

LONG, CLINGING GOWNS FOR SUMMER FETES

Shoes for Well-Dressed Women

DESIGNS for this summer gowns are always interesting, for where a heavy winter material may be trimmed with almost any fabric and texture, summer gowns must retain their rather simple appearance, and this naturally places a limit on both cut and adornment. Then again, in winter the half-dressy gowns are not so necessary. Winter dresses are mostly divided into two classes, street and evening gowns, and, while one naturally prefers to own a few house and theater dresses, they are not absolutely indispensable. But in summer there are garden parties and fetes, afternoon teas at home and at clubs, tournaments, races and different festive occasions, and for these nice, semi-dressy, graceful, long and clinging frocks must be on hand.

Soft materials best lend themselves to the long, sweeping lines of the present fashion; so batiste, sheer linen, soft lawns, silks, muslin and voiles are all much worn this season, while the introduction of cotton voiles has done much toward the popularity of the style.

A gown of pale rose linen is finished at the waist with a round girde of black satin and a band of the material, while the satin is also used to finish the collar. Heavy cluny lace is used on the bodice, and it gives the whole dress a sort of "best" look. The hat is composed mostly of a series of ruffles in lace and tulle, and is trimmed with thin ostrich plumes in pale rose pink.

A gown in blue batiste is trimmed with valenciennes edging, while the girde of blue satin in a darker tone hangs quite below the knees on the right side. Cluny lace could be used instead of valenciennes, or one might even have yoke and sleeves of a ring-dotted net in white or cream. The hat of blue straw is trimmed with plumes to match.

A gown of bordure voile in white is finished with cravat and girde of black satin, while round rhinestone buttons serve to make the general appearance of the gown more dressy. Falling a bordure voile—which is particularly desirable, for it makes further trimming unnecessary—the frock might be of good, fine muslin, with the bands of cluny or Irish lace. The hat worn with the costume is all black with a long feathery quill.

These gowns are all of them well adapted to the trailing summer girl of song and story; any one is intended to wear in the evening where the conventional evening dress is inappropriate. The lines of the gowns are all long and quite straight, which make them specially desirable for the maiden who inclines toward plumpness. Then, too, it has been the attempt of the designer of the gowns to give the length of waist and skirt the fullest advantage, so the short girl will find that they add height and grace to her figure.

It is well when one has a short-waisted figure not to wear a black belt with a light costume, for it merely calls attention to the defect. The girdles can be made in just the same style, but let them match the material of the frock.



Shoes and stockings used to be such a conservative part of dress that little attention was given save to the fit and quality of the one and to the quality alone of the other. However, all this has changed, and the choice of appropriate, becoming and stylish footwear is a consideration requiring thought and judgment.

There are, of course, extremes—about these we do not mean to talk—but there are, too, among the new shoes such attractive examples that shoemakers should feel many a twinge of conscience over the extravagance of past woman!

Shoes there are to match almost any costume, and if by chance you do not find the shade of your particular frock, the accommodating salesman takes your sample and gets it for you.

Fans have become almost as staple as black, and it is a fashion quite sensible—especially for summer—for the lighter shoe looks cooler, and the shade is one which harmonizes well with light and dark clothes.

More ties are seen on the streets this season than last; the practicability of ties with one, two or even three eyelets being realized, they are selected in preference to the pump for walking and hard usage. The tie affords a slight support to the foot and a clinging quality which is missing in the pump.

The colonial, the garden tie and all its kin are much the vogue this season for dressy wear, and pretty indeed are they with buckles in such variety.

In his desire to please you, the shoemaker permits you to make your own choice of buckles, which he adjusts to the shoe you have selected. Wise is he in his generation, for many a woman, so encouraged, buys two or three sets of buckles, knowing well that a change of buckle is next best to new footwear.

An especially good combination of buckle and shoe is a gun-metal buckle upon a shoe of gun-metal kid; another is a silver buckle—dull finished—upon gray oces.

A close rival of the brown shoe is the gray one, and black oces (suede or undressed kid, as we were wont to call it) has much style.

In fact, brown, gray or black oces in pump or colonial style may be worn appropriately with almost any combination.

It is tasteful to wear silk hoseery matching the gown with shoes of black or dark gray.

In vivid contrast to the popular black undressed kid is patent leather, which, with many people, is like the proverbial trump card—to be played when in doubt.

It is not a bad rule, either, to pump of black patent leather are trimmed with white calf, and, it being a poor rule which will not work two ways, we find shoes of white calf with black trimmings.

For the more or less dressy white shoe calf or suede should be employed. White cravettes is made with so soft, and nap-like a finish that it successfully masquerades as suede, deceiving all but the professional eye.

As a fashion tendency influences every detail of the costume, the footwear need not hope to escape.

The vogue of the classic is responsible for sandal-like suggestions—the cross-strap slipper and even a high boot provided with ten straps.

The shoe of the moment is cut with fairly pointed toes. The ultra-wide sole is missing, but there is depth, which affords comfort while it suggests narrowness.

Vamps are short—a becoming style to a long foot—which is consequent upon the high-arch effect.

Tips are prominent upon shoes for tallered gowns, and the "wing" tip adds variety this season.

On the whole, women's shoes are distinctly feminine.

The whimsical lady has borrowed, exploited and has now discarded the masculine style of footwear, and is content, for a season, to encase her pretty foot in the shoe made expressly to display its every charm.

OUR LETTER FROM PARIS

PARIS, June 20.

THE picturesque note is the most insistent at present, and gowns and hats, evening dresses and wraps which owe their inspiration to portraits and engravings of days gone by meet us on every side. There is a special predilection just now for gowns and headgear evolved from the fashions round about the Directoire period. The classic Greek lines are much favored for evening dresses.

Cream tussor and voiles are materials specially favored by the great couturiers, and they are trimmed with embroidery that seems to be the work of fairy fingers. One of the most elegant mondaines of Paris is—lety, who is known for her exquisite dress and perfect carriage, made her appearance at a soiree in a gown of mousseline de soie and satin, the former in black, which formed the flowing Greek draperies of the skirt; the latter in blue, making the draped corsage and long stole. At one side of the skirt, near the right foot, the draperies were slightly drawn up, so that when the wearer walked her dainty slipper and silk stockings were disclosed. Needless to say that both were in the exact shade of the gown.

The prevailing vogue for real lace finds expression in the wearing of loose-fitting coats of Irish crochet lace over day gowns as well as evening dresses. With the simple frocks of pale tinted linens, these Irish coats are most effective and give the wearer the daintiest appearance.

So far as the present millinery is concerned, with a few exceptions, it is eminently becoming. The cloche, on the order of an inverted saucapan, remains in fashion still, but in a modified form—very much elongated at the sides and

made with a very high crown. The brims of turned hats are rolled up in front and tuck at the face. This is a new feature and a becoming one to most women. Large hats of crin are much favored by the elegants, and are trimmed with long ostrich feathers; in many cases they are made most becoming by the introduction of the Romney cap of pleated lace, which peeps out from under the brim.

Floral aigrettes are seen on many of the best hats. These are formed of a big cluster of La France roses or other flowers, with the buds and leaves arranged to stand up very high. Some of these aigrettes of flowers are added to by the introduction of a sheaf of tall, waving grass.

There is a furor just now for emerald green and black, while old-gold yellow is also very popular.

Paris is going crazy over Turkish, Roumanian and Hungarian tailors, who are expert in the art of braiding, for what is a tailored suit, nowadays, without its "braiding"?

A charming mondaine at the races was clad in the smartest of tailored suits, which was made of a khaki-colored liberty satin. The coat was trimmed with black braid and opened over a white chemisette. Her hat was of yellow straw, the trimming raised in front and the crown draped with mauve and black tulle. On the left side were three beautiful feathers, one of mauve, another of white and the third of black. With this costume madame carried a native parasol, the handle of which was finished with a single large amethyst.

SENTENCE SERMONS.

Deeds are the footprints of our creeds. You may know any man by what he admires.

To dodge difficulties is to lose the power of decision.

It is never safe to look into the future with eyes of fear.

Many spoil much good work for the lack of a little more.

No man was ever led into truth by the cudgel of dogma.

We would all rather bear a simoleon, praise his friends than a wise man decry them.

In the divine kingdom the place of service is the one of sovereignty.

You never know the joy of living till you try the luxury of giving.

Every temptation is a blessing if we face it instead of flinching with it.

"Bear ye one another's burdens" does not apply to borrowed troubles.

You often will hear a bray from the head that thinks it looks leonine.

The pure in heart see more from the bottom of a dungeon than do the evil from the roof.

When the enemy can persuade that it is wrong to be cheerful he has done a good day's work.

It's not the smile you put on your face but the one you bring to another that makes you happy.

He who lets an evil impulse become a deed must remember that it will be father to many like it.

Looking for imperfections in others never leads us far on the way to perfection for ourselves.

Good intentions may give you speed on the way, but they will not always see you on the right track.

The umbrella of cynicism may be a good thing in a shower of sentiment, but he is a fool who keeps it up when the sun is shining.

There's many a man open handed with his own pleasures from whom a dentist could not draw a dime for the needy.

Commonly happens that the more a man gets into his hands the less he can get into his heart.

THE WAISTCOAT OF PAINTED LINEN

THE fruits of the loom have lent themselves ungrudgingly this season to the construction of the waistcoat—that small article of apparel that has been received with so much enthusiasm.

Cottons and silks, wools and linens, have all been called into play, and when the dress goods had offered of their best, the upholsterer's stock was submitted. The result is that cretonne and chintz have been conspicuous in the creation of this little novelty, and pretty, indeed, are the waistcoats displaying quaint posy designs as well as the more conventional patterns.

There has been, however, a call for something unique, and so the artist has been summoned, with the result that the daintiest and most exclusive of waistcoats is the one of painted linen.

Like the best of everything, it is the simplest—and the reason d'être of the painted stripe is that in no other way can an absolute match be secured. This is unquestionably a season of color, and who can deny that the shades are delicious beyond description? So illustrious are the hues in vogue that it is well-nigh impossible to dye materials of a different nature to match one another.

Linens are the fabric prescribed for the waistcoat, and if one has once shopped for a striped linen to match some subtle hue of broadcloth, voile or serge, it will be readily realized how impossible it is to find it.

The artist comes to our aid. First she covers the back of a piece of linen with magnesia, using the little square block so readily obtained, and rubbing it in well. Then she stretches the linen upon her drawing board and secures it with pins or thumb tacks. All that is left to complete the work is to apply the color with a bristle brush.

Water colors are used, and sufficient paint of the desired color should be prepared before starting the work. It may be mixed to the consistency of dye in a little glass dish.

The linen used is of a rather heavy variety, and frequently the spacing of the stripes at the start will be all that is required—the line of painting being kept even by following the grain of the cloth. If this is not sufficiently distinct, a pencil line, carefully ruled and lightly drawn, may serve as a guide. The colored stripes are half an inch in width, and the spaces between the stripes measure the same.

The linen should be left stretched upon the drawing-board until the paint is absolutely dry. When removed, the magnesia should be carefully brushed away with a soft brush.

The method of backing with magnesia is much more satisfactory than another method of mounting the linen upon blotting paper. The magnesia backing is not capable of slipping, as is the blotting paper, which makes it a far safer way.

In the accompanying drawing, not only the waistcoat, but the inset collar and cuffs are of the painted linen, and a band to match for the sailor hat would not be inappropriate.

The painting of linen has become quite a remunerative occupation among young artists who are ever ready to earn a dollar which may prove an assistance in pursuing their studies.

The woman of refined and cultivated taste will appreciate this highly artistic creation, but only the woman whose purse is as complete as her taste can have an order for this exclusive accessory with her modistes.

However, she may be inspired to attempt the work herself. It is easy enough of execution, requiring little else than accuracy, patience and a sense of color and harmony.

To what beautiful work may not the development of this happy thought lead!



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