

HOME DRESSMAKING



UP-TO-THE-MINUTE STYLES---By MAY MANTON

It would be difficult to find a handsomer, smarter combination than the one shown here of black velvet with black and white striped silk and the gown is one of the newest and best in cut and style as well as in material. The blouse and tunic that are open at the front make the latest

development, the contrasting sleeves are all-important just now, the pretty little chemisette of white chiffon gives a dainty touch and the high collar calls for especial attention inasmuch as it marks a departure. If more of a gimpé effect is wanted and something lighter in effect, the sleeves could be made of chiffon to match the chemisette. For thin, unlined sleeves are greatly in vogue.



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There are a great many materials that could be used for the foundation of the gown. Plain and fancy silks make a good effect, crêpe is beautiful in contrast with charmeuse satin and, for the sturdier costumes, French serge or chiffon broadcloth could be used in place of the velvet. The tunic is in three pieces and flares effectively over the narrow two-piece skirt. It is joined to the blouse with the wide belt arranged over both.

JUST this variation of the basque is not alone smart, it is also becoming. The drapery over the figure does away with all sense of severity and the garment is altogether an attractive one, becoming to girlish figures. Here the basque is of charmeuse satin and the plaited skirt is of gabardine, the color being midnight blue, and the sash and trimming are of the new velvet that is almost as thin as silk yet has the velvet surface. The charmeuse could have been used for the entire gown, however. If preferred, the basque could be of chiffon velvet with the skirt of gabardine and the sash of velvet, or, of combinations of colors are liked, the basque would be pretty made of brown with the skirt of tan. The sash adds to the effect but is not necessary for many of these basques are finished with plain edges. If preferred, the sleeves can be made shorter but the long sleeves that extend well over the wrists make a feature of the season. The plaited skirt is joined to a plain yoke so that beneath the basque there is no bulk.

THE polonaise that flares at the lower edge worn over a narrow skirt makes one of the smartest costumes possible. This one shows a plaid broadcloth over velvet and it is exceedingly handsome. The polonaise gives exceedingly beautiful lines while the sash relieves it of its severity. The skirt is a plain one in two pieces. While the entire costume can be made of one material, contrasts are greatly in vogue and give a somewhat better effect. Plaid serge over plain would make a pretty costume or plain broadcloth over plaid, or the polonaise could be made of taffeta with the skirt and trimming of velvet, or, in place of the taffeta, charmeuse satin could be used. Like many another model of the season, the polonaise can be used for the simple, practical costume or the handsome one as one material or another is chosen. For a very handsome costume, velvet could be used for the polonaise with charmeuse satin for the skirt and trimming, or charmeuse satin for the polonaise with velvet as in the illustration. Preferably the collar should be of white but the cuffs can match either it or the trimming as liked.

In the picture the costume is made from one of the new striped gabardines combined with plain, and the color of the plain and of the darker stripe is Labrador blue, one of the new shades which is especially adapted to the younger contingent. For the early season, no better material could be suggested, either from the standpoint of wear or of smartness, but we are beginning a long season and the model can be utilized for many needs and for many materials. It would be exceedingly handsome with the plain portions of velvet and with plain gab-

THERE is no feature of the autumn fashions more interesting than the development of the basque. It has been evolved into all sorts of charming creations and modified to suit all needs, and here it is utilized as one of the prettiest and smartest possible costumes for young girls and small women. There is a narrow, plain, two-piece skirt and over that skirt a plaited tunic and a basque which are joined one to the other, making a one-piece garment.



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SILK AND VELVET ARE PRONOUNCED FAVORITES

SILKS are conspicuous among fashionable materials and there are so many sorts included in the output that they are available for costumes of numberless sorts. Here a simple one in flowered design is used for the child's dress while striped silk with trimming of velvet is the material chosen for the woman's costume.

The child's frock can be made with ruffles over the skirt as illustrated or without them and, consequently, it can be utilized for the simpler dresses as well as the more elaborate ones. Beneath the ruffles, the skirt is just straight and gathered and the long waisted body portion is cut in Japanese style with sleeves that can be made long or short as occasion requires.

Nothing could be smarter than the deep band of velvet that edges the tunic on the woman's gown. This

tunic is seamed at the sides and is just full enough to be pretty while beneath it is a two-piece skirt. The blouse with raglan sleeves is graceful and becoming and, in common with all models of the sort, easy to make. Silk and velvet are pronounced favorites this season and the combination is beautiful but it is easy to think of the gown in silk and wool crêpe with trimming of charmeuse satin or entirely of charmeuse satin with

trimming of velvet ribbon bands in place of piece velvet, or again, the blouse and tunic of silk or of crêpe over a velvet skirt or some other contrasting material.



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LATEST FASHION NOTES FROM THE FASHION CENTERS

AS a matter of course, the latest fashions reflect the military idea. As commonly is the case, current events have their influence and there is a great deal of braid applied somewhat after the style of the military, there are various military trimmings and a great many of the costumes suggest the uniforms in coloring. As has been stated previously, a great deal of broadcloth is to be worn both for street costumes and for indoor gowns and broadcloth lends itself to the military idea with perfect success, although the military idea is apparent in the costumes of evening as well as in those of daytime occasions. A white satin gown, for example, shows the corsage confined by a garment that resembles the coat of mail and this garniture is just a mass of silver beads on gauze. As a matter of course, the severity is softened and there is a long scarf of the tulle from one shoulder to the hem of the garment and the skirt with its long train has a pointed tunic that is fur trimmed but, nevertheless, the military suggestion is there.

An exceedingly handsome coat suit is made with plaited skirt of red broadcloth and a Russian coat of blue that is fastened with ornaments of silver military braid. With this coat is a high military collar faced with red while the low belted coat is embroidered with silver. Since the dress uniforms of Europe are often resplendent with gold and with silver and the colors are brilliant, there is a great deal of opportunity allowed and designers are making the best thereof. Even while there is nothing really suggestive of the uniform in the cut, there are hints in the use of the blue with red and in various color combinations. Again perhaps the greater number of coats are made with high close-fitting collars. For very elaborate costumes, the silver and gold braids are liked but, for the similar ones, silk braid is the preferred one and black and matching colors seem to have equal vogue.

While too many gowns are being made with open necks to allow any statement as to the general use of the higher effect, nevertheless there is a tendency to be noted. An exceedingly handsome gown that shows a number of new features combines broadcloth with velvet. There is a plain flaring skirt of the cloth that is slightly full at the upper edge and this skirt is joined to what might be called a short, fitted basque or cuirass-like

garment with long set-in sleeves and slightly open neck. The neck is finished with a deep ruche of white tulle which, even while it stands away from the throat, gives evidence of the trend. The velvet and broadcloth are combined in the bodice which is elaborately trimmed with braid and embroidery. The long sleeves are close-fitting at the wrists but laid open at the outer edges to reveal pretty frills of tulle that match the neck ruche. In this instance, there is no sash covering the edge of the bodice but, as a safe general rule, these garments with the extremely low waists, suggestion for which is found in the middle ages, are relieved at the waist by belts or girdles or some finish of the sort. This particular one is made with a separate skirt but there is a very marked tendency toward simple gowns of the one-piece order; that is to say, with body and skirt portions in one, the extremely low waist line defined by a belt or girdle or sash. For morning wear and simple occasions, broadcloth, serge and gabardine are favorite fabrics for their making but the same models are to be found in velvet and in the richer materials and some of the costumes are shown in beautiful shades of beige and chamois that are particularly handsome in broadcloth. Already the idea is being elaborated with embroidery and, in some instances with embroidery with metallic threads

In almost every possible way, the hint of the military costume appears. What is known as the redingote dress is really a long, loose polonaise over a straight narrow skirt. It is exceedingly well liked in serge with the sleeves, skirt and perhaps the vest of charmeuse satin and, unquestionably, the combination is a handsome one. At the moment, blue with black makes a favorite combination but the season will see brown used lavishly and beautiful rich greens utilized in every possible way.

Some of the shades of brown are exceedingly beautiful with blue of the correct tone and an exceedingly attractive imported model is made of brown velvet with a sash of old blue broadcloth while the accompanying blouse is of white crêpe de chine with the collar of the same blue cloth. This blouse, and indeed most of the blouses that are made of thin material, show the Japanese sleeves but, for everything of the tailored order, the set-in sleeves are preferred.

THE REDINGOTE AND SUSPENDER EFFECT IS YOUTHFUL AND BECOMING

ardine taking the place of the striped in this design, or in place of the velvet could be used velveteen or corduroy. If something lighter and thinner is wanted, charmeuse satin could be used with the gabardine or with some silk that contrasts well with the satin surface. It is a season of wonderful variety, both in color and in fabrics, and it is easy to make combinations without number. Braiding with soutache and embroidery on plain materials is much used and an exceedingly handsome effect could be obtained by either braiding or embroidering the plain portions of the basque and cuffs, and, since the embroidery is all done with heavy threads neither treatment represents any great amount of labor. For the simple costume adapted to school or to college needs, gabardine could be used throughout.

THE belted coat giving a redingote effect is not alone a new and interesting one, it also is extremely becoming and youthful in effect and, consequently, well suited to the younger contingent. Here is one that practically is a blouse with full skirt attached so that it is exceedingly easy to make while it includes all the latest features. If it is to be worn with a tunic skirt, it can be made shorter but, in combination with a plain skirt, the length illustrated is to be preferred. The wide belt is especially interesting and attractive. In the illustration, one of the new cloaking materials with a rough finish is trimmed with velvet but there are exceedingly beautiful fabrics shown, among them a great many of the zibeline order and some

wonderfully beautiful wool velours woven in corduroy effect that are exceedingly handsome in combination with fur or broadcloth or other contrasting material.

THE new crêpes are wonderfully beautiful. This frock shows one of combined silk and wool with the trimming portions of flowered taffeta and chemisette and cuffs of white poplin. This crêpe is just a little heavier than the all silk and perhaps a little more durable. It seems especially suited to such a dress as this one and it takes very beautiful lines and folds. The skirt is a simple one in three pieces. The blouse is made in the Japanese style that always means little labor and the suspenders and wide belt are arranged as a garniture. The frill is attached to the lower edge of the belt and gives the pretty ripple effect that is fashionable just now. If preferred, the sleeves can be made long and long sleeves unquestionably are to have vogue this winter although the shorter ones are very generally liked for indoor wear. Various suggestions might be made for the making. Taffeta would be pretty for the blouse, skirt and frill with the suspenders and belt of velvet or of other contrasting material or, in place of silk and wool, crêpe in all wool could be used or, if something more dressy is wanted, one of the satin finished silks, such as charmeuse or liberty, while, for every day occasions, challis or cashmere would be pretty for the blouse and skirt, with the suspenders and the belt of ribbon or of flowered silk or some similar material.

HINTS for the HOME NEEDLE WOMAN

A design for embroidering a child's dress. The scalloped edges are to be



padded and button-holed. The dots, flowers and leaves can be worked either solidly or as eyelets. The stems are to be outlined. Button-holes are to be worked within the scallops over the shoulders on the front, buttons sewed to the back edges.

To pad the scallops, work chain stitch between the lines, heavier at the center and lighter at the points; or cut a skein of thread and apply two or more strands over the center of the stamped pattern, keeping within the lines, tack here and there in couching style, gathering the threads closely at each point of the scallops; then buttonhole closely over the foundation.