

SUMMER GOWNS.

[Special attention will be paid to any questions asked or information desired by readers of this department.]

SUMMER gowns are being made with the godet skirt, bishop sleeves, embroidered bodice, stock collar with lace frill or lappel, and ribbon sash. These are not stereotyped details, but the chief components of the lighter gowns.

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Where the dress material is too soft to admit of stiffening, it is made over silk, sateen, cambric, or any suitable underlining. For instance, the popular grass linen must be made over silk, if you would be absolutely up-to-date.

There was a time when silk was the dress material *par excellence*. Now it is the proper thing to use as lining. Imagine a lovely silk being used as foundation material,—yet thus has fashion decreed.

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In our first sketch (No. 1) our artist illustrates a delicate biscuit-colour batiste (seen in one of our leading establishments), very soft and almost transparent. It is made over *écru glacé* silk. The skirt falls straight over the silk, and is finished at the bottom with border of insertion and lace to match. The bodice (baby waist) is made entirely of rows of insertion, with embroidered yoke. The sleeve is bishop shape and finished with frill of the batiste lace, which reaches only to the wrist. Our best modistes do not recommend the inconvenient frill over the hand for summer wear. The dress is finished with stock collar of Dresden ribbon and narrow sash of the same reaching to the bottom of the skirt.

The entire result is simple, cool, and softly summery.

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No. 2 is a very handsome grass linen costume, made for a tall, blue-eyed daughter of one of our Senators.

The foundation throughout skirt and bodice is of corn-flower blue *glacé* silk. The skirt is godet, and trimmed with a deep insertion of the grass linen lace, set in points. The silk shows with charming effect as the full folds move with the motion of the wearer. The blouse bodice is of 'all over' linen embroidery. It is full in front, and fastens behind so skilfully that the opening is concealed. The bishop sleeves are of plain linen, with a band of insertion through the sleeve. The cuffs are pointed to correspond with the skirt trimming. The blue silk shows through the embroidery and insertion of skirt and bodice by hint and veiled suggestion, with charming results in tone. A piquant and stylish touch is given by belt and stock collar of rich white satin ribbon, ending each in large bows at the back. The collar has soft white lace above it.

This dress would serve as a model for all other linens.

Where the silk foundation is too expensive—as is the case with many of us—sateen or fine alpaca may be used with good effect.

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Closer linens are made up without linings. The blazer coat is still *la mode* for stiff linens and brillantes; but it is being superseded by the blouse and skirt *en costume*.

Skirts and blouses will compose the summer costume in prints, linens and brillantes, rather than the tweed skirt and light blouse of last season.

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Stock collars and belts of the Dresden ribbon are adjustable. They alternate with the white linen collar and cuffs, also adjustable to make variety in the blouse finish.

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Our third cut illustrates an effective spring suit of cotton covert cloth shown at Walker's.



These suits are tailor-made, and are both serviceable and jaunty. This one is of fawn mixture; the skirt moderately ripple. The coat is neatly finished with double seams throughout. It has a prettily rounded front, sets well on the hips, and is finished with breast and side pockets. It may be buttoned in front or left open, showing vest or blouse. Vests of scarlet, blue, or brown figured brillante, with dickey and four-in-hand, make this suit a stylish tailor-made. The sleeves are plaited in full at the shoulder to permit a comfortable fitting over full-sleeved blouses. These ready-made suits are of excellent value. They are especially fitted for summer travel and wheeling.

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Batiste promises to be one of the favourite materials for summer gowns this year. Pretty petticoats are shown in this material, trimmed with yellowish soft lace or embroidery. They are worn with muslin or any fluffy summer gowns.

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For vests worn with the Louis xv. coats mousseline de soie and crêpes are popular. A woman possessing such a costume can make several vest fronts, and give variety to her gown.

Narrow Valenciennes insertion and lace is much in favour for vest trimming.

A fluffy puff or drapery is used to veil the tightness of the new sleeve, which will be worn only in stuff goods. In light materials the bishop sleeve holds sway.

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A pretty novelty for sleeves or corsages is to arrange ribbons lengthwise and sew them together with lace insertings or bands of tulle.

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Another novelty is the sash made of black lace tied into a bow at the back of the corsage, with long, square ends falling down the entire length of the skirt.

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Skirts for the summer gowns are much trimmed. The sight of a plain, unadorned muslin skirt has proved rather too much for the feminine love of decoration to endure.

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Dainty organdies are given the overskirt effect by the curving lace flounces which cover the entire skirt. While the plain parallel flounces are not so new, they are often seen.

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The ready-made suits are lovely this year—varied in colour and design, leather bound or trimmed, studded with small buttons, belted prettily, and made in dozens of ways, the costume bids fair to become individualised at last.

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Yellow is a favourite colour among the daintiest summer gowns, possibly from the fact that discerning customers have at last discovered that yellow is almost the only colour equally becoming to women of fair and dark complexions. It is often used, however, in peculiarly odd combinations. Yellow, violet and rose is a not altogether unhappy combination

affected in some of the Parisian costumes, the effect being very novel.

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Persian designs are very commonly seen among the thin as among the heavier materials. Such designs, however, are more effective when used in combination than when employed in the main material of a gown. Persian embroideries or ribbons brighten up a gown wonderfully, while a soft clinging white gown is given an air of its own by a deep Persian border to the skirt and a wide belt to match.

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A clever Canadian girl has devised an entirely new means for adding to her attractiveness. The latest addition to her outfit is a hood, wonderfully wrought of frills and furbelows, with which she will protect herself from chilly breezes and keep her hair in curl on damp summer evenings. Moonlight sails and drives will offer excellent opportunities for the display of these novel affairs, which promise to be as useful as they are becoming. MADAM.