

The Costume Blouse Goes to Tea

By Mildred Lodewick.

DESIGNS BY MILDRED LODEWICK.

TEAING at a fashionable hotel, amid soft lights, dance music, and filling in the interims the sweet warbling of singing canaries, accompanied with merry chatter, forms a refreshing diversion for one's busy day.

Tea drinking is an American habit now. Smart afternoon gowns are worn under fur coats or luxurious wraps of fabric, fur trimmed.

Capes are very modish too, one beautiful model I noted the other day being of accordion plaited black silk, the plaits held about the shoulders with bands of monkey fur, the same of which the collar was made. The cape was lined with gray chiffon velvet, which accomplished an effect of richness and warmth. I believe we shall see many capes this spring and summer. They correspond with the drapery atmosphere of our frocks, with their wide loose sleeves.

When suits are worn to tea, the accompanying blouse is always of such a character as to create a costume effect when the coat is removed. The two models I have designed here are good for silken fabrics such as Canton crepe, crepe de chine or crepe-knit. Sometimes the effect is good to have the blouse of a hue a bit lighter than the suit, and trimmed with the same one as the suit or vice versa. This would be a good idea at the left where bands of the lighter or darker shade embroidered perhaps in beads outline the straight neck, and the openings in the sleeves. A piquant touch is applied by the jabotting frill which falls down the left side, to be weighted with a tassel that lays against the skirt. At the top a braid ornament forms an effective finish and is repeated on the sleeve. A heavier application of the braid, however, is seen about the hips, where a band of it finishes the blouse. Tarnished silver or gold, or the self color might be employed for it.

Should the blouse be of satin or silk exactly matching the skirt, a contrasting colored chiffon might be pretty for the frill and finishing bands, such as jade green or brick red on brown, black or dark blue. Even yellow might be pretty, for that especial color is in high favor just now. Negligees of it, also underwear, and evening gowns in vivid hues are effective foils for the black and white of which one sees so much.

The other blouse at the right in the sketch expresses a bit more of nationality dignity. It might be of chiffon velvet made more delicate by open work bands of hand fagotting, or a lighter weight fabric like satin would do. The lines of fagotting form the main trimming feature, and lead graciously to the high collar in the front and back. A frill of silk lace falls softly about the throat, while long ends of ribbon from the base of the collar add decided chic.

The purse one carries to tea doesn't have to be the kind one takes shopping, but rather one of those smart little affairs of silk that is made from a flat shaped length about 10 inches long, of padded silk, which is folded and clasped together. At the folded end, which is narrower, a strap handle is attached. Inside are a few little pockets holding powder and such perquisites, and also a tiny silk purse for change, which clasps, is sewn to one side. Bills could be slipped in any of the other little pockets. Such an affair could be easily made



by the woman who sews, and it would lend to her toilette a finish of refined elegance.

I saw a distinctive little frock the other day which featured buttons as a trimming. They were applied up the inside seams of the sleeves and continued down the side seams of the frock. They were of white pearl on dark blue poiret twill, and the young girl who wore this frock seemed unaware of the clank which the buttons caused when they struck together.

Embroidery is the chief trimming of frocks, but many frocks are untrimmed. They achieve distinction through clever color and fabric combinations. Petunia is a color much used with dark blue and black. Scarab green is another modish color, being a bit deeper and bluer than jade.

I saw a novel ornamentation for a girdle on a black crepe frock at tea recently. It was a bunch of black velvet ribbon ends, which were tipped with red sealing wax and lent a delightful flick of color at the side-front.

Fragile in effect but really most wearable are the afternoon frocks of dyed lace. Founded over self color satin and completed with a satin girdle or flower they are not conspicuously dressy, and are yet airy and dainty.

The first of February is considered an appropriate time to buy a new hat—a sort of in-between-season hat to last until Easter. It is a welcome addition to our winter costumery, re-

living our interest in that which is beginning to show the wear it has had. One of the models I have pictured is a flower toque in geranium color with a tuft of brown grass emerging from one side, to fall against the face. Delicate brown lace drops over the edge of the tiny brim, and the wearer

looks through it with enchanting coquetry.

At the right I have shown a satin hat with its brim cut open in front to reveal the knot of a large fallie ribbon bow that sets on the crown. Bows, by the way, promise to be a favorite spring hat trimming.

Hems for Dresses Going Out

THERE used always to be hems on all edges of dresses. Now there are other things to take their places. Dresses no longer seem to need hems to make them look fashionable, where once the lack of a hem was the frock's immediate doom.

Now, if you will look about at the newer frocks, you will see the most fascinating finishes where once there were plain and uninspired hems to do the work.

There are picot edges. There are selvages left plain and uncut and unnoticed. There are tiny, bias bindings. There are edges of silk braid and edges of cotton braid. There are long stitches of wool. There are facings of chiffon. There are ribbons peeping out from under plain edges. There are laces doing the same sort of thing. There are crocheted edges where once hems bloomed. There are beads sewed on to edges in close and uninterrupted rows. There are edges of gold and silver galon. There are any number of other and even more original ways of finishing the edges.

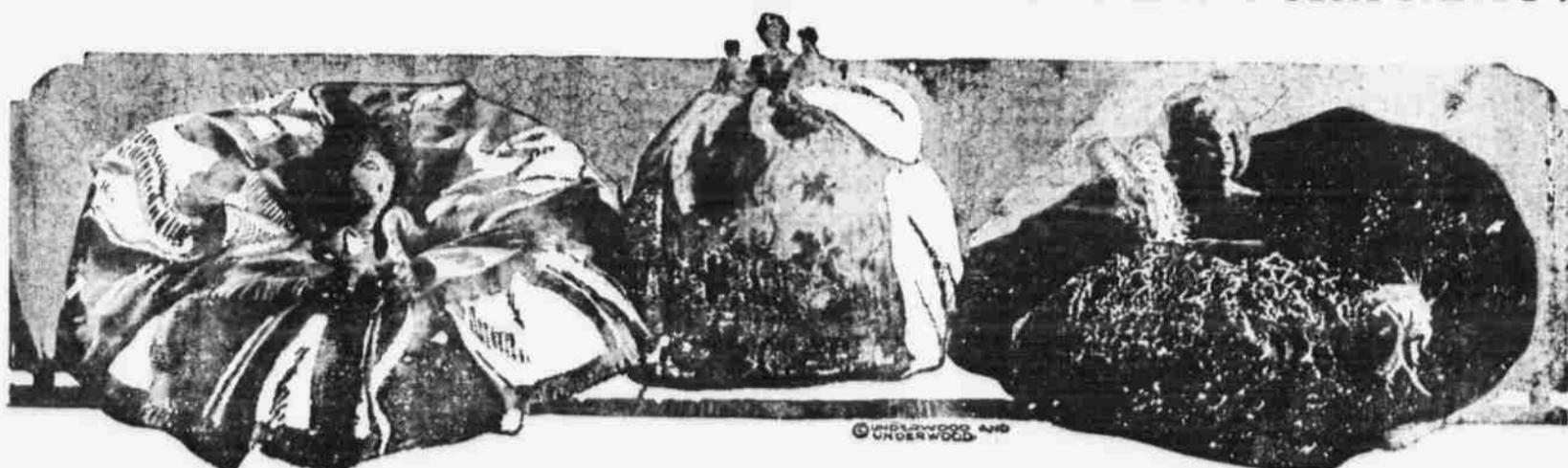
All of this saves a lot of labor on the gown. Manufacturers have found it out to their great glee and satisfaction. But, if you are making dresses yourself, think what oceans of time you can save by observing these new little rulings of fashion. They point the way to frocks that can be put together in a half a day.

For instance there is the one piece gown that is picoted around all of its edges, even around three sides of the front and back of the skirt. Then, all that is left to be done, when the material comes from the hemstitchers, is to put that dress together with a few tacks here and there and an elastic at the waistline.

Look at the draped evening dresses of heavy crepe and satin and velvet. Whenever a selvage appears there it is left to shine as a part of the garment. No designer thinks of submerging it under a hem.

This hemlessness is hard to get used to—for those who have hem standards imbued into their souls. But it is done, and it is extremely smart where dressing is an art.

NEW "FRENCH DOLL" FAD HITS PARIS—NEW YORK NEXT?



These are the sort of little dressed-up dolls that French women love to have tucked upon divans and chairs in their salons. The dolls'

dresses usually match the furnishings quite charmingly. American visitors in Paris have been captivated by the fad.