

The Bouffant Tunic Spring's Style Note

PARIS couturiers have sent forth their programme for another season of styles, featuring modifications and evolutions of the tunic drapery, suggesting paniers to some extent, and indicating a revival of Empire modes of the Louis XV. period for formal evening attire. So far as most of us are concerned, who want to keep abreast of the styles, and yet not depart from cherished ideals of what is becoming and suitable for the well bred woman of to-day, it is gratifying to learn that skirts are growing fuller, that plaited ones are coming to some extent, and that draperies and ruffles, peculiarly feminine, will be more in evidence and more graceful than in the long past.

A fanciful trend, presumably for evening costuming, is in the direction of the crinoline skirt, of which report has come from Premet's opening a few weeks ago in Paris. Some crinoline skirts were shown, quite short, and revealing organdie pantalette effects about the ankles, as in the modes of 1830.

The new silhouette takes on a curve inward at the waistline, and a basque bodice with rounded or pointed bottom is a feature. The bouffant effects are dominant in silks, notably taffeta, chiffons, laces, and some woolen materials.

All this indicates tendencies in style, rather than decided departures which will route all that has been, and make up suddenly change every garment we possess, or else be out of the "running," so to speak. The openings disclose almost a certain lack on the part of designers to produce any decided novelties; and a groping around for what has not yet become a definite new inspiration to excite the jaded fashion appetite.

For practical street suits and serviceable dresses, the latest conceits show a plentiful use of serge and gabardine, combined with plaid silks and gay Roman stripes, as sashes, girdles, facings, linings, etc. Three-piece suits have related blouses of chiffon. Where taffeta is used in combination it appears, as for instance, in a Bernard model, in the form of a sash, long in the back, and draped in bouffant effect, with a bow in the front.

Sashes are a conspicuous factor, and may be looped, twisted twice around the body, and tied in front. This way is instanced in the attractive model on the upper right side of the page (8077). This is a gown of heliotrope chiffon hung over light gray satin charmeuse. The sides hang straight, in a way that is becoming to short or rather stout figures; and the draper suggestion only, is given by the arrangement of a wide ribbon velvet scarf, in a darker shade of heliotrope, tied in front, under the drapery. The chiffon pieces are gathered in at the foot with bands of gray beaver fur; and the same borders the edge of the long sleeves in the simple blouse, made over net. The pattern is 15 cents.



WAVE of tunics and draperies, evolved therefrom, is spreading over the fashion world. Everywhere one goes, they are seen in one guise or another; and have been in fashionable centres since early winter. They are going to be equally smart for summer silks and washable materials, and are especially adaptable to the season of filmy fabrics and laces. Women, who adore the simply tailored suit, are taking very kindly to the fancy frocks and furblows. Manufacturers claim that they cannot make them up fast enough to supply the orders from all quarters of the United States; and they deplore the difficulty in getting enough wide chiffon taffetas to answer the call, which has come so insistently for bouffant gowns.

Women of Paris have been wearing wonderfully fascinating costumes for day and for evening, with the drapery standing out, puffed, tiered, and even arranged in a modified panier form. It is whispered that the tapering waist may be combined with the drapery idea to revive, sooner or later, the olden time polonaise. Of immediate interest to many, is the task of making up summer dresses, of which many are needed; and count for more than the expensive quality of one or two elaborate costumes, such as winter needs require, if one is dressed as she knows she should be. The figure at the lower left corner of the page (blouse 8196, skirt 8117) has on a rich gown of cream color Egyptian silk crepe, a silk material, with a crinkled effect, strong, serviceable, and not readily mussed. It comes in wide widths and in many light and dark shades, at about \$3 per yard. One and one-half yards of this would cut the short tunic and the overbodice. The foundation skirt is of black satin, matching the underblouse. Cream lace forms a ruffle under the tunic, which is set off with a fringe of gold balls. The idea of this costume is one adaptable for many combinations of dark or light materials; and it will be found equally as suggestive and practical for making over a dress of last season. The ease with which many summer dresses can be made, aided by the accurate patterns of the variety of models which the department stores will bring to notice from now on, will interest those who do their own sewing to the point of beginning the task at once.

A dainty flowered cotton crepe is the material of the gown on the left at the top of this page (blouse 7967, skirt 8237). This skirt is one of the latest designs. It appears only as a plain foundation; but in reality has a box-plaited panel back. The circular tunic extends only to it, and is bordered with a frill of black plaited net.

The waist and the skirt pattern of the numbers given are 15 cents each.



7967
8237

Cotton Crêpe
with Taffeta and Net.

THE bustle has re-entered into fashions of the hour, not in the conspicuous stiffened hump that was in vogue almost a generation ago, but in a more subtle puff so to speak, or the arrangement of a sash in outstanding loops, to which many of us will take kindly for one dainty frock or another in the spring wardrobe. Shopkeepers have taken advantage of the innovation as an excuse to sell adjustable bustle pads, for which there has been slight call already.

Imported model gowns, and a few manufactured silk dresses, the earliest of their kind to be shown, are truly fascinating in the novel arrangement of overdress drapery, simulating a bustle.

One of many equally attractive frocks, which might have been chosen from the latest importations is that in the lower right corner of this page (waist 8176, skirt 8151). In the first place it is made in the black and white combination being featured very strongly at the moment for very young girls as well as for older women.

The material is a satin striped voile, resembling grenadine of a few years ago, out of which the model could be suitably reproduced. It is hung over a narrow skirt of white taffeta, and a blouse lining of white net. The two tunics are scarcely other than ruffles of black chiffon taffeta. The girdle is a crushed one of the taffeta having sash ends finished like ribbon with a hemstitched picot. It is adjusted in three loops, each under one longer than the one above it, and stood out in the bustle effect which is really fascinating, as well as novel. Many features will make this model appeal to the woman who is inclined to be conservative in her dress; and moreover, she can copy it with ease. Each pattern is 15 cents.



8077



A Sash Alone
Suggests Drapery



8196
8117

Egyptian Crêpe
Tunic over Satin Skirt



14540

Embroidered Pin Cushion Cover.



14528 Block Initials.

Household Hints

BLICK letters for initials and for monograms on personal or household belongings are particularly fashionable just now. They serve the primary purpose of a mark for identification without being unduly ornate. More than this they are simple to embroider, and may be done quickly. Two new block letter arrangements are shown on this page (14528), being a part of the group of 375 transfers of a single letter in a variety of styles and sizes. For three letter monograms, three patterns are needed in the form of a diamond, when used on dinner or tea napkins, and on pocket handkerchiefs. The price of the pattern is 15 cents.

Care of Oriental Rugs

Oriental rugs will last an ordinary lifetime, when handled with care, but they will grow soiled and unsightly unless properly cleaned. They can and should be scrubbed and scoured. The process, which professional cleaners use, is plain scrubbing with soap, water and a brush, and thorough drying in the open air, after rinsing with clean water. In the case of small rugs, they may be scrubbed at home in a tub, and rinsed with a hose. The process of professional rug renovators begins with removing the dust by the vacuum method. The rug is turned face down and scrubbed; then rinsed, rolled and dried.



14528 New Monogram.

A very dainty set of afternoon tea dollies may be made from squares of linen having the narrowest possible hem, over which a tiny border is crocheted, taking six single crochets into the linen, and making a picot, then six more of the former, and another picot. The block monogram is embroidered in one corner.

FROM a caterer, who introduced a novel way of serving apple sauce in apple cups, to accompany a boar's head feast of Elizabethan origin, there comes a suggestion for the home table. Cut out the stem and a little fruit around it, like a cork, from as many apples as there will be persons to serve. Remove the core, and scoop out the inside, leaving a bright red shell, in which to put apple sauce. Replace the top and chill the fruit before serving with a course of roast pork or duck. Glossy red apples add to the effect of this dish upon the eye.

French Egg Toast

A pleasing and wholesome dish for a home luncheon is French egg toast. To make it, take half a dozen slices of bread and toast them a delicate brown. Chop or slice thinly the whites of three hard boiled eggs and mix them in a sauce made of a pint of milk, one teaspoonful of flour, one tablespoonful of butter, salt and pepper. Pour this when hot, over the slices of toast; and grate the yolks of the eggs over each portion. Add a garnish of parsley and serve very hot.

Patterns for designs shown on this page can be obtained from any agency selling LADIES' HOME JOURNAL PATTERNS



8176
8151

The Bustle Evolves from A Girdle