

For the Home Dressmaker

Fascinating Sunbonnets for Children

OF ALL the fascinating things that have come out for children these past few years, none is more fascinating than the big sunbonnets fashioned upon French ideas. The prettiest of them all are quite simple affairs of embroidery, made so that they can be laundered easily, the brims (and the cap part itself in many instances) made the requisite stiffness by the insertion of cords between lining and outside.

Between this, a veritable model of stylish simplicity and its antithesis—an elaborate bonnet of exquisite lace, deftly cut and applied so that the design seems untouched, and trimmed with plumes and baby-roses, and great choux of ribbon or of mull—there are scores of other styles of bonnets. Tuscan straw plays an important part in these babyish bonnets and in the hats worn by tiny girls—Tuscan straw, both the plain and the fancy sort, which is so like a crude lace as to be fascinating. The curious neutral tint which Tuscan straw takes on makes it the more interesting, in that white or pink or blue contrast with it effectively.

Some lovely bonnets have the cap part made apparently of one great wheel like those in lace-work, but executed in Tuscan straw, the wide brim made of a braid as like lace edging as two peas. And a stunning leghorn hat has the wide, droopy brim interrupted with an insertion of fancy Tuscan straw.

Tuscan, Leghorn and Yeddo and Milan straws are the most popular kinds for children; and, for the most part, are kept to the natural color, a few of the almost irresistible baby bonnets made of Yeddo straw, tinted pink or blue, in regular baby shades.

Almost every bonnet shows the great choux, beloved of French women, and, in reality, a wonderfully picturesque trimming for very little effort. Mull and chiffon are very seldom used—there's no real practical end to them, and their soft flimsiness resolves itself, in an amazingly short time, to stringy, unattractive loops and ends.

Those great flats made by sewing row upon row of braid, for all the world like the quaint, round mats of the time of our grandmothers, lend themselves to artistic draping into bonnets and hats in a way almost nothing else does. But—and it's a



turned up almost flat against the crown in front, and held there by tightly massed flowers, or by a plume or a rosette. By way of contrast to the front, the back is turned down, spreading out into a broad, saucer shape over the hair.

Of course, there is an occasional dark hat seen, although it is very occasional. And even then the trimming is made bright, to do away, as far as possible, with the dark look.

And for "first" hats, when the wee tot graduates from caps, there are some adorable little things—tiny leghorns, with white trimming, and not very much of it; and white straw hats, the brim turned up to make them look like wee tricornees; and funny little affairs, quaintly reminiscent of the soldiers' caps, made of paper, every last child of us has revealed in, but which bear the name of "Peter Pan," who is influencing childish fashions to a marked extent this year.

Color in Embroidery for Waists and Gowns

THIS is pre-eminently a color season and an embroidery season as well. From top to toe we are either bedecked in gay tones of blue, pink, lavender, yellow, green, and burnt ochre, or else adorned with exquisite hand work—the more intricate the pattern the better.

But the height of style is when we have both in one. That is, white embroidery on colored gowns, hats, stockings, shoes and parasols, or better yet, colored embroidery on the white foundation.

The rage for the latter is noticeable, especially in waists or whole gowns. Very charming they are, too, when made of fine handkerchief linen, with showy flower or conventional designs in a deep blue (sometimes navy, again Alice), pink, lavender, brown and biscuit color. Often large medallions are set in the edges buttonholed in a color, while coin dots heavily padded are scattered between.

Besides the hand embroidery in color, all-over batiste of a very open pattern, with the figures embroidered in blue or pink, have a great vogue. Colored insertions and edgings in every width from the very narrow, almost a beading, to bands six or eight inches wide, are also much used.

A heavy batiste with a bold scroll pattern in Delft blue is particularly stylish. Another even more striking is of pale blue, with heavy coin dots in, white, the edges outlined in black.

Late in the season, as it is now, many of these colored embroidery waists and dresses can be picked up in the stores very cheaply. They make lovely whole dresses, or very attractive separate blouses to wear with linen or mohair skirts.

Such a waist can be worn all winter, or it even pays to buy them now and lay them away for another season, as they are always desirable even though the first furore is passed.



great, big but—that draping must be done by an expert. For, although the flat is simply punched in here (apparently vigorously enough!) and folded over there, and caught into a bewitching curve in another place, by means of a big rosette of baby ribbon, or by a tiny bunch of the tiny flowers so good upon children's hats, the result is the most contrived thing imaginable, unless it is done just as, when it takes on lines that hint at inimitable by compertry and charm.

Pompadour ribbons—some of them with the innermost line of black at each edge, which sets off the shadowy pinks and blues exquisitely—trim some stunning hats. And the traditional baby ribbons, with pink roses, make wreathlike trimmings for others.

The big lingerie hats for children are less popular than they've been for years, except those put together by means of tapes or buttons, which can be done up at the slightest sign of soil.

Probably lingerie hats of a more elaborate order would be out of fashion altogether were it not for the pretty little coats of embroidery and lace—some of them the fluffiest sort of things, with their many ruffles—demand, in a way, hats to match. Often these are of embroidery edging, two strips joined to make the crown; the brim simply a very full ruffle of the embroidery, with a narrower ruffle, possibly of pleated muslin edged with Valenciennes lace, or possibly a narrower edging to match, set under the edge.

An occasional very elaborate one—tiresomely so, almost—is made of the tiniest frills of lace, or of rich lace inset and incrustured with motifs of another equally rich lace, the whole thing trimmed in an elaborate way with ribbons and flowers and ruffles, until the original idea of simplicity you unconsciously associate with children's clothes seems weighed down under an involved mass.

Nine out of ten hats—ninety-nine out of a hundred, one might think—are light in color. When they are intended for hard wear, the brims (where soil shows quickly) are perhaps edged with red or blue or black and the trimming is no more than a gay scarf—like a broad tie, with ends ornamented in a richly colored Oriental design—tied around, the one end floating picturesque over the edge of the brim.

Plenty of hats have the wide, rolling brims

The Small Girl's Summer Coat Combines Many Styles

THE small girl's summer coat is an interesting thing these days, being evolved of a dozen materials and in dozens of styles, instead of the rather stereotyped things of a few years—or even a year—ago.

Lingerie coats are the most marked of these changes, but the pretty coats of pongee—delightfully childish looking in spite of being an echo of older styles—and even of broadcloth in soft yet definite colors are as different from the usual thing of serge as anything can be.

Coats of serge we have with us a plenty; they're too all-round satisfactory to be dispensed with, and they clean and clean indefinitely; even wash, if they've been properly sponged before making up.

Most of the serge coats are made in the regulation sailor styles, with the chevron, dear to the hearts of childish wearers, upon the left sleeve, and

Interesting Evolutions Succeed the Stereotyped Things

perhaps collar and cuffs—even a belt—of red or strong blue.

Pongee coats lean to circular lines, some of them, for very small girls, looking more like a circular flounce than anything else when they are spread out. For at the shoulders there is little or no fulness, the rest of the coat rippling down into the very full hem.

Some of them have deep collars, embroidered in the same color, or in red or blue; but for the most part the deep collar is conspicuously absent, the small collar and not very deep cuffs holding first place easily. On some of them, which have collars and cuffs of contrasting materials, tiny gilt buttons are used, but sparingly, while braids—the plain, flat silk ones, mostly—are used very freely.

Old blue—that exquisite shade which comes in pongee—and a soft, beautiful coral are both used to make whole coats of, the prettiest of them "self-trimmed" with hand embroidery.

Even separate coats of natural-colored linen, long enough to reach clear to the tip edges of the skirt, are used, and are embroidered or finished with embroidered white collar and cuffs, or with collar and cuffs of strong color, or with braid put on in some simple but unique way. Coats of pique and linen and duck are trimmed with embroidery.

As to the lingerie coats, they are simply fascinating, but out of reach of the average purse, largely because they must be kept in an absolutely immaculate, freshly pressed state to be at all attractive. Anything worse than one of those airily, beruffled things of sheer, beautiful embroidery ruffled and dingy, as a single wearing is apt to make it, would be hard to imagine. Kept exquisitely fresh and dainty, they are thoroughly babyish, and stunning.

In dresses for very small children those for girls are very much the same as those for boys. The same straight lines, the same box-pleated, one-piece, belted dresses are worn, and, instead of a lot of troublesome petticoats, in the case of the girl, bloomers—made fuller than for boys, but radically unlike the full, baglike things they were—made of the material of the dress, are worn.

Sailor suits of natural-colored linen, with ties and belts of black, dark brown, blue or red, make the most stylish of the many sorts of morning dresses, although Scotch plaids, and the gayer French ones, checks as gay as the plaids, or the more stereotyped blue and white and pink and white ones, and plain ginghams and chambrays, are all used, the plain ones less often than other brighter, better covered grounds.

Among the simpler sorts of white dresses come some absolutely untrimmed, except for half-inch tucks, which are set across the yoke, and which give fullness to the rest of the waist. Victoria lawn is particularly good for this sort of dress, keeping its fresh look better than almost any other similar stuff, and comes in half a dozen grades.

The little dresses of china silk, shirred and smocked and tucked, are always satisfactory for the cooler days of summer, and may be made to serve as simple party dresses in winter.



Hints for Gowns

SOME exquisite whole gowns are being fashioned of wide edgings, those embroidered in a deep cream—really one of the many biscuit shades—upon white the newest, and perhaps lowliest, of all.

For such a gown the skirt may take the form of three flounces, either mounted upon a foundation (of material that matches the material of the embroidery) or each of the two lower flounces cleverly joined to the one above it just under the scalloped edge.

The top flounce is made to fit smoothly about the hips, often by means of tucks, the tucks repeated, perhaps, at the top of each succeeding flounce, that the increasing fullness toward the hem may be the more gradual.

The new foulards are the loveliest things imaginable, more like Liberty satins than the crude stuff which has passed through so many interesting stages in evolving its present perfected self.

Stunning gowns are being made of it for fall, one that is particularly effective being made of plain foulard in a new beautiful shade of blue, combined with a foulard of the same shade dotted with white.

"They say" that pleated skirts are to be back again in early fall, and will be better than ever; and that the flare, even on those with never a sign of a pleat about them, will be more marked.

For wearing with the embroidered stiff collars come shaped and stiffened bits (which tuck up under the collar-button), upon which are set three little bows, graduated in size, the smallest, of course, at the top.

Sometimes all three bows are of the same shade, oftener they are of three shades so skillfully chosen that they seem like one thing made of shaded silk.

The newest of them all is orange, a touch of which, by the way, is very good just now. But it is orange at its softest and best, the brash tones carefully avoided.

And the quaintest of tab-ties, also of silk, are made, the two little stitched tabs set off by a tiny rosette set just at the top, from which two little ears of silk stick up. It is worn just at the turn of the throat, and fastened on with a long cushion.

For those chill days dresses of cotton voiles and of cashmere are good, too; for that matter, there is no time in the year when the light-weight, woolen dress loses its usefulness, even when the jabs and coolest things seem to have unquestioned right of way. Hand embroidery is the prettiest trimming for these wool and cotton dresses, and the deep lingerie collars and berths, particularly those that are adjustable, are a touch which lightens the whole dress.

Long waists, with short skirts—a French trick, which has been popular for a long while; waists so short as to suggest Empire ideas as strongly as do any of the beautiful gowns of the season, and waists which really are at the waist line—there is no one rule which determines where belt or sash shall be placed; all three lengths are good, and sashes, by the way, are worn with some lovely little dresses, the wide sashes made of the soft ribbons which seem like silk woven in narrow widths, or of silks, the prettiest of them trimmed with deep fringes of silk, like those French children wear.

And as to the exquisite dresses made of deep, beautiful flouncing, or embroidered by hand and put together with beading; and the other simpler white dresses of heavier linen, with deep embroidered collars or revers, or a curious harnesslike arrangement, which consists of belt and suspenders (embroidered, of course), there is no end.



Various Notes of the Fashions

ONE of the prettiest designs for the strips of hand embroidery which decorate a small boy's dress is nothing but dots. Big dots, little dots, dots of every size, are thrown together and jumbled until a coherent, attractive design is the result.

The vogue of lingerie ties is responsible for a lot of lovely conceits in the shape of stocks, which are nothing more in the world than sheer collars with a four-in-hand or a wee bow made of a lingerie tie.

A new version of the lingerie tie is a made, a bow set upon a stiff foundation, which fastens over the collarbutton and does away with tying. They're a bother to do up, but otherwise are fascinating.

Sashes are once more tied in the two long drooping loops and two ends or the two straight across loops and long ends of several decades ago.

A dainty sash and girdle combined, of light blue satin taffeta, had the belt part shaped as a girdle sloping to a sharp point in front. Concealed in the opening in the back were flowers made of the same ribbon into the shape of three-leaved clovers held in the centre with cut steel buckles. Two long ends were edged with an accordion plaiting of blue chiffon.

One flowered ribbon girdle covered with big pink roses was outlined in narrow black velvet and had small flat bows down the front and back.

Messaline ribbon is too soft for sashes unless the ends are knotted into a trimming.

