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The Right Kind of Reading Matter

Paris Achieves Lovely Afternoon Gowns



Now that women feel it a duty to make afternoon gowns do service for evening wear, the ingenuity of costumers is put to the test. From one of the great Paris designers comes the lovely gown pictured above and it is a triumph of French discernment and good taste; for it is quiet enough for daytime wear and distinguished enough for evening. It is of black satin with embroidery in silver thread. This combination appears also in French millinery from the most authoritative sources, but in hats black frame velvet is used instead of satin.

We may accept this gown as a criterion in hues and general make up of styles for the coming season. It has a narrow, plain underskirt of moderate length and a straight hanging overgarment vaguely confined to the figure by an easy girdle terminating in sash ends. The girdle is made of satin and that portion that encircles the waist is embroidered while the sash ends are plain. The skirt portion of

the overdress is as long as the underskirt at the back and considerably shorter in front. This is a new development of the tunic skirt which is destined to reappear in winter gowns. The embroidered band on the back portion is not so wide as it is on the front.

The sleeves and collar are especially interesting because they are both new departures. Both are as plain as possible but each is original. The sleeves are cut full length and flaring but are trimmed away at the wrist until the upper portion extends only a few inches below the elbow. The upstanding collar is of black crepe georgette and is supported by a few very small, unnoticeable wires.

Satin in black and in dark colors, promises to be of all fabrics the most used for afternoon gowns. New draped skirts and new tunic skirts appear and silver tinsel in embroidered bands is sure to be followed by silver lace in conjunction with them.

Among the Blouses for Fall



There is really an endless assortment of blouses all ready for women who look to the blouse more than ever to provide them variety in their apparel. Since we may not have so many frocks, what with the scarcity of wool and labor and everything, we must turn to the blouses made of cottons or those of silk to add the spice of variety to skirts and suits that are serving overtime.

Blouses are of two characters—those that are moderate in price—anywhere from about three dollars to eight or ten—and those that employ lavish or difficult handwork that brings their value up to two or three times the outside price of those in the other class. It seems inconsistent to talk of war-time economy in the same breath with these extravagantly priced affairs, but it is not always so; some of them are remarkably durable. The blouses that most women will buy, however, are the moderately priced models that are new and smart in design. French voile, fine batiste and georgette crepe are the materials to select—no matter what the price—for it is not in the materials but in the laces and other decorative features that take much time to make, that the high value lies. Women who know how to do exquisite needlework have the advantage because they can do this exacting handwork for themselves. Fine organdie is another material that helps solve the problem of dainty blouses at moderate prices.

Georgette remains a great favorite and the two new models shown in the picture for fall are of this delicate and beautiful material. They are among the considerable number that

either slip on over the head or fasten along one shoulder. In the blouse at the left two colors are used—a panel at the front in color joined to the white of the blouse by beadwork. Hemstitching is used in voile or other cottons and in silks to introduce a becoming touch of color by joining it to white blouses. This blouse has the round neck finished with a frill and the bands of ribbon laid over the cuffs, which are among new style features.

The blouse at the right is of georgette in a pale color, braided with soutache in the same shade. It fastens on the shoulder under a collar that is ornamented with two small silk covered balls.

Julia Bottomley

When You Put Lace On.

We are not doing much in the way of fancy work nowadays. Knitting takes up all our spare time, and to it we devote our energy. But perhaps you will have occasion to sew some lace on a curving edge—like that of a centerpiece—and if you do, writes a correspondent, here is a little trick divulged by a woman who is experienced in such things. Roll the lace in a little roll and tie it with a thread so that it will not unroll. Then dip the straight edge in hot water. Just the edge, and about half the width of the lace. Wring the water out and dry the lace, still in the little roll. When it is dry the inside will be slightly shrunk so that it will measure less than the outside, and so you will have less difficulty in fitting it to the curved edge of the centerpiece.

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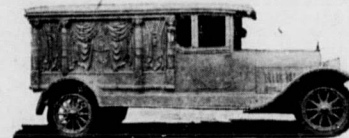
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