For the Home Dressmaker

Fashion Notes From Paris

PARIS, Nov. 17.

AT THE Ritz, in the ever popular tearoom, yesterday was seen a stunning walking costume of blue marine cloth, with deep collar and cuffs of dark blue velvet. A deep hem of velvet trimmed the skirt. Two huge blue and white enameled buttons fastened the short jacket. Worn with this was an ermine toque trimmed with two white wings.

Doucet is showing lovely evening gowns of soft chiffon trimmed with fur. Skunk, chinchilla, ermine and sable in bands that vary from one-half inch to over a foot in width are used.

White cloth trimmed with skunk fur is being shown in coats for little girls. Black satin coats, heavily wadded, having cravats of ermine, are sold for the older children.

Many little fur cravats consist of just straight bands of fur edged on each side with a Pierrot frill of fine lace.

Flat, long scarfs are yards long and quite wide, and are usually trimmed with bands of fur or marabou.

Black velvet combined with chinchilla fur will be used for hats, gowns or wraps.

For evenings, sulphur yellow embroidered with crystals, gold satin with emeralds, black net and steel are the favorite schemes at Bechoff-David's.

Much art is shown in the drapery of the bodice. One characteristic is noticeable. Two materials of a draped bodice are so adjusted that one half is decidedly of lace, for example, and the other of velvet, chiffon, etc.

Some of the smartest coats for young girls are of plaid, with huge revers and cuffs of plain serge or broadcloth. Many plain cloths are trimmed with fur or thick cords, that outline the revers, collars and cuffs.

Carlier is showing many little beaver hats that are so supple that they fit the head closely without pins. They can be folded flat when not worn. Their only decoration is round ornaments of beads or braid, or bright quills. They are to be worn with the tailored suit. The French, you know, are prone to name everything; therefore, one attractive shape in dark blue with a scarlet velvet quill is called "Le Gamin." It is very popular and deserves the favor bestowed upon it.

Little top hats or caps of fur are making great "headway" in the fashionable world. They are not built on frames, but can be pulled down over the head much as little boys wear their angora caps in cold weather. Nearly every model is sold with a scarf and muff to match.

Large hats have very little trimming. Generally it is placed upon the brims. It seems that the larger the shape the smaller is the cocarde or rosette. The message is one of hope, for all that is necessary is to purchase a becoming shape, and in a few minutes a hat is yours!

Bechoff-David are showing smart princess dresses of velvet, simply made, with huge collars of venetian lace, edged with fur, falling over the shoulders. Skunk and black fox are favored.

The vogue for bandeaux is never so apparent as on opera nights. Indeed, the ornamental band is an integral part of a gown these days, and must be reckoned with the cost of the dress. Jewels are much used, either as embroidery on net or gauze or strung on wire in true fillet fashion, with disks of jewels for clasps. Curls and a soft undulation are the chief points in hairdressing. The coiffure must be soft, fluffy and hinting of the Greek style. But fashion is kind, allowing great freedom of choice. Therefore, woman is hairdressed, if the word may be coined, more beautifully than ever.

ELOISE.

Braid-Trimmed Dresses For Afternoon

HERE is a delightful quartet of one-piece dresses for the afternoon. Whether for the home or for wear beneath the long fur coat, these frocks are suggested to practical minds and hands, with an accent, mind you, on braid; for this is one of the means used in Paris to elaborate any lines (or to cover up the piecing). Braid in every imaginable design and in any width is in vogue. It isn't exactly the back numbered application of rows and rows of lines. It is an artful incorporation with the general design that we can rely upon to gain an effective result.

Look at the first frock. It is a model in dark-green serge trimmed with very narrow soutache. The guimpe is of ecru lace with a tiny subyoke in black satin. The surplice line of the bodice is easily obtained by extending the front of a blouse pattern. This dress is fastened in the back by a line of black satin buttons in a panel of soutache. The easiest line imaginable is used—seven long loops and then the short ones. By basting a guide line there is soon acquired a quickness and an accuracy that are gratifying, to say the least.

The skirt of this frock is braided in the same way in a deeper border. A white satin band, one-half inch in width, finishes the top of the collar. This is a new touch evident on many blouses.

Beetroot red cashmere is shown in the back view of the next model. Over all-over silver lace the bodice is cut V-shaped at the upper line. Black braid five inches in width is used in three rows on the skirt and a slightly narrower braid on the kimono sleeves that fall over cuffs of lace to match the yoke. A girdle of black velvet fastens at the back and drops in two ends at the left. The high waist line is suggested, while a pleat at the back of the skirt gives a little more width, for which we may be thankful.

Dark navy-blue serge is trimmed with a black sailor collar. Note how cleverly the front of the collar is cut to suggest revers and to finish the yoke line. The bolero line is hinted at the front by a modified crossed effect. Each strap buttons down over a belt of wide braid; the cuffs are trimmed with braid and a very wide band of braid heads a satin hem. Simple, isn't it?

In the last model we have mouse-colored henrietta trimmed with a darker gray silk braid. The latter is applied in tabs overlapping on the left side of the skirt and on the right of the bodice. A belt and shaped cuffs use the rest of your remnant, if you have been fortunate enough to pick up a piece at a bargain sale. The rounded top line has a touch of black velvet and the adjustable guimpe is of dark-gray net, with a heading of pearl-gray satin.

The braid solves the question of trimming with great success. It is virtually ready for the stitching, and by clever application the dress almost makes itself.

From Paris comes this helpful suggestion. Are you going to take it?

Hints Anent the High Waist

YOU have no doubt observed the return of the high waist line. Its advent has long been heralded in these pages, and the success with which it has met is not surprising to the wise ones who remember two or three seasons ago.

The line that is reminiscent of the court of Napoleon is the salient feature in gowns for afternoon and evening and for home or street wear. But it must be worn only by those figures that are as graceful as that of the Empress Josephine. The stout, stockily built woman must eschew the glory of the high line and gathered skirt. If you stand a seemingly unhappy medium between the sylphlike form and the animated barrel there is hope.

To those who choose the high line with their eyes open and with an unfaltering trust in their superior beauty there comes a speedy and cruel revenge. But if the style be adopted with a knowledge of shortcomings, then there are many happy solutions of being "in the latest style" without appearing ridiculous.

The baby waist, or the Kate Greenaway fashions, need not be the extreme exploitation of the high line. Why not wear a broad empire sash? When placed under the drooping supple revers and incorporated with the rest of the bodice this method gives the high line, but also a slenderness at the waist. The latter effect is quite easily secured if a dark shade of velvet or satin be used—say black or the very popular royal blue.

Then again the upper part of the bodice can be extended in long panels or ends, brought down over the suggested high line. Buckles of beadwork or of any of the wonderful metallic effects are excellent means of marking a high waist line and of holding the long lines in place.

Speaking of long lines brings a very important point to our notice. Take every opportunity to suggest long lines on bodice and skirt. The high waist line will shorten the line of the blouse, therefore any opening of the guimpe should be lengthened. A pointed or long effect is better than a round or square cut collar line.

The tunic that drops from the high line should be long, reaching almost to the ground. Cords, sashes or trimming are more effective if applied vertically—so that any shortening tendencies can be counteracted.

Modified lines at the belt are always in good style. Plastrons at the center of the girdle, from which the raised line mounts toward the back, are easy to apply. A bolero suggestion, with the back portion stitched down and the front line modified by cords, loops or motifs, is also good.

Remember that the high line gives dignity if wisely worn, or it gives an unattractive, ungraceful appearance if foolishly selected. It has returned with renewed beauty and power, but it remains in the hand of the dressmaker to make the most of it.

Leather Belts

RED and black patent leather are still popular, but dark colors are gaining on them.

Black and gunmetal calf belts, plain or with pipings or trimmings of other leathers, are much seen.

Green, navy blue, black, white, red and tan are the leading colors in leather belts.

Morocco is being much worn, especially in buckles.

Buckles are principally long, deep ovals and squares, longer than the belt and curved inward.

Black-and-white is much seen in piping and button effects.

Fabrics combined with leather are shown principally on girdle effects.

Use of Plaid

AS USUAL, plaid is being exploited largely in the fall fashions, and it really seems to have taken a greater hold than for some seasons past. The plaids used are extremely dark, and are seen chiefly in silk and part silk fabrics. They are being used for separate blouses and foundations, appearing under sheer tunics.

The illuminating shades in these plaids are frequently dyed the same tone as plain satins, thus facilitating the matching for trimmings.

PARIS FASHION NOTES.

Special Correspondence of The Star.

PARIS, November 14, 1910.

NOTHING is more interesting to watch than the evolution of a new vogue. When first there appeared on the scene the ridiculous hobble skirts confining the knees and the ankles, we were inclined to hold up our hands at such a vagary. The early tentative efforts were certainly curiously unattractive, but by degrees there has been worked out a great elegance, which has awakened to find itself famous as a leading fancy in the realms of walking and demi-saison toilets.

The cut of the skirts in two parts seems to be generally adopted and gives many combinations of different materials or embroideries. The first part of the skirt is quite straight, and just touches the ground; the over-part takes the place of the tunic. Sometimes there will fall under the draped tunic, where evening dresses are concerned, a flounce of silk-embroidered net, while again the whole of the front will be incrusted with jet. A particularly artistic model depended for its sole decorative relief on a girdle of jet, worked in a curious Egyptian design, picked out with great slabs of cut jet that passed twice round the figure to finish in a stole end that gradually increased in width as it neared the base of the drapery, in the best approved classical manner.

This year gambling in fashion futurities is a venturesome business. Some Parisians already write of fashion drawn showing a change of current, of skirts taking on a trifle more fullness, of panniers, but all this is uncertain, in the air. We shall not know definitely before January or February what to expect. In consequence of this, clothes are just now decidedly perplexing. They must be smart according to existing canons of fashion, but if they are made according to accepted Tanagrienne or directoire ideas, will they be in style next spring? "that is the question."

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In the matter of materials, the problem of choice should not be more confusing that usual. That we should walk in silk attire this season was definitely promised to us in the autumn by more than one important authority on matters modistic, and it is with great satisfaction that the writer is able to record the fact that this pleasant prediction is now in the way of immediate fulfillment. For those who can afford such luxuries it seems more than likely that gowns in soft silks and satins will be worn all day long, and every day. Soft colored satins, with a big emphasis on a delicious moonlight blue, veiled in black chiffon, are quite the most covetable possession of the moment where evening frocks are concerned.

Thanks, primarily, to the colored doublure, and secondly, to the extraneous decorative treatment, an immense variety of aspect is wrought with these gowns. Pale tinted charmeuse, more or less elaborately embroidered, will lead the way triumphantly among the colored dance and dinner gowns. So many of the beautiful materials now in favor are adapted to all-year-round use that frocks of these soft satins, crepe, silk cashmere, silk mousseline, nets, etc., bought, perhaps, for winter wear here, will answer for many occasions during the southern sojourn at Nice, Cannes, Monte Carlo, etc.

The coming winter will not lessen the demand for black and white, leaving, with pleasure, the tartans and plaids, with their voyant contrasts, to the exclusive monopoly of the various great clans, the latter day producer of materials, more particularly the Parisian pioneer, have banished all prejudices and launched forth into exquisitely soft and pleasing harmonies. And it is to the arrival of these that we may look in the very near future; fabrics, however, employed merely for skirts which will find a chic completion in self-colored cloth coats.

The colorings, needless to say at this date, are the perfection of delicacy, with a leaning to gray or neutral tints, with the plaid effected nuances such as paisley green or gobelin blue, while very frequently two colors are combined, such as burnt sienna and blue. And though by no means imperative, it is customary for the coat to emphasize one or another of the colors employed in the plaid. Heather mixtures, tweeds and friezes are also in demand, and are sure to be very much worn. The always becoming black and white checks will make their perennial appearance, too, rendered doubly attractive by the introduction of color in the shape of a smart lavalliere tie of nattier blue or bright green, in satin or crepe de chine.

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Among the handsomest and most attractive items designed for the winter season are long coats reaching almost to the hem of the skirt, and fashioned of a heavy make of velvet in black, deep shades of mulberry, wood brown or myrtle, which are worked all over with soutache designs which cover the surface, and leave very little of the velvet visible underneath. These coats fit closely to the figure, and are fashioned with long, fairly tight sleeves reaching to the wrist, while in many cases they are innocent of any revers or lapels, a long narrow panel of unadorned velvet cutting through the coat from shoulders nearly to the hem, and merging in a long sharp point, while it is studded with velvet buttons on either side.

These jackets may be extremely becoming, and they can be made quite warm by putting in an interlining of "cuatine," the silk lining supplied being in any one of the fashionable colors in vogue. Supple silver brocades which are much in vogue are suggested, or a handsome lining in a shade matching the color of the coat; nothing, though, equals dead-white satin as a lining for these wraps, which are sometimes edged with a heavy fringe or trimmed with fur or marabou. The same trimming is charming on velvet dresses or cloth mantles, and on satin or lace dresses with jackets of the tailormade order, either long or short, and linen and real lace jabots are much worn, thick, very long, leaving only the waist line uncovered. Frills, though, and side frills are conspicuous by their absence.

The writer has already spoken in these columns of the assured vogue of velvet this season, and there have appeared on the modistic horizon various tentative efforts in fancy varieties. Nor, with the mood that is upon us for harmonies of color effects brought about by the judicious combining of velvet and fur, is there any reason to doubt the success of this vogue. When rich velvets, and the more moderately priced velveteens, are procurable in such absolutely beautiful shades, these fascinating combinations are within the reach of all. The success of the striped velveteens is also assured. These, in two colors, always artistically selected harmonies, should make up admirably, and several women's tailors have graciously vouchsafed their intention of taking this departure up with zest. And here, once again, the improved color sense is directly responsible for so immediate an acceptance of a novelty.

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There is a certain chic Parisian gown worthy of description. It has a short, clinging skirt, free of any disfiguring entrave band, and of decidedly fuller dimensions than that to which we have been accustomed these last few months when this unlovely mode reigned supreme. Soft crepe de chine of medium luster in a rich shade of amethyst, with velvet trimmings in the same shade, and venetian lace, are the component parts of this charming frock. The skirt, which is of velvet, cut on approved lines, and without trimming of any kind whatever, is arranged with a long tunic of crepe de chine, which has for bottom finish a handsome garniture of venice point which takes an upward and exceedingly graceful movement.

Lingerie Pointers

TO ACCOMMODATE the new tight-fitting styles, straight slips in princess and empire style are being worn. In combinations the three-piece style is also much seen. These combinations are in clinging materials, the finer ones being shown in chiffon cloth, voile ninon and liberty satin. They are trimmed with both lace and hand embroidery.

Petticoats in walking length are in the very lightest and sheerest materials, such as voile ninon, marquisette, chiffon and net. Often they are deeply tucked and threaded with colored ribbons, which appear at intervals in tiny bows. On the whole, however, the effect desired is that of having no petticoat at all, and so the less the underskirt is in evidence the better.

HOW FUR IS USED ON MODERN NECKWEAR

HAVE you an old strip of fur suffering from disuse? Bring it out, madame, and then with an all-seeing eye view the pieces of neckwear before you. On every one there is a touch of fur and every one shows how chic a little touch of marten or opossum or ermine can be.

Fur is used on the majority of neckpieces. Never mind if the lace be of the filmiest quality; a little knot, strip or button of fur is allied with it. Jabots, cravats, collars are trimmed with bands that suggest clever ways to use odd pieces.

The first sketch was shown at a smart little shop in Paris, famous for its attractive dress accessories. The straight band was of skunk fur, while two ruffles of cream lace were pleated and added in Pierrot style. A bow of black velvet fastened this at the back.

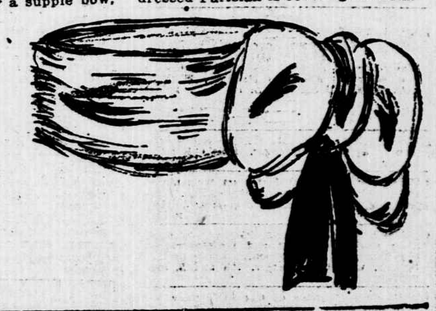
A lace collar for the coat, edged with fur, shows the very latest idea. Heavy lace is cut with either a round or square collar at the back and wide revers in front, and marten or a dark-colored fur edges the outer line. This transforms a perfectly plain suit of velvet or rough material into a dressy afternoon model. Milan or venetian lace is favored.

A lace jabot of soft yellow is edged on each side of the straight central strip by bands of skunk fur. Two ends, left perhaps from an evening gown or wrap, will give this touch that is decidedly of the season.

The flat collar is of chinchilla or opossum. The round edges are continued out to a square line with heavy lace. The entire form gives a fine finish for a velvet suit. In this model the fur collar is lined.

Last is the cravat of ermine. The side fastening is under a supple bow, from which hang velvet ends edged with fringe. No stiffening is used, and a soft lining of china silk is given to the piece.

Any of these can be fashioned at home. First save the pieces and then make them into the attractive accessories hinted at before you. The well-dressed Parisian is reveling in them.



Tailless Ermine

"ALL the tails must be taken from your ermine," said a furrier the other day, "or, rather, they must not be put there in the first place."

If you notice the very latest importations you will find that no black lines mar the smooth surface of an ermine stole or muff. What is done with the tails? Ah, that is a very reasonable question.

Well, they are used as a straight fringe at the bottom of a long scarf. They are combined with lace or beads to form ornaments for a hat. Or they are used to outline the yoke and sleeves of an evening gown. Be assured that they are not thrown away; only, tailless ermine is the thing for this season.

THE LITTLE CLOSE BONNET VERSUS THE HAT

THERE'S a mighty struggle in the millinery field. The little close bonnet in its various appealing forms is naturally an outcome of the empire modes. It has a quaint curved brim and a large puffed crown. Velvet and fur, or brocade and lace, with simple trimmings of cord or pretty bobbing plumes at the back, are the alluring characteristics of the bonnet. But hearken to the words of wisdom and experience: Only youth and beauty can wear a bonnet of this type!

The rival is the hat of enormous size. Its generous brim hides deficiencies and casts a friendly shadow over irregular features. This type of hat can be simple or very ornate and in this season of diverse opinions can be high or low crowned.

The brim of the large hat can be bent until the most becoming line is attained—surely a message of hope to all! If the edge be too trying, a softening line of fur can be added, and at any point you may place—anything!

Altogether it is a hopeful outlook for every one.

New Color Combination

A COLOR combination that is appearing with great frequency on gowns and hats is that of dark violet and red. The combination is really beautiful, but it needs great care and keen appreciation of color effects to use it without clashing. The safest thing is to use a graded series of reds, the darker tones approaching a purple.

A good red to use for combination with violet or any other color containing blue, where a light effect is desired, is ibis red, a shade which in its lighter tints seems to mingle cerise, coral and salmon.

Another good combination containing blue and red is that of Etna or light copper with navy or midnight blue. This has become very popular in Paris and will probably be so here.

Notes and Novelties.

Putting Away the Summer Clothes.

THERE are sultry days even in November when thin frocks may be put on, in the house as a wistful reminder of summer, but it is always wisest to look over the wardrobe and put carefully away such dresses as will do duty another season, and not allow their future usefulness to be impaired by occasional wearings and long hanging in the back of the wardrobe now that their season is really past. White frocks, ribbons, slippers and stockings should be wrapped in blue tissue paper to prevent yellowing, and all garments should be washed, though not starched, before laying aside. Blouses bearing the slightest stains of perspiration should be washed out thoroughly or they will be almost hopelessly discolored when taken out in the spring. Hat ribbons should be ripped off and rolled neatly, not folded. Parasols should, if possible, be opened and hung by the handles from hooks, newspapers being pinned over the opened covers. If there is not space for this, the parasols must be allowed to stand in a corner, closed, but every section of the panels should be stuffed with tissue paper to prevent creasing and consequent cracking. Any garments having wool in their make-up should be wrapped in newspapers and securely sealed, for it is the early moth of March and April that does the most damage.

Slippers for My Lady's Boudoir.

THE prettiest bedroom slippers in the world are those designed for England's queen dowager—at her express command—for dearly does she love comfort in her own apartment. These slippers are really "mules," as they have no heels, but rest flat upon the sole, these soles being very soft and flexible and lined with quilted silk. The front of the mule does not entirely cover the toe, but two pointed flaps of satin come from the sides of the sole and meet under a jeweled button, thus leaving the toes quite free as one walks about after one's bath. Dainty mules like this would make a charming Christmas gift for a friend about to be married, and they could be very easily fashioned out of bits of brocade or satin, a pair of the tufted soles, which come for knitted slippers, and a little quilted silk. The edge might be finished with a narrow silk cord.

To Clean Real Old Lace.

THERE is a way to clean real old lace at home when the owner fears the valuable possession may be ruined by a laundry. Soap should never be rubbed in lace, as it ruins the color. First, dissolve in warm water enough soap to make a lather. Add a few drops of ammonia and place the lace in this. Allow it to stand for fifteen minutes. Souse it up and down in the suds and then squeeze gently through the hands.

Never roll or wring the lace, as it is very apt to break the threads, especially when the lace is of a very fine quality. Next put in another lot of suds, prepared in the same manner, and squeeze the lace until all the dirt has been removed. Then rinse in two lots of warm water. Genuine old lace should be steeped in warm milk for at least half an hour and then squeezed dry, as this gives it the correct yellowish tint.