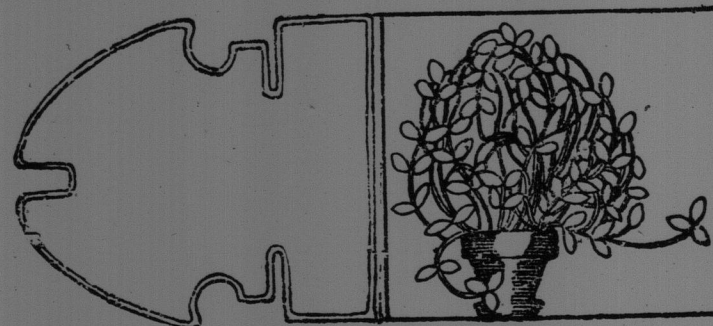
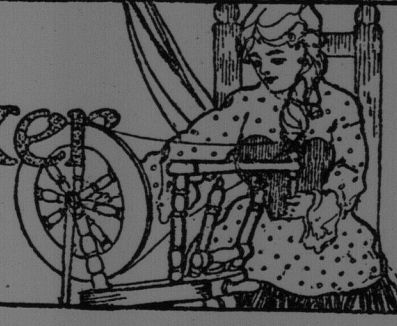


THE ST. JOHN STAR



# For the Home Dressmaker



## DECOLLETE GOWNS FOR SUMMER DANCES



WE HAVE become such travelers, and so much of our summer is spent flitting from one summer resort to another, that evening gowns are practically indispensable, especially for the girl or young matron who still finds pleasure in hotel dances on the rare Saturday nights when a supply of partners can be had.

Though last winter's ball gowns may be made to do duty for summer dances, a woman, more particularly a young one, looks daintier and fresher in the simple evening frocks that are made from the exquisite filmy cotton materials, which are such a delight in the stores just now. Such gowns are quite possible for the woman of limited income, especially if she can make her own clothes.

One young woman who is a great social favorite, and has the reputation of dressing well on very little money, recently disclosed the secret of how she could afford so many dressy summer dancing gowns. "I always have them made late in the season, just before I am ready to go away. I have a dressmaker in the house for ten days, at \$1.75 a day, and I sew with her every minute. By that time summer fabrics are very much reduced, and embroidered batistes, mulls, mousselines—even the lovely novelties of the season—can be picked up for from a half to a third of their original price. Laces and embroideries may also be bought very reasonably, and there are sure to be bargain sales in ribbons, so I can afford several sashes, girdles and ribbon parures for each gown, thus quite transforming them. Besides, I have the advantage of seeing all the latest models and new styles, and thus

can avoid commonplace effects."

In choosing materials for these summer dancing frocks, one cannot go far wrong in selecting any of the soft, filmy materials. Cotton nets, either plain or dotted, make charming gowns and very inexpensive ones, too. They need not be made up over silk, as they are really more diaphanous over white lawn slips and a dressy corset waist, or even the colored lawn slips give a pleasing effect.

Dotted swiss is another satisfactory fabric for a dancing gown; it is wide and does not crush easily, and so late in the season is very apt to be reduced. The colored swisses are popular this season, or the white with large coin dots in pale blue, pink or green.

Flowered organdies are lovely, if perishable, but the new flowered dimities are fully their equal in coloring and launder much better. Some of the newest have an undertone of fine satin bars or stripes, with wreaths and floral sprays scattered through them.

Then there are mulls, batistes, plain or embroidered, silk muslin, and some of the sheerest of the cotton voiles. The all-white gown is always good, and this summer it is much seen with touches of the new shade of pink. All-over valenciennes lace can be had cheaply, and makes lovely evening frocks, particularly if one takes the trouble to embroider parts of the design in color.

Trimming are not specially changed from early in the season. Laces are in greater favor than anything else, with German valenciennes, daisy and baby Irish the lead. Dyed laces are much used in every tone known to the dyer's art, and all sorts of ribbon, either plain or fancy, are seen in girdles and

sashes.

The four frocks sketched today by Jeannette Hope are marked by daintiness and simplicity. All show the long shoulder and the clinging long skirt. Paris has been so insistent on this style that it is at last generally adopted on this side of the water for all dressy clothes.

The first model to the left is of light blue batiste, trimmed with two-inch chumy insertion in a deep ecru tone. The blouse is a simple round waist, cut with separate pieces

over the shoulder to give the long effect. The insertion is continued back and front in two deep points to the belt line. The skirt has a shaped circular ruffle, laid in overlapping two-inch tucks, the upper part cut in points and trimmed with the insertion. A sash of blue louisine

ribbon, with short loops and long ends, completes this dainty costume.

Nile green dotted swiss, trimmed with broad Irish crochet insertion dyed a slightly deeper shade of green, forms the next gown. The ruffle is tucked in vertical eighth-of-an-inch tucks, and is cut in two

parts, the lower much fuller than the other and joined by a band of the insertion. A very effective treatment for this gown would be to use pompadour ribbon instead of the lace.

The knot of ribbon tied through the hair is new and peculiarly girlish and becoming. The bows are wired and easily made.

Youthful and easily copied is the next model when developed in white dotted swiss or mull, trimmed with German valenciennes insertion. The shaped ruffle on the skirt is laid in high pleated panels at each side, rounding at the front and back. The waist trimming consists of rows of puffs and lace insertion.

For mull, batiste or plain organdie the last model is charming in its simplicity. The gown shown is of mull in the new coral pink, trimmed with ribbon bands the same color as the gown. The ruffle, yoke and sleeves are made of deep valenciennes lace.

Colored boots matching the color of the belt are much worn with summer gowns. Mordore shades are in great favor, also royal blue.

Suede gloves in an ivory shade, dark champagne and pretty tones of gray seem to have caught the popular fancy.

A new soft and fluffy stole is made of two large venise stoles, with little ruches all around.

All the dresses seen at the Concours Hippique were made with the fashionable Japanese sleeve. This style of sleeve is seen in infinite variety—some entirely in lace, others in mousseline de soie, or embroidered cloth. As a rule, they are in the same color, but in a different material from the dress.

## SOME INTERESTING PARISIAN FASHION NOTES

A PRESENT whim of the Parisienne is black taffeta and mousseline de soie dresses. Some of the most charming cloth gowns display voluminous sleeves of mousseline de soie set in wide armholes; one in black cloth had sleeves of green chiffon and a yoke of filet lace.

A black taffeta gown that attracted much approving attention had a box-pleated skirt, the braces on the bodice hanging like a stole and falling to the feet in front. The upper part of the corsege was in white lace, outlined with blue and white Japanese embroidery, the outer sleeves in taffeta and the under ones in golden brown marquisette dotted with gold. A scarf of Havana brown crepe de chine, embroidered with blue flowers and a

Havana straw cloche hat, trimmed and lined with blue, gave the finishing touch.

By the way, those crepe de chine scarfs, which are so much seen just now, are made in every conceivable tint of brown and give a characteristic note to the simplest black dress.

Striped stuffs more than hold their own, especially in the tailor-made gown. They are particularly smart in the long straight coats so much worn by Parisiennes, also in the Directoire coats, with long narrow revers opened on a front of pleated frills. The stripes are always made up vertically.

A curious feature of some of the latest hats is that they show no dividing line between the crown and brim. Some women wear these hats set right back from the face, so they entirely cover the nape of the neck.

The very latest in hats resembles in shape the Devonshire harvest-woman's bonnet. The Parisienne looks very coquettish in one of these novel head-coverings, as she wears it well at the back of her head tilted over a mass of small curls. Usually these hats are in neutral tints. One of the prettiest yet seen was worn with a tailor gown of dark gray striped cloth. It was a subdued shade of violet, covered with small wood violets.

Many of the new evening dresses are of extreme simplicity, the skirts depending chiefly on their cut and long beautiful lines for their effect, and hanging in graceful folds without any trimming.

Vivid pinks are much worn just now for theater and evening gowns. This shade is especially liked for silk voiles and chiffons.

To edge her collars the Parisienne is using a tiny little ruche made of linen or very soft fine tulle. It is easily changed and makes a becoming finish.

It takes a lot of hair, either real or bought, to make the summer's somewhat extravagant headgear look well. The woman who persists in wearing her hair flat has little chance to find becoming the new hat massed with trimming and set back on the head.