

Dotted Foulards for House Gowns

A LREADY the prettiest of little foulard dresses are being made up, to serve a double purpose—that of finishing out the outdoor season, when it is possible to wander around minus a wrap of any description, and an even more important one of being used for a house dress.

Paris has openly declared her belief in foulards—but they are always the new foulards, which have come under the chiffon influence and find themselves as soft and supple, and almost as rich, in a way, as are Liberty satins.

Only the simpler sort of house gowns can be made of them, but they are stunning. Red foulards, sprinkled all over with tiny white dots, are made up in fascinating ways that show skirts shirred on cords, unique pleatings, and tucks and plain shirrings without number. Of course, there is trimming, and it is usually of a lingerie type—a sheer white yoke, perhaps with undersleeves to match, or at least with some sort of a frill or of an elbow cuff to match.

Like crepe de chine, a foulard doesn't require a silk lining, which makes it appeal even more strongly to the majority of women.

The combination of dotted foulard with a plain foulard of the same shade is most effective of all when it is carried out in a new blue, lighter than the usual shades, as soft, in its way, as is old blue, yet much stronger a shade and one that utterly lacks the peculiar milky tone that characterizes old blue.

Quite elaborate combinations are made in this fashion, a skirt of the plain, trimmed with an elaborate flounce of the dotted silk; the waist as likely made of the dotted and trimmed with the plain.

As to figure, "Whenever foulards are worn," says one of those wise mortals, gifted with the habit of observing "dots are inevitable; and whenever dots are about, it's impossible to point to any one size—it's a mere matter of individual taste." For the most part, however, for house gowns, dots of rather a small size are chosen.



Cutaway Lines Mark Many Costumes

THE cutaway lines which marked the occasional suit last winter are noticeable in many of the new costumes, whether they are suits or dresses, only the cutaway line which marks the newest thing is echoed and repeated throughout the entire costume.

Perhaps the effect is got by a deep circular flounce, by circular ruffles or by folds. An odd little peplum follows the same lines, and the waist itself is cut in curving parts that lap. Even the sleeves repeat the lines, although with both the waist itself and the sleeves the material is more often cut and stitched flat than allowed to flare loose.

When the cutaway effect, instead of being

rounded, is got by straight lines, the peplum and waist repeat it in the same way.

Cutaway effects are usually attempted only with cloth—suitings and broadcloths and cloths of firm texture chosen for the style. Broadcloth, by the way, makes the prettiest of them all.

When lighter materials are used (for nothing seems too daring a use to put chiffon and its peers to these days, since Paris invented and wore chiffon suits), the cutaway lines are got by odd draping, or by skirts which are nothing in the world but modifications of old-fashioned overskirt styles, the trimming of the waist disposed so as to repeat the cutaway lines.

NOTES OF THE FASHIONS

MESSALINE promises to be one of the favorite silks for evening wear—messaline softer and more lovely than ever, and yards and yards of it crammed into an apparently simple little gown.

When it is of messaline, or of some one of the many members of the messaline family, the gown's pretty apt to be of a plain tint. But the strange tints that are brought out are more wonderful than ever before, some of them with a strange pearly quality about them.

Paris is insisting upon pompadour silks, and has sent over exquisite petticoats of flowered silk, trimmed in elaborate yet delicate ways with lace. Indeed, little pointed bodices, cut low and without sleeves, are made to go with them and complete the slip. For slips they are, and slips that bid fair to be among the loveliest of all the many that a season of sheer evening stuffs—mulls and mousselines and chiffons and the like—are bound to bring out.

Just how much more material is to be coaxed into gowns is one of the many questions that is agitating the world of dress at present—those of us, at least, who have to consider such details. How

skirts are to be made fuller at the hem is another of those problems, as fascinating to solve as a Chinese puzzle, and as intricate.

It's to be a season of rather more sombre tones, so the outlook is at present.

And brown, they say, stubbornly refuses to yield first place, although it has really enjoyed more than its fair share of popularity these past two—three years.

But the golden browns are not so good as they were. The duller leaf browns, and chestnut—just the loveliest dark tone with a hint of red in its warm depths, and the deep, rich browns are coming into pronounced favor.

Rajahs and pongees are being used to make some stunning house gowns of.

And plaids are back, mostly the richer tartans, the gayer French ones used, as a rule, only for trimming.

Only in taffeta do they come in much variety—there's nothing in the silk world like taffeta for showing them off at their best.

Suppleness still is the ruling characteristic of materials of every description.

