

For the HOME DRESSMAKER

CHILDREN'S LINEN DRESSES FOR THE WARMER DAYS

WE HAVE heard the swan song of the March winds and are stepping across the threshold of spring into warm, sunny weather, when May flowers bloom in every nook and corner of the greenward.

Already the small folk are anticipating the pleasures of the annual May parties.

After being housed during the winter months the first romp out-of-doors will be an event long to be remembered.

The mothers of France take unusual pride in frocking their small sons and daughters, individually. The utmost care and thought are displayed in the charming dresses worn by the tiny tots dwelling on the banks of the Seine.

Here are some lovely frocks designed by artists in their shops along the Rue de la Paix. They are worthy of notice and may be easily copied at home.

The little lady with the doll wears a dainty frock of linen. The foundation is of flowered linen in pink and white.

Over this is an apron effect of plain pink linen slashed up at the sides and trimmed with flat pearl buttons.

Broad cuffs of the plain linen trim the short sleeves.

The smart hat worn may be duplicated at home. Linen to match the dress is used. The puffed crown is of the flowered and the brim of plain linen.

The under brim is lined with dark blue straw.

A combination of blue and white is effective in this design.

The pretty "Dolly Varden" dress is of linen, but may be copied in flowered dimity or lawn. Puffed bands of the material were used to trim the neck, sleeves and hem.

Flowered and dotted swiss combined made after this model is unusually pretty.

The bonnet is of dark blue straw, with a puffed crown of sheerest mousseline. A wreath of pink roses encircles the crown. Flies of black velvet complete this stunning hat.

The young girl wears a suit of beige linen. Touches of dark brown linen are introduced upon the collar and cuffs.

This is an excellent model for a suit of navy blue serge trimmed with black satin or white cloth. Buttons of pearl with a rim of black add a charming touch to the costume.

The large hat is of beige-colored straw, effectively trimmed with a huge flaring bow of white satin or velvet. Blue and white is a stunning combination for this type of headgear.

The dotted frock is simple and practical—just the proper model for "play-time." The material used was of pale blue linen dotted with darker blue.

A band of plain pale blue linen, bordered by a narrow band of dark blue linen, trimmed this frock.

The boy's dress is of natural-colored linen, with trimming of striped brown and white linen. The belt fastens at the side with small buttons of brown bone. A continental hat is of mullen straw.

White linen with blue and white striped collar and cuffs makes an attractive combination.

There is scarcely any cost attached to the making of these lovely frocks. So little material is required that you may find small remnants at the bargain counter for a "few pence."

Children's clothes are a pleasure to make. The clever mother who can sew feels repaid tenfold when she beholds her family tastefully and becomingly frocked through her own ingenuity.

Begin immediately to prepare for warm weather. These suggestions will be of great help if you desire to make them so. You could not find more attractive frocks for the children than these which have been described.

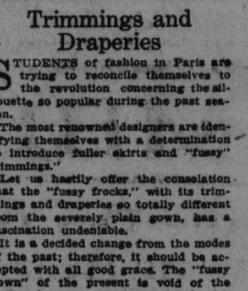
Quaint Millinery

MARIE LOUISE is showing some quaint designs in millinery. Hats with pancake crowns and double brims, and little or no trimming, are featured.

One model was made of taupe-colored straw. It lacked trimming, save for an ostrich plume which passed underneath the second brim and rested upon the hat.

Decidedly original is a hat with a coarsely woven straw brim and puffed crown of taffeta.

A butterfly bow of the taffeta, poised slightly on the left side, is the only trimming.



FRENCH FASHION NOTES

PARIS, March 21.

THE midwinter season is a perplexing one for the well-dressed woman. Her winter clothes have become rather worn and the Riviera wardrobe is not for the colder climate.

The Lenten period demands sack-cloth and ashes, but Easter morning calls her forth arrayed in gayest plumage.

Observing the habits of a smart conference which lately has usurped the popularity of the tearoom, one could not help being impressed by the marvelous toilettes worn.

An especially attractive gown was of old blue corded silk combined with mousseline de soie and Arabian point lace. The bodice of the mousseline de soie folded over a chemisette of the lace. Broad turban cuffs finished the sleeves. The skirt was long and cut over extremely graceful lines.

An elaborate concoction by Drecol was of clinging white satin. Heavy lace was combined with this material, forming the pointed overskirt.

The bodice and sleeves were trimmed with the lace. Soft folds of chiffon started from the back, crossed over the shoulders and were caught together at the left side by a cluster of yellow roses.

A girde of yellow satin finished the high waist line. Apropos of the high and low waist lines, the present mixed modes are rather disconcerting to the woman planning her summer wardrobe. She is safe in selecting either style, for the modes promise to continue their accommodating elasticity.

A stunning costume was of pale tanned cloth with revers which turn from the waist line over the shoulders, deepening into a collar at the back. Empire-green silk was used to face these.

The long tails of the coat, which hung like panels, were lined with green.

Another smart gown was of cedar-colored charmeuse. Its skirt was draped back and front in odd folds. The edges were bordered with lovely old blue Japanese embroidery.

At one side the corsage turns over an embroidered revers, which meets the draping of the skirt with a white rose holding it in place.

For the evening gown for evening wear, fashioned of pale orange-colored chiffon. This was combined with fine alencon lace.

The short tunic was bordered by a dull gold fringe.

Another model by the same designer was of palest rose-colored satin embroidered with crystal beads. White lace formed three narrow founces on the skirt and edged the sleeves.

A soft crushed girde of gold encircled the waist line. This was finished at the left side by a cluster of tiny gold and pink roses.

Suzanne Talbot is displaying some exceedingly stylish hats. A small bonnet-shaped hat had a band of black velvet bordering the rim.

Trimnings and Draperies

STUDENTS of fashion in Paris are trying to reconcile themselves to the revolution concerning the silhouette so popular during the past season.

The most renowned designers are identifying themselves with a determination to introduce fuller skirts and "fussy" trimmings.

Let us hastily offer the consolation that the "fussy frocks," with its trimmings and draperies so totally different from the severely plain gown, has a fascination undeniable.

It is a decided change from the modes of the past; therefore, it should be accepted with all good grace. The "fussy gown" of the present is void of the stiff, prim appearance associated with it heretofore.

The use of exquisitely colored and charmingly supple materials changes the entire character of the frock.

The artistic method of applying suchings of chiffon to the taffeta gown is a modification sanctioned when the old style of dressmaking is copied.

Sashes, which are a usual feature upon the present "dressy" frock, are fashioned of gossamer fabrics instead of the heavier silk or satin.

More pliable materials and an extravagant use of gauze secure the elegance approved of and eliminate the use of the heavy, stiff, elaborate silks and brocades fashionable eighty years ago.

Sleeves

SLEEVES play such an important part in the world of fashion that any change where they are concerned is noticed with great interest.

The French designers seem to follow their own ideas; some feature the three-quarter sleeve, others the long, tight-fitting sleeve, that forms a point almost covering the back of the hand. The full sleeve, gathered in at the wrist with a

band, is used upon many of the gowns. Another sleeve appearing upon gowns of thin materials is the long, pointed winged sleeve.

The light tailored sleeve is a prominent favorite for suits and dresses of heavy worsted materials.

A few designers are loth to part with the graceful Magyar style.

The first to exploit any new fashion in Paris are the actresses. To them we look for novelties.

Judging from the two gowns worn recently by a stage favorite, the leg-of-mutton sleeve reigns paramount. This sleeve is slightly modified in the upper portion and fits very closely to the arm below the elbow.

FOR THE WOMAN IN MOURNING



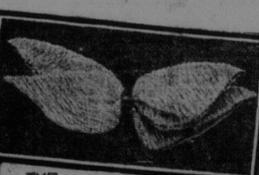
ROUND CREPE COLLAR



A NET SET



OF SILK AND NET



THE BUTTERFLY BOW

touches of relief to a mourning costume. The black-and-white idea is gaining decided favor with women in mourning. Indeed, it is not hard to predict its dominance in the field in a few years.

For hats, the use of net in either black or white is decidedly good. The

net should be shirred over a wire frame and can be piped or trimmed with dull taffeta, lusterless straw or crepe. Black quills, feathers or stiff algrettes can be placed in a simple bunch at one side.

The hemstitched chiffon, mousseline or sheer linen collar and cuffs in white add a touch of freshness to the dull charmeuse blouse. These are combined with a chemisette of white that suc-

cessfully fills in the V at the neck. Any sailor collar shape can be used for the base of the collar. The rounded back or pointed back is a little change in line if you wish it.

The turnover collar and cuffs in the black-and-white set are simply made of straight strips of blonde or net. The edges are outlined by bands of dull taffeta one-quarter of an inch wide ap-

plied to the net by slip-stitching. The bands underneath are of fine lawn.

In the little windmill bow we have a combination of black silk on which white net is applied. This is the large bow. Upon this is placed a white net bow, with the center of black. The line of junction is scalloped and embroidered, and on the black there is a row of oval spots embroidered in white.

Of white crepe the double bow is made. The loops are pointed and edged with black beads. A piece of black taffeta holds the center in soft folds. This in a combination of black and white is also good.

The shallow collar of white crepe is easily cut out and bound with black crepe, one-half inch in width, when finished. Another band is placed parallel with the edge, about one-half inch above it. The whole is neat and fresh and easily made.

Here are little things that count for much in the general effect of mourning dress. Each can be made at home by a woman who is only half clever with her needle. The offerings are in good style and in accepted form.

WHEN conversation demands that a woman shall wear black or black and white there are attractive little accessories that designers have supplied to give conservative

