

# VOGUE OF THE CONTRASTING BLOUSE IS AGAIN RAMPANT

### Despite the Fact That All Women Cannot Wear Them the Season Brings an Astonishing Assortment of Gayly Colored Waists

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THE blouse of color contrasting with that of the skirt is becoming to only a few women. Everybody knows that, yet ever since the original shirtwaist prevailed the blouse of to-day separate pieces have been popular, and nine out of ten the blouse has not escaped the skirt in color. All of this goes to prove that the practical and comfortable cut more of a figure in woman's dress than some peculiarities would have us believe.

There were seasons when the modish woman wore a matching blouse with her tailored suit, though even then she had an assortment of white blouses for less formal moods. Then the contrasting blouse asserted itself aggressively once more, and it has held its ground ever since.

This season it is again rampant, and incidentally it is appearing in some colors brighter, more striking than the usual white and maize and flesh and tan. But for these there are some delightful blouses en suite with two-piece costumes, and for formal wear these effects are still preferred by all save the foppers and their debutante sisters.

To be sure the color link 'twixt blouse and skirt may be a very slight affair, some brettelette arrangement or a little sleeveless overbodice or bolero, but it carries the skirt color over the blouse, and that is the thing betwixt.

Among the imported costumes there are some admirable examples of this sort of thing. Particularly with two-piece suits of velvet a sheer blouse is necessary, and the designers have again carried out the costume scheme with great cleverness.

There is the Bordeaux velvet coat and skirt, trimmed in gray fox, with which Margat and Armand have been successful. Its separate blouse is of Bordeaux chiffon and gray cloth, outlined in gray, as is knowing in its own way as the skillfully hung coat and the effective and original collar.

And the Worth model in black velvet with its blouse of peach fallie over blouse soft warmth the black velvet points just far enough to stamp the blouse as an integral part of the costume—that is another good example of the way in which the matching blouse can be handled.

Often this fall the upper part of the bodice is of some color such as the peach just mentioned instead of being self-color, white or flesh, as has been the unvarying rule, and though in many cases this stronger color is softened about the face by white, some of the best looking blouses have the color mounting quite to the top of the high collar, and rely upon a line of fur next the face to make the blouse becoming.

A line of fur one is fairly sure to find somewhere about the modish blouse of a dressy type. Even the blouses that are frankly separate blouses for general wear often have white or flesh chiffon or lace may sport a square collar of short haired fur at the back of the neck, or narrow bands of fur on its collar and cuffs and fronts, or, perhaps, a fur lined little fur belt. Very good looking peplum models, high collared, full sleeved, buttoned straight down the front and back and finished by a very short, very full peplum frill below the waist line, are made in tulle, lace, chiffon, silk and even velvet, and have little fur belts all the way round only across front or back. There is the bit of fur about the collar and the sleeves and possibly down the front.

The fur belt of course is not always upon this type of model, nor is fur necessary, though some such of it usually is in evidence.

An extremely pretty, dressy blouse on the peplum order was of cream chiffon, almost covered by inch wide brocade stripes of gold and combined with plain chiffon, net and fur.

Another was entirely of flesh net over flesh chiffon, corded on shoulders, at waist line and at the elbows, where the full drop shoulder tops joined the long, close cuff. For trimming were many close set rows of the narrowest gold soutache and bordering narrow lines of dark brown fur.

Velvet in gray color on in check or stripe makes clever little peplum blouses. A particularly chic model for wear with a black suit was of sulphur yellow checked off into eighth of an inch squares by hair lines of black. The velvet was of the softest and finest sort, having little more weight or thickness than a simple silk, and was made in the simplest fashion with little black buttons down the front, a heavy corded shirring around the waist line and at the dropped shoulder line, and a high stock of black satin over which faded points of white organza.

Simpler blouses for ordinary wear are but little changed, on the whole. They are less shapeless than they have been, but most of them blouse a little, have an adjustable high-low collar of some sort and are of the materials popular last season. Enormous quantities of Georgette crepe are used in this costume wear.

The fight against the high collar, which we prophesied when Paris first announced her intention to make this a high collar season goes merrily on. High collars on coats and on certain kinds of frocks find ready enough acceptance, but when it comes to blouses the average woman protests.

In the first place if she buys her blouses ready made the high close collar usually has to be entirely made over. It seldom fits perfectly and unless it fits perfectly it is neither smart nor beautiful. This is a serious complication and most women prefer to



Blouses of Georgette crepe with satin, fur, lace and embroidery and of braided silk.

models too, selling as well as ever, and as has been said before, there are the adjustable collars, most of which adjust very badly but which offer possibilities of arranging from modishness to comfort and back again without buying two blouses or taking one to pieces.

A few very good plainly tailored models in soft fallie have been launched and are selling well. They are in lustrous, soft, rich looking silk, the fore again and that succeed in being warm and glowing without being vivid—the popular peach, lovely rose, fones, blues and greens and pinks and yellows—all with the paste, bloom.

These will be charming with dark tailored costumes of the more severe class.

Blouses buttoned up the back are numerous, particularly among the imported models, and it must be ad-

hat is desired the ribbon is used at full width, entirely concealing the rose colored bucking. Another manipulation will give a rose trimming with a turnover edge of black or an entire trimming of the bright color. This idea can be worked out in numberless ways, making for variety and economy.

The ready made hatbands for sale at the shops show many styles of adjustment, wire prongs being most in favor for catching into the mesh of softly woven ribbon, and snap hooks being the choice for ribbons of the heavy belting type. The home made hatbands can usually be held in place by an ornamental hat pin or a few pins carefully placed before the hat is put on. Another means of adjustment is an ornamental buckle, the silk hatband being furnished with embroidered eyeslets to receive the prongs of the buckle.

Fancy edged ribbons showing metal picotting, or closely set rows of metal dots, make effective hatbands, and metal galloons are also excellent for this purpose. Where economy is to be studied a fresh edge of narrow ribbon or metal braid can easily be applied to a plain dark ribbon, giving it a new lease of life and bringing it up to the requirements of present day costume as if made for this express purpose, and are to be found in width from a half to three-quarters of an inch in odd combinations of all the most wanted colors.

Dressy hatbands can be easily made at home by embroidering a strip of faille or other handsome ribbon, with detached motifs in colored beads, beading the ribbon in an all over design with fine silk soutache. Such a band closes as inconspicuously as possible, and if possible the joining should be invisible. By planning the handwork to correspond with the width of the ribbon this can usually be accomplished.

An expensive French model had for its only trimming a flat band of heavy ribbed silk the height of the tall crown. It was finished on either edge with the narrowest possible line of fur and four prim, flat roses of burnt orange velvet were set at intervals on the hatband, each one in a frame of the narrow fur. Other imported hats are trimmed with a band on which are set at intervals little hand made flowers composed of eight strips of half inch ribbon, one end pointed and the other plaited to form part of the centre of the flower. Moire ribbon is used for these little flowers, and in white or bright colors they are a fashionable adjunct to a dressy hatband of dark color.

## NEWEST HANDKERCHIEFS

THE handkerchief counters of smart shops are a riot of color, for after a reign of nearly twenty years the all white handkerchief has fallen from popular favor. The new handkerchiefs not only have colored borders but many of the most original and popular styles have colored floral patterns or colored conventional designs within the border. Though the more delicate shades are had in many of the styles the preference is for bright colors, vivid blues, greens, reds and browns and blacks.

To suit town customers or those who have run in from their summer homes at the first glimpse a table set with all white handkerchiefs sprinkled with the gay colored ones seems all that could be desired. Not more than a quarter of an inch in width, in white or colored, and the very narrowness of it proves that it does not belong to the present season. It may be either a leftover from a revival, but one thing certain, it is not the item for the fall of 1915.

Not only do the smart handkerchiefs of this fall have color and plenty of it, but the hem is from a half inch to three times that width. At least that is the width at present. Before Christmas comes, so the handkerchief wise predict, from two to four inches may be the width for hems.

"Most of our orders for Christmas handkerchiefs call for hems above two inches in width," explained the head of the handkerchief department in a smart specialty shop. "Many of these are to have monograms or initials embroidered after special designs. This work is without exception being done in color, though I believe in one or perhaps two instances, all white handkerchiefs are to be used. Colored handkerchiefs are equally smart for men and women. They are for evening as well as day use. Many persons, both men and women, prefer the more delicate shades for evening use, of course you notice that handkerchiefs of imitation lace are no longer offered."

The handkerchiefs of imitation lace and embroidery, though so popular a few months ago, are not being found on bargain sales. To be in good taste a lace handkerchief must be of real lace with a centre of the sheerest linen muslin. Such handkerchiefs are reserved for evening use or for the most formal of afternoon functions. On account of the fact that the countries from which real lace is usually imported are at war there never was a time when these dainty toilet accessories could be bought so cheaply. The reason is not far to see. These real lace handkerchiefs are being made in America, for lace making is one of the smaller industries in America that have profited by the European war. Now that the war has cut off the supply of foreign made real lace the American lace maker has come into her own.

Ever since the exhibition of the altar cloth of the Cathedral of St. John the Divine there has been no disputing the skill of the American lace makers. Though this famous altar cloth still remains the finest specimen of lace made in this country, other articles of American lace and of great beauty are now comparatively plentiful. This work, as a rule, is the output of various associations founded and conducted for the express purpose of teaching and encouraging skilled women in making lace. Now that real lace handkerchiefs are the only lace handkerchiefs permissible, with their increasing demand for evening use, it is believed that lace making will become an established trade for women in this country.

compromise on a model high in the back but open enough for comfort in the front. There are frankly low cut which in some cases has a shot weave that gives it a bloom, and are in the lovely pastel tones that have come to

mitted that the back closing seems to be the only successful solution of the high, close collar problem. If the choker collar is to stay with us we will undoubtedly have the added discomfort of the back closing.

RECENT CHANGES IN BRIDAL STYLES

HERETOFORE a wedding has been just a wedding, so conventional that it seemed a settled and established arrangement as unchangeable as "the law of the Medes and Persians." But of late everything about it has altered, from the size of the stationery on which the invitations are sent out to the bridal gown itself. For this one of the foremost designers now offers a dress overdraped in pale pink tulle and a bridal wreath of a matching tint to the flesh color of the costume.

The bride's dress of the present hour are all of fine small flowers, whether of artificial or natural blossoms. They are arranged in the fashion of frill bands bound straight around the forehead. And the veil is either draped close to the outline of the head or falls from the back of the collar, leaving the crown of the head uncovered. The unlovely Dutch cap wedding veil has mercifully disappeared with incoming autumn styles.

The dominant note now is individuality, and to this end it is becoming more and more a prevalent custom to have the veil draped on the bride, and the awkwardness of the ready to wear veil, even when from the best of milliners, is in this way escaped.

The tulle veil also is more and more chosen rather than one of lace. The newest of all is the tulle veil that is formed into a long train one that allows at least three and a half yards to rest on the floor. This train is unlined, but is satin trimmed with tiny outlining ruffles. The bridesmaids must, of course, carry it. This train is especially chosen to soften the ground line of the short length dress.

Not less radical is the change in the bouquet. It is no longer of white roses. It is made in the same shape as in seasons past. It is now actually an arm bouquet, because if properly made its weight comes against the arm and does not strain the hands of the bride in holding. Its special aspect is softer, and as it is contrived with a quantity of tulle it represents a part of the attire instead of an accessory that assaults and claims every one's attention to the detriment of the bride. The flowers of which it is correctly composed are pure white and of the smaller kinds, either all orange blossoms or jasmine and lilies of the valley or white orchids mingled with some other tiny flowers. There are a dozen designs to choose from.

For the bridesmaids' bouquets roses

sandwiches, ices, cakes and coffee, and champagne is the only wine proper to the occasion at either buffet or table service. In cost the buffet service is less than the table, and the outdoor catering, strange as it may seem, is less expensive than indoor.

But the chief item to bear in mind, no matter whether for table or buffet, indoor or out, is sufficiency. The word might well be spelled in large letters, so very important is it, so often fatally neglected.

An elaborate bride cake at a recent wedding weighed three hundred pounds and was surrounded by a replica in sugar of a Venetian church and a canal with gondolas, the gondollers dressed as Cupids. These tiny canals moved through the miniature city by means of electricity, and an electrically played music box concealed within the sugar church played the "Barcarolle" from the "Tales of Hoffmann." Bride cakes, by the way, are never fruit cakes. They are made usually of angel cake. The fruit cake called "wedding cake" is put up in small boxes for the guests to carry away with them. The boxes for this in best usage at present are square in shape. These always have the bride's monogram added.

For the bridesmaids' luncheons held prior to the wedding day some charming place cards are to be had. They are done in water colors and average \$7.50 a dozen in price. One shown is called "Love in the Balance"; a chubby Cupid is in one side of the scales and a mass of roses is in the other. Six of the dozen differ a little in drawing. Another set of the same plan is called "Lover's Lane," and Cupid as a sign painter decorates the post road with these two words and a quantity of roses.

Jolly little individual bonbon dishes are painted in jolly moulds of smallest size. They indicate the departed freedom keeping duties for the future bride. A white satin ribbon should be tied about them with a sprig of orange blossoms. For favors two wooden lovebirds in a gilded cage much decked in profuse tulle bows and artificial lilies of the valley suggest the departed freedom of the wedded couple. These (the cages, not the couples) may be had for about \$2 each.

One of the problems to be solved by the wedding guest is a gift that is not too expensive and yet a little out of the ordinary. A bridal hamper is one

dark with a glimpse of the vivid

## TODAY'S BEAUTY SUGGESTIONS

Face powder simply covers up an attractive complexion and leaves no lasting benefits. Those who have tried a simple surpax face lotion find it much better, as it removes skin discolorations, such as freckles and tan, and makes the skin smooth, white and velvety. This lotion is made by dissolving four ounces of surpax in one-half pint hot water, and adding two teaspoonfuls glycerine. This complexion beautifier does not rub off or show like powder, and gives a more refined appearance. It removes both shininess and sallowness, rapidly giving the skin a permanent healthy, youthful appearance.

An especially fine shampoo for this weather can be had at trifling expense by dissolving a teaspoonful of cathox in a cup of hot water. Pour slowly on scalp and massage briskly. This creates a soothing lather that dissolves and removes all dandruff, excess oil and dirt. Rinsing leaves the scalp spotlessly clean, soft and healthy. The richness of natural color, also much heavier than it is. After a cathox shampoo arranging the hair is a pleasure.—Adv.

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