

FOR THE HOME

DRESSMAKING

Our Letter From Paris

PARIS, Feb. 12.
FLANNEL suits seem to be the only garments whose style appears at all fixed for the coming spring. They are cut in quite a simple way with a semi-fitting coat, and they are all of striped outing flannel. The bands that form the trimming for these are made of the same material, only some are bias and some are made with the stripe running across, so when the latter are used, edged on each side by the bias stripes, it gives the impression of a curved line. Some coats are trimmed with flannel of some other shade, or a striped suit will have checked collars and cuffs, or vice versa. In other suits these accessories may be in the plain flannel to match the dark stripe of the suit.

Other spring suits are made of tussor or voile, but these are much more elaborate in design. Most of them are cut away almost straight from the bust line and run into quite a sharp point in the back. This gives an opening above and below the single button in the front for the vest of flowered cretonne or brocade. Vests, by the way, are comme il faut, and help so much in making a dress look original and attractive.

The sleeves in all suits have a tendency to be very small. The dressy suits have three-quarter sleeves, while in outing suits the sleeves are long. Midseason evening wraps are made of broadcloth and satin cloth lined with satin. They are heavily braided and banded with velvet, while golden tassels add in making them quite splendid affairs.

The fashion in skirts still tends to the overskirt, whether it be in one piece or of the sectional pattern. The tulle has grown quite tight, though, and every effort is made in both coat and skirt to show every line of the figure. Dinner coats of lace and chiffon are becoming more and more popular, and they show signs of remaining in favor for quite a while. Lace coats will be worn more than ever next summer over light dresses, and while they are a very expensive fashion, they will wear a long time.

One of the spring suits shown in a window on the Place Vendôme was brown and white stripes. The skirt was pleated and fastened down the front with a row of buttons, while the coat was of the "pony" variety, held in place by one button over a broad waist. The collar and cuffs of brown velvet were edged with white soutache braid. The hat worn with this costume was white chip trimmed only by loops of deep brown ribbon.

The fashions sent from Paris show great possibilities for the domestic dressmaker, for what can be more simple to make than a semi-fitting suit of flannel? The bands seem rather complicated, but they are quite easy to do. Either straight or bias band may be used without the other. The coat is simply the coat that we have been wearing for the last year, except that it slopes more sharply away from the bust line. A suiting of this sort may be linen or cotton voile, and the flowered vest can be made of any cretonne or other curtain material, just so the small flower design is selected to match the suit.

The dinner coats are a very great help to those girls who have evening dresses which are a little shabby or out of date around the waist, yet with the skirt good enough to wear. It is only necessary to make a loose fitting coat of flannel and darn it with heavy white floss or fiber thread and finish the edge with a white chenille or silk fringe. This will cover up all the defects of the costume and will give the much desired straight line from the shoulders to the knees.

A coat for summer may be made by combining linen and medallions of lace, and it is only necessary to use a little ingenuity to carry out all the ideas given in a simple and inexpensive way.

New Girdles

ELASTIC belts seem to have taken a firm stand in fashion, and they are a rather becoming adjunct to any costume. Formerly they were made in only a few colors, and were much beaded, but this year they are called chiffon elastic, to suit the desire of fashion, and are finished with really very handsome buckles.

A new belt of what is called silver gray elastic is extremely pretty and looks most attractive with almost any costume.

The subject of belts is very important during the midseason. They are to be worn in all shapes and sizes. There is the "Fatima scarf," the "scarf d'Almeida," the "torador," and the long streamers of the new French girdle. These names do sound rather appalling when set forth in that array, but both the torador and the "girdle d'Almeida" are modified forms of the Fatima scarf, which is nothing more than chiffon or silk tied around the waist and hips, kypsy fashion. The torador is a wide, fairly loose belt, edged with a fringe and tied on the side; the "Almeida" is a silk scarf, tied around the waist and finished at the back with long ends; while the French girdle, prettiest of all, is a narrow piece of velvet passed twice around the waist and tied loosely in a knot in front, with long ends finished in tassels.

By making the belts of various materials and wearing them with different costumes, a great effect may be obtained each time, and as none of the girdles are fitted to the figure, they may be made with the greatest ease at home.

Detachable Collars and Cuffs

THE of the new model spring suits are finished at neck and wrists with detachable linen collars and cuffs. The collar and revers button on the wrong side, but the cuffs are fastened to the sleeve with sleeve links, made to match the costume. This is a much more convenient arrangement than the old kind that had to be fastened into place.

Almost all of the linen suits have narrow piping at the seams, or, if they are white suits, the piping is in some other color.

NEGLIGEE FOR LENTEN SEWING

LENT is the herald of spring, and Easter is hardly come before summer is upon us, and what better time could there be for summer sewing than during the six

weeks of penance? Every one needs a negligee for warm weather, and in Paris the thinnest materials are shown in the shops made up into the latest of lingerie. All of the models shown today are made on simple lines that may be easily fashioned by a clever girl, and the best part of summer things is that they are so inexpensive. Time is most necessary, it is true, but almost any one has more of that commodity than of money. The art of the French lies

not in value of material and magnificence of trimming, but in their artistic combination of color, in their knowledge of lines and the possibilities of the material on hand.

The first negligee is of pale rose China silk cut in the empire style and trimmed around the neck, down the left side of the front and on the kimono sleeves with a three-inch band of Oriental embroidery. The band can also be of white silk embroidered at home in a heavy flower design with

silk floss; or, if time is of great value, pompadour ribbon can be used with equally good effect. The girdle shown on the model is of soft natter blue ribbon, and it is fastened at the right side in a rosette. This model may also be made up with a square neck, if that shape is more becoming to the wearer, for it will not in any way affect the lines.

A lawn negligee is made up in a simple style in combination with dotted swiss and valenciennes lace. This is a good example of the French art of combination, and swiss always fits in prettily with other materials. The sleeves are of the latest shape—milkmaid, and slit on top to the shoulder. The soft girdle is of pale blue ribbon, finished with blue or gold tassels.

A matinee of rose pink or baby blue China silk is trimmed with insertion and edging, while the shoulders are hand-embroidered. This detail, however, may be omitted and the whole negligee made up in dotted swiss, trimmed with Hamburg insertion and edging. The beauty of the garment is the way it is cut, and a change of material cannot affect that. Lawn or dimity in a pale shade, with black velvet used on waist and sleeves, would also be fascinating.

A long negligee of empire lines of white lawn would be beautiful worn over a slip of blue or pink China silk. The band of embroidery around the bust might be either Hamburg or cluny lace. If the latter, the sleeves would be trimmed with insertion and edges of the same; if the former, valenciennes lace is used for trimming. If the embroidery on the skirt presents difficulties to the seamstress, wide tucks are all that are necessary. This last model is so very graceful that it would be most effective for a tea gown made up in allover embroidery or crepe de chine and worn over a princess slip of taffeta.

Baby Fashions for Spring

IN MENTIONING the spring fashions for women it is not fair to utterly ignore the babies, who must have their costumes as well as older people.

Corodury will remain in favor for infant coats, as it may be so easily washed; while flannel and cheviot will also hold their places. Of course, "Monsieur Baby" must also have the empire back, which is acquired by two box pleats from shoulder to hem; while two circular capes and a small one of baby Irish lace will cover the source of the fulness. The fronts of the coat are made very full, but single breasted, and three large pearl buttons fasten the tiny mantle.

White is still, and always will be, the first choice for baby wear, but natural straw poke bonnets will top the curly heads, and pink and blue rosettes will be the trimmings, except for a wreath of tiny rosebuds under the big brim and next to the face.

For older children, basin-shaped hats of chip and leghorn will be in fashion, and these will be simply trimmed with bows of soft ribbon or knotted bows of scarfs. These latter are of a silk like aurah, and they come striped in pastel colors—pink, blue, yellow and violet.

For playtime the basin-shaped affairs are most attractive when made of linen or canvas, and the crown of draped all-over embroidery or plain linen in pink or blue.

Children should be dressed as little as possible in the harsher colors—red, green and the like—for they are not suitable to the fresh young faces, and there will be time enough for the conventional shades in later years.

Fashions in Veils

VEILING in these days of the motor is always a very interesting factor in the toilet, and a few varieties of the dainty outing-veil have come into fashion.

There is the square veil of net or chiffon that covers the whole hat and fastens into a barrette at the back of the neck. This is owing to the mushroom hat, and it follows out the drooping lines.

The veil gathered on a hoop, with a short front and long end, has given place to the scarf of liberty silk that ties over the hat, crosses in the back and forms a four-in-hand in front.

Dotted nets have gone, and embroidered fillet has come into favor for veiling, as it has for everything else. Even the heavy mourning veil is now made of net and edged with crepe. Speaking of the latter, it really seems as though the barbaric custom of wearing back-breaking streamers to the heels was going to be modified to the wearing of a full chiffon cloth veil worn over face and hat.

For summer weather nothing is more attractive than tulle in some of the lighter shades, for it is soft and becoming, without entirely obscuring the features of the wearer. But, of course, the glitzyous substitutes used on tulle prevents its being of any use for seashore wear.

Jet Toques

SPRING toques are shown made of large jet beads strung on chenille and trimmed with a large pompon of cut ostrich plumes or a chou of chiffon. They would be very easy to make at home, as the beads are strung at intervals of one inch, and are afterward wound over a frame covered with tulle.

The idea of these toques was originated in Paris in 1905, when all the morning hats were trimmed with strings of dull jet beads.

The cut ostrich plume pompons are a feature of the season, and they are really a good way to use up worn-out plumes or those feathers that are too small to use in any other way.

Those used in the pompons are not more than four inches long, and are clipped quite close to the stem, leaving only about an inch of feathers on each side. It takes a great many such cut feathers to make a pompon, and it should always be borne in mind that several good short feathers may be used to make a long plume; so, unless they are useless, they should not be cut to make a pompon.

Jeweled Clasps for Stays

WHEN all the usual luxuries are provided for women of extravagant taste, some original and totally unnecessary excess will be seized upon by them. The new clasps for corsets answer to this description admirably, for of all luxuries they are the most luxurious.

Of designs in gold, they are studded with precious stones and used as clasps and garter buckles. Sometimes they are of fleur-de-lis shape, and sometimes they are of a plain design, but always they are too magnificent for the use for which they are made.

New diamond garter buckles are made in swastika shape, and others are built on the plan of the lucky circle and serpent. One set of buckles shown was designed with a golden circle and plumed serpent, the latter with a ruby eye.

Sectional Sleeves

THE new sectional sleeve has succumbed to Oriental influence, and the little bands of material now top the shoulder and are used to make the bodies of the gown, leaving always place for the pompon. When the sections of the waist are in line with the sections of the sleeves, the dress looks not unlike a well-made layer cake.

A new dress shown in one of the spring exhibitions has not only sectional sleeves and bodice, but the skirt is also made in bias sections only a little larger than those used above. In some cases these are all graduated, sleeves and shoulder sections being the same size, and the others continually growing larger until the foot of the skirt is finished in a decent-sized flounce.

To a tall figure the new design is most becoming, but woe betide the short, plump girl who indulges in a costume cut on these lines.

Waistcoats for Spring Suits

SOME vests for the spring suits are made of knife-pleated taffeta one shade lighter than the suit, sewn like a ruffle inside the jacket. These silk vests are more becoming to some figures than the stiff, tight-fitting vest of embroidery and braid, but they detract greatly from the tailored appearance, and are, therefore, not likely to take the place of the latter.

A plain vest is of broadcloth, strictly tailor made and fastened down the single-breasted front with four pearl buttons. While another is composed of alternate bands of Chinese embroidery and Copenhagen blue satin, running diagonally down the front.

A white serge suit is finished with a vest of pleated white voile lined with taffeta, and, indeed, the effect is far more attractive than it sounds. Both of these last-mentioned vests greatly improve the figures of those women too flat chested to indulge in the plain tight-fitting vest.

Some white and blue striped linens are being made up with waistcoat of the same material, cut on the bias, or else solid blue to match the stripes. Sometimes, too, these stripes are outlined with a very narrow soutache braid, and on others the braid is sewn on the stripes and knickerbocker lines cross each other diagonally. In a woman's costume, extending always to collar and tie, that permits of more variation than does the vest. Any ornamentation, from paillettes to buttons, is permitted, and any color is desirable and proper.

Quills on Spring Hats

GOLDEN quills are in great demand for spring hats, and what could be easier than to paint over those that fail to match any hat at present in use?

Sometimes, too, the imported hats are trimmed with quills, and these are made of chiffon on a wire frame. These last two are a great convenience, for in early spring days the wind plays havoc with the brittle quills, while happy wire cannot break.

Slips for Summer Gowns

THE costumes for the summer will not be complete if women without slips built on the princess lines of last year. This does not necessitate heavy, elaborate undergowns of silk and satin. Ordinary figure dresses and lawn may be used with charming combinations, and trimmed with lace and allover embroidery.

Some of them are made on the plan of circular corset covers and circular petticoats, joined at the waist with a line of beading. They must all be made simple, so that washing is easy, and really they will be no more expensive than the usual lingerie for summer wear.

Every girl will need three of plain white and two of flowered lawn, or dimity, or else five of plain white. Some girls will have them all in white, but trimmed with bands of the flowered materials.

Of course, the slip would not be quite enough as a foundation for a sheer dress unless it is of silk, so many girls will also wear the "pantalons-jupons" so popular in Paris at the present time. These latter may be made of material to match the slip and very full, with deep ruffles of lace. Some of the more elaborate slips will be trimmed with Dresden ribbon and fine lace, and many will have little ruffles running from knee to feet.

Combinations of Color

AFTER all, there is nothing more important in costume than combinations of color, for, no matter how rich the material, if the colors do not harmonize the gown will be wrong. For this reason, brown and gold have remained so very popular, as have also smoke gray and silver.

A charming tea gown is of silver gray crepe de chine, made empire and finished with yoke and sleeves of white Oriental lace, which is not embroidered in heavily raised dots. The gown hangs straight and untrimmed from bust to hem, where it has a band of silver braid.

A ten gown of brown chiffon velvet is made in a rather skimpy style, cut in slightly at the waist line, while the yoke and sleeves are of corn net heavily embroidered with gold thread. At the foot of the gown is a band of the same embroidered fillet, only the thread extends over the edge of the net in places and makes a pretty curve on the velvet.

Ecru is always an attractive color, and so is champagne, and both combine beautifully with a deep golden brown. Blue is the hardest of all colors to trim, but its own color in a lighter or darker shade is always a safe combination.

Latest Touches to the Perfect Costume



Empire dress. Revers are becoming to debutantes.



Bloomers for the Papin skirt. Old-fashioned vest and cutaway coat.



Long Sleeve with French Loop



away coats are cut double on the minimalist pattern, double breasted and very long over the hips. The front is cut out almost as deeply as is a man's evening vest, and with it a deep jabot of lace or embroidered net is worn.

An Imported Evening Dress

ONE of the most beautiful of the imported evening dresses is a plain peach-colored satin made in princess style, untrimmed except for a fold of white maline around the square neck.

The sleeves, which are small, are also of maline, while on the right shoulder is a sort of wrap of palest sage green satin, faced down the front from the top of the shoulder with a three-inch band of velvet slightly darker in shade. The coat is cut on flowing lines, and hangs quite loosely in front to the under-arm seam, from where it fits close over the bodice to the back, and is fastened tight to the middle of the waistline, making a diagonal line from the shoulder without any trimming or edging.

The bottom of the coat follows the lines of the dress, and the general effect is of long, straight lines and a perfect combination of color.

Marabout for Spring

THE introduction of marabout four years ago solved the problem of what to wear when fur was too warm. In spite of a long and very complicated second name, the marabout, otherwise a species of stork, is a very useful bird, and its feathers are far better adapted to the purpose of coats than are the multi-colored coque feathers, once so much worn.

The coats for the coming season will be wider than the stoles of winter, a good eighteen inches wide over the shoulder, graduating down to ten inches at the knees.

The marabout feathers are very beautiful and warm, and the best quality are finished with a fine, small feather of a lighter shade than the down.

These warm but airy coats will be worn instead of the chiffon neckpieces of former years, although the net ruffs may be as fashionable as last year, only they will be built on different lines. The extreme simplicity of the suits of the season and the tailored vests will not permit of too fussy ruffs.

Straw Toques and Pompons

ANY of the new spring hats are trimmed with pompons of satin, straw or a lighter straw of a different color than the hats. To these are sometimes fastened a quill made of straw, and although the combination is considered smart, it cannot help giving the hat a very ready-made effect. Straw trimmings have been introduced before into the spring fashions, but at no time have they been favorably received.

A straw toque in the natural color is trimmed with two large pompons of shamrock-green, and the effect, while new, is neither becoming nor particularly pretty.

In fact, straw toques themselves are not very good unless made of the softest material on the market, neapolitan or leghorn.