * *

Embroidered India mulls, in white or the pale shades of pink or blue, made over lawn or taffeta silks, form very pretty gowns, which are almost, if not quite, as effective as the more perishable chiffon.

* * *

The coat and skirt gown of butchers' blue linen, faced on the edge with butter-coloured batiste caught with crosswise lines of tiny gold buttons set in at intervals, is a charming summer dress. The coat with an Eton front and a basque frill in the back is pretty for this, worn with a white tulle vest and a gold belt.

* * *

The lavish and artistic use of lace this season makes the simplest

dresses attractive, and lace vests, collars, revers, and frills add charm to many a gown which has little else to recommend it. Old-fashioned lace sacques are brought out and utilised for waists over white or a colour, and the old-time Irish crochet, sometimes called "imitation Irish point," is revived again for bodices, collars, and zouave jackets.



MADAM.