

For the HOME DRESSMAKER

NEW LINES IN YOUNG GIRLS' FROCKS

French Fashion Notes

EVERY mother takes a special delight in frocking her young daughter, who will before many years bid farewell to school life, and assume her position in business or society. Not such a long time has elapsed since the mother herself enjoyed the pleasant years of girlhood. There are couturiers who make a specialty of costumes for young girls between the ages of twelve and twenty. The results of the ability to create frocks of girlish simplicity, embodying all the desirable features of this season's fashions, are worthy of your admiration if you possess good taste.

Five dainty summer frocks are selected from as many exclusive shops to offer suggestions to the mother who sews. They are perfect examples of modish simplicity, and you will find them easy to duplicate for your daughter. The materials favored for the young girl's frock are linen, organdie, dotted or embroidered swiss, voile and batiste.

A delightful combination of dotted swiss and flowered batiste is the model designed for the "jeune fille" of sixteen. It shows an attractive development of the lower tunic, and will prove a becoming model to any type. The bodice has bands of the trimming crossing over in grenadier fashion, and the neck line is finished with a gathered frill of the swiss. The upper portion of the tunic is scantily gathered, and to this is joined a flounce trimmed with the flowered batiste. The underskirt is rather narrow.

Correspondingly girlish is the hat worn with this frock. It is of white straw trimmed with small pink roses and a frill of organdie.

The white frock enlivened with bands of color is featured by one famous Parisian designer. White organdie is used for the model with the short tunic, and the bands of natter-blue linen are employed as trimming.

The bodice is severely plain, with a narrow band of puffing outlining the rounded neck line and the shoulder seams. Ruffles edged with blue trim the short, full sleeves, and below the girdle of blue linen falls a short petum bordered with the same material. The short, full tunic is trimmed with a band of the puffing and a border of the blue linen. This falls over the perfectly plain underskirt.

The pretty hat is of white straw, bound with natter-blue taffeta. A bow of the same material adorns the back.

A parasol of natter-blue taffeta striped with white is carried with this costume.

If you have a little daughter of 14 or 15, you could not choose a more attractive model than the one of dotted voile trimmed with bands of dark blue linen.

The bodice is worn over a gump of plain white net, with sleeves of the dotted voile. The overbodice has a pointed neck line outlined with dark-blue linen, and the dropped shoulders are bound with the same material. Over the narrow underskirt falls a long tunic. The lower portion is circular, and is joined to a shallow yoke.

The smart little hat has a brim of dark-blue taffeta and a full crown of flexible white straw.

White and yellow roses constitute the trimming. This model can be successfully copied in sheer linen, swiss or organdie.

No collection of frocks suitable for a young girl would be complete without a model of white linen, and the charming one with the double tunic is developed of this material.

Scallops are rapidly gaining popularity, and those finishing the collar, armholes and tunic are bound with strawberry pink linen. A gump of white organdie, with long, full sleeves, is worn beneath the bodice. Above the waist is drawn a girle of strawberry-pink linen, below which hangs the double tunic.

A lovely hat of white straw, with the crown of corbeau-blue velvet, and a cluster of pink roses, contributes a delightful note of contrast to this costume.

White voile bound with natter-blue, pale-pink linen with white natural-color pongee and dark-blue taffeta are suggestions to fashion this design. For the young girl of 13 or 14 the designer has produced the fascinating frock of which the back view is given.

It is a quaint frock, which successfully combines the pattern-tunic and ruffles. White organdie is the material employed, and the scallops are bound with lemon-yellow. The bodice emphasizes the dropped-shoulder effect of 1890, and a shirred tucker extends above the scalloped ruffle. The elbow-length sleeves are adorned with scalloped frills, and a girle of sapphire-blue velvet is drawn at the knees. Four scalloped ruffles, arranged one above the other, trim the bottom of the tunic.

To complete the quaint effect of this frock, is worn a wattleau hat of leg-horn straw, trimmed with sapphire-blue velvet and roses.

If you have been searching for practical ideas regarding the summer frocks of your young daughters, you will find them on this page.

Ornaments for the Coiffure

THE fashion of hairdressing is changing almost daily, for in this, as in all else, there must be a variety to stimulate the interest of the feminine world. You may evolve an individual coiffure as long as you comb the tresses high on top of the head and leave the ears exposed. Then, according to the latest edict from Paris, you must be supplied with an assortment of combs and pins with which to adorn the coiffure.

Since the styles of the First and Second Empires prevail, the coiffures are inspired by those worn in that interesting period, and the ornaments are also borrowed from that time. The large, fan-shaped pins and combs of carved tortoise shell or amber are in highest favor, and are worn high at the back of the knot coiled on the crown of the head, or at the side, the fan extending vertically over the ear a little toward the back. Sometimes these combs are elaborately jeweled with lines of white or colored brilliants radiating from the base of the fan to the wider edge.

Other ornaments are of filigree platinum, or a less expensive metal of



Jeune fille Paris

the same color, thickly ornamented with rhinestones. The delicate traceries of the designs are outlined with small brilliants, and when worn in the coiffure of a brunette ornaments of this variety are seen at their best.

Other handsome pins are enameled and gilded in delicate designs against a background of tortoise shell. Frequently the tracings of gold are mingled with jewels.

The Spanish comb of carved shell is a duplicate of the one worn by Carmen, and usually ornaments the coiffure arranged in the Spanish fashion. Clusters of slender ringlets are sometimes cascaded over the back and sides of the head.

The Grecian coiffure is also extremely smart, and the ornaments designed for this arrangement are of gold cords or strands of beads in the form of the Grecian fillet. These are

graceful and artistic, the beads being strung on slender, pliable wires. One, two or three strands are used for each fillet.

The tango cap is almost a necessity to the dance these days, and the models grow more elaborate as the craze for dancing increases. The daintiest caps are of white lace trimmed with pearls or of silver tulle dotted with brilliants. These are made to resemble the Dutch caps, or those worn by the peasants of Normandy. The wings, which are turned upward at each side, are wired to retain their position.

The simple, girlish bandeau of white maline is favored for young girls, and they are ornamented with a bow of the same material or a single flower. Jet ornaments of all varieties appear in the smart shops, and are particularly popular among older women.

Smart Footgear

WHAT every woman knows is that footgear is one of the most important features of the smart outfit. The feet are very conspicuous, particularly so at present, since the shorter skirt is in vogue. The effect of the most stunning costume can be spoiled by shoes which are shabby, ill-fitting or of the wrong color.

The novelty shoe reigns supreme today, and the manufacturers have presented a wide selection of models. The revival of dancing as the principal diversion is responsible for the pretty low shoes. Most of the shoes have high heels, though a few models continue heelless.

Leathers of all colors and textures are combined in the more elaborate designs. The vamps are long and the colonial type seems to prevail.

Low shoes of Roman-striped silk are also fashionable, and an effective pair have heels of plain black satin, while the main portion of the shoe is of silk striped with dull red, gold and black.

It is safe to say that the most popular shoes are of the maeple combination, and there is an infinite variety of designs shown of black and white leather or silk. For street wear there are colonial pumps of black patent leather with backs of white kid and the vamps bound about the top with the same material. Other models have the vamps formed of alternate strips of black and white leather. There are evening slippers of corded silk with strappings of white silk and others of black patent leather, trimmed with white kid. White satin slippers are embroidered with jet, and black slippers ornamented with crystal, rhinestones or cut-steel beads.

With white costumes will be worn the striking shoes of cherry-red morecoco. These come in oxford-tie or pump form. There are attractive designs of brocade silk in all tones to correspond with any gown. A handsome brocade, showing a peacock design executed in the natural brilliant colorings, is used for one elaborate pair of evening shoes. They are ornamented with rhinestone buckles.

For sports wear there are the flat-heel shoes of white buckskin or tan leather. An English shoe is of white canvas strapped with tan leather.

Low shoes of white kid will be worn with frocks of sheer white materials and are to be had in all designs. Buckles of white enamel, silver, cut steel, leather or corded silk adorn these models.

If you desire to appear fashionably attired, you must purchase an assortment of smart shoes.

BATHING CAP BEAUTY



The Fisherman's Hat

Simple and Coquettish

A Viking Shape

A Waterproof Ornament

leather and entirely waterproof; and when it is wet it only sparkles and gleams the more in the sunlight. The cap is very simply made of an unusually full tam-o-shanter bathing cap with its folds all drawn and fastened to a point in the exact center front. The butterfly ornament is placed over the fastening of the folds.

Then there is the little silk-rubber fisherman's hat, that keeps out the sun as well as the water, and thus saves many a cheek and neck from sunburn. If one is very much in fear of sunburn, the hat may be extra large. The silk-rubber of which it is made can be had in numerous colorful and attractive designs. If it is thought that even more protection is needed for the hair, a plain little rubber tam-o-shanter can be worn under the larger hat. If the larger hat is well pulled down, the tam-o-shanter will be well concealed. The Viking cap of awning-stripe rubber silk is both attractive and practical. It is small and fits well down over the head to keep old Neptune out. A trimming of black or colored ribbon, fancifully twisted and curved up over the front, further emphasizes the Napoleonic chapeau, and the two rib-

bon rosettes upon each side give both a feminine and military touch combined. The cap is faced with a plain color to match the stripes in the cap material or the ribbon with which it is trimmed.

Very coquettish is the bathing cap with its flaring ruffles. The cap is made of black taffeta to match the bathing suit with which it is worn, and the edge of the ruffle has a binding to match the trimming upon the suit. The cap proper is made on tam-o-shanter lines. Instead of being plain upon the top, however, it is shirred into a cen-

tral point and a button placed over it. The edge of the cap is run through with a firm elastic, and the ruffle stands out from this design. The ruffle should have one of these patent clasps upon it, with the little socket belonging to it on the cap. While bathing the ruffle can be clasped back and off the face, while when one comes upon the beach and into the sun the ruffle can be unfastened and let down to shade the face from sunburn.

By all means wear one of the new and becoming caps if you indulge in ocean baths this summer.

WHEN Beauty takes her salt plunge, she is no longer disgraced by a closer-fitting, hideous, little rubber cap, that gives her no compensation for stealing and hiding away from her face the soft frame of her hair. Indeed, the fashion in bathing caps is now varied to the extent of putting the prospective bather upon the fence of indecision, so many styles are there from which she may choose. Not only are the new bathing caps becoming; they are practical as well, for they can be

worn by the girl who swims like a fish as well as by the one who promenades the beach in her bathing togs, fishing for admiration. For instance, what could be more becoming to a certain type than the little striped bathing cap, with its butterfly ornament upon the center front? At first glance, one would think it impossible that such a jaunty head covering could be immersed in the briny deep without coming out unrecognizable, but a closer inspection proves the ornament to be patent

PARIS, June 11.

THE tourist in Paris at the present time should make a special effort to attend the fetes given at Sevres, St. Cloud, Charenton and Vincennes, for they are well worth seeing. There is a rumor afloat that there will be a grand pageant at Versailles, reproducing the principal events during the picturesque reigns of Louis XIV, Louis XV and Louis XVI. Many of the leading artists of France are making sketches of the costumes and masques given at that period, observing truthfully the fashions and descriptions of the entertainments given at that time. The characters will be selected to resemble as nearly as possible the famous beauties and gallants of the courts. It is to be hoped the idea will become a fact and we will again see the palace of Versailles thronging with gay revelers.

It is no longer startling to see pantalettes of net or sheer linen peeping from beneath the full skirts of the frocks which were inspired by the charming costumes of 1830 or 1860. There are full skirts with straight lines and flounced skirts which flare gradually from the waist to the hem, which have narrow underskirts or pantalettes extending below.

There is no denying the fact that the high coiffure with its fan-shaped comb of carved tortoise shell is becoming to most women, particularly when they wear the quaint frocks of taffeta, swiss, organdie, tulle or batiste. Frills of lace, puffings, ruches and flouncings are the trimmings used on these frocks.

In a recent showing of Cheruit models for midsummer wear there was a goodly collection of frocks fashioned of white tulle, linen, batiste and eyelid embroidery. Most of them have the long, full tunic, and several lovely frocks are trimmed with ruches of white satin. White ribbon or moire or taffeta is also effectively employed as trimming on models of this type. The apron tunic, which extends only halfway round the waist, seems to be a popular feature on summer frocks. The material is gathered full to a narrow girle of satin or ribbon, and this is attached to each side of the waist with flat buttons.

Although a blaze of color meets the eye on all sides, the smartest costumes are developed in black and white. The chic Parisienne never forgets the unbounded possibilities of this combination.

Frocks for the daisant are frequently of this magic combination, and black taffeta and white chiffon are the materials more generally used. The blouse is of the transparent fabric trimmed with maline lace, and the skirt with long pleated tulle is of the taffeta. While on the subject of the daisants it is fitting to describe a few of the cunning little hats women are wearing to these delightful affairs. The general favorite seems to be the flower-hat of straw trimmed with flowers. Those of shiny black milan, wreathed with small roses and foliage, are the crowning feature of many smart toilettes.

Other dainty plateau hats appear as if they might have been copied from a Fragonard painting, so exquisite are they in line and coloring. One model worn with a frock of supple white silk is of yellow straw, with pink roses banded beneath the brim at the back.

A band of black moire ribbon is filleted across the top, and a small cluster of roses is placed at one side.

Close-fitting toques of black straw trimmed with flutings of black tulle and a single colored rose are also worn with the dance frock.

The broad girle of Roman-striped ribbon continues in high favor, and is worn with costumes of worsted, silk or cotton materials. It is tied at the back with a vertical bow or knotted at the side, with ends extending to the knees.

Flowered chiffons have inspired the couturiers to create lovely frocks for afternoon and evening wear. The bodices and tunics are of the flowered material, arranged over a foundation of plain black chiffon or silk.

Paris always wears something contrary to the season, and hats of black velvet, trimmed with roses and foliage fashioned of white mousseline, have appeared. These presage the millinery for next season, and are scoop-bonnet shaped or follow the lines of the narrow-brimmed sailor so popular this summer.

Evening coats have changed completely, and the latest model by Dre-cell is of brocade silk in tones of black and gold. The coat is oddly cut with a long-waisted bodice, to which is joined a full circular skirt.

A wide collar of plain black satin rolls back over the shoulder and extends to the waist line. Cape wraps of plain, semitransparent materials, lined with figured designs, are worn by old and young alike. They are graceful and becoming to all figures. There is something decidedly romantic about a flower-sprigged frock, and the charming models evolved by Jeanne Lanvin might have been worn in the hedge-bounded gardens of our great-grandmothers. They are delightful confections of flowered tulle, batiste or chiffon, and are trimmed with narrow flouncings of lace or material selected for the frock. Some of them have long tunics, finished with a gathered or gathered frill; others are straight skirts, gathered at the waist line and trimmed at the bottom with three or four ruffles.

Box-pleated tunics and flouncings are featured on costumes designed by Paquin, Callot, Fremet, Beer and Point. Jackets are of white satin, embroidered with white soutache braid or tiny beads of white or black and white. On one model a two-inch band is solidly beaded in checker-board effect.

Wide-brimmed hats of white lace or straw trimmed with flowers and streamers of ribbon or maline are the designs of Caroline Reboux, Georgette, Marie Louise and Violette. The dainty frocks of transparent materials demand hats of this type.

White and gray stockings, embroidered with small designs in the same tone, are worn with colonial shoes of black patent leather or kid. The Directoire staff, topped with a bouquet of natural flowers, is fascinating fashion which Parisiennes have accepted. They are of black, white, jar-bling or deep-yellow shamed wood and appear at their best when carried with the pannier costume.

ELOISE.