

For the HOME DRESSMAKER

SILK BLOUSES FOR TAILORED SUITS



HOW different are the silk blouses of today from those of a few seasons ago! The stiff taffeta model with its ungraceful lines has been replaced by Parisian

makers by an attractive, good-fitting style that shows silk in its most attractive colors, trimmed in clever ways and so designed that a tailored suit is instantly changed into a three-piece gown. There are no straight silk collars to absorb the oil from the skin; there are no lines at the shoulder seams that verily hide the graceful figure under unnecessary folds.

Look down the line of attractive models before you. Simplicity, attractive ornamentation of braid and buttons and the popular chemises of lace to insure freshness at the yoke and sleeves are the main factors that contribute to the importance that these blouses have attained in the field of woman's dress.

The laicy of the handbag is wearing a blouse of plain dark blue satin. It is trimmed with a shallow yoke of lighter

blue satin—nattier blue—covered in easily stitched lines of soutache. Cuffs of this trimming edge the three-quarter-length sleeves that are the favorite extension of the bodice. Collars and sub-cuffs are of lace. These are most satisfactory if made on a lawn or batiste lining, making a change of gumples possible and lessening the wear on lace collars.

There is a great vogue for white satin in Paris. For women to whom colors are not becoming, the soft white silk is suggested for afternoon wear. The second model shows white silk with a military touch of dull silver braid and buttons. These outline the shoulder seam and form a shield at the front. A tiny bow of black is caught at the collar line, the long ends reappearing at buttonhole slots below the yoke. Braid and buttons are used on the cuffs. Observe again the undersleeves of lace to match the yoke.

Dull crepe de chine in a soft gray is shown in combination with silver lace and braid. A panel effect is shown, the

disposition of silk buttons and cord at each side being particularly chic. The sleeves are bell-shaped and button-trimmed. In this case white mousseline forms the collar and yoke; a touch of silver lace is used to outline the rounded top edge.

Black and white are given one more opportunity to join hands in the season's modish alliance. The fourth idea shows a white crepe de chine blouse to be worn with a black velvet suit. A square yoke and straight bands for the sleeves are of tucked black chiffon or mousseline. A collar and cuffs of Irish lace are added, while six dull jet

buttons are used on the front. If you wish a touch of color you may use the shaded enamel buttons that cost much, but can be worn over and over again. They come from Paris and are really pins to be adjusted where and when you please.

If you have just a little piece of material left after the coat and jacket are made, use it as the next model suggests. Over a foundation of all-over lace, cream or dyed to match the fabric, build the blouse. A shield-shaped front should be stitched and applied as shown. The two narrow ends can button over the back portions.

The sides are curved almost like the lines of a bolero and the coat sleeves pieced out with lace. Here is the chance to use an old lace waist!

Dark green liberty silk is used in the last model. Velvet outlines the yoke that is cut in a modified line at the front over ecru lace. The buttons are of dull silver, placed on each side of the front and on the outer edge of each sleeve.

A silk waist from a little remnant is quite possible. The becomingness is undeniable. The sanction of Paris and America is well deserved and the practical modish garment's popularity is assured.

Latest Fashion Notes From Paris

PARIS, Nov. 10.

IF YOU are fortunate you will flaunt a long fur coat at the calamity criers who insist that furs will not supply the demand. Frenchwomen are very fond of smuggling under the long folds or fur, and this season they are more enthusiastic than ever. Seal skin or very good imitations are in great demand. Under these long fur coats little one-piece frocks are worn. They are comfortably short in length, and are of velvet, light-weight clinging materials or many combinations of fabrics.

Drecol is showing some chic afternoon gowns for wear beneath the long fur coats. Prune and bright emerald green charmeuse, black and white combinations and striped velvets are in order. One green model is particularly easy to copy. It has a bodice of dark green velvet made in bolero style, and on the bottom of the short skirt (a little wider, if you please!) there is a deep hem of velvet. The

sleeves are three-quarter length, edged with a velvet band and outlined at the shoulder line with velvet buttons studded with dull opaque green beads.

Suppose that madame cannot afford a long fur coat? Do not despair. The clever French salesmen will bring out for your criticism a long velvet one, with perhaps a touch of fur at collar, revers and cuffs. The skirt will be straight and scant, while the lining will be almost too beautiful to hide. Possibly he will shrug his shoulders and say "Volla!" which is another way of saying that it is yours, for, indeed, these coats are irresistible.

In evening gowns the latest thing is the scarf train. A long, pointed train is carried over the arm in graceful, old-time lines. The New Seasons are showing many of these gowns in their rooms at the Place Vendome. A salmon brocade model, very simply made, has a high waist line outlined in silver cord, a draped net bodice and a cord for an edging on the skirt. A loop in this is skillfully wound over the arm, giving attractive folds when carried this way and making it very comfortable for strollers. Indeed, it will be fashionable for every gentleman at least to be good-tempered at promenades.

Coque feathers in white tipped with colors are quite popular on turbans. Big black velvet shapes are either trimmed with plumes or with huge bows of milan or venetian lace. These are worn in the evening.

There is a decided vogue for all antique laces.

The combination of two materials still is used by the majority of modistes. With the black and white striped velvets there is generally used black or white cloth.

Many black velvet dresses are trimmed with three different kinds of lace. Gold and silver laces are frequently combined on satin of delicate colorings. And a veritable shower of color alliances that sound startling, but are attractive in a bizarre fashion, are being displayed. Red with purple, yellow and red, green and yellow, are a few examples of the fearlessness of a few designers.

Many black velvet cloche-shaped hats have facings of white satin and bands of ermine.

Immense white hats are draped with metal tissue over blue or rose. Thick cords and tassels trim them.

If you have narrow bands of fur, why not edge the lace bow for your evening hat?

Long black caracal coats have white fox collars and cuffs. Indeed, the success of black and white has been so decided that modistes are using every means of continuing this color combination far into the season.

ELOISE.

Fur Turbans

AT THE side of the velour hats many women are putting—nothing!

Perhaps a quill made of white kid is more to your liking? Soft suede, chamolis or glazed kid will do, and any old midrib of a quill will serve for a central vein around which you can sew the long cut furs.

A gardenia of white kid made of many round petals is another Parisian idea.

The cabochon of wooden beads or of metallic thread graces the turned-up brim of a beaver or felt.

Merely a silver or gold cord, as thick as your little finger, is tied around the crown, with its two tasseled ends hanging over the brim.

A butterfly form of satin, of velvet, or of both, is placed on many velvet turbans.

Feather disks, wheels or buckles are used on felt or cloth turbans.

The two long quills that suggest Robin Hood often appear on the high-crowned shapes.

Last of all, do not put too much trimming on the side of your turban!



New Janus Fabric

YOU of course remember the keeper of the gates in classic myth, who looked forward and backward with his double face? Well, it's a long way from mythology to fabrics, but a double-faced material has been evolved, and is deservedly occupying front rank. It is on one side a beautiful cloth; on the other a lustrous satin. This means that the dressmaker can use both surfaces with wonderful effect.

A bodice of this fabric can be made of cloth, and the deep Louis revers, so much in favor just now, can be formed of the same cloth merely turned back from the front line. This material enables a deep hem on the skirt to be made by a quick turning up of the goods; sleeves can be faced, or edged with bands that are of contrasting material, but are really of nothing except the back of the goods.

Janus cloth are very stunning. For a little more than the price of cloth this new fabric practically doubles the possibilities. It is worth a careful consideration when choosing a new fabric.



NEW SASHES AND GIRDLES



Look at the top girde in the row to the left, for instance. It is a soft liberty satin, tied in two loose loops and caught by a quaint paste buckle that Paris thinks very smart indeed. Don't you think so, too?

Below is a drawing which shows what may be done with a Roman scarf. Simply loop at the side, fasten by a steel buckle (with only the tongue showing outside) and let the fringed ends hang straight down, but evenly, so that one is about three inches below the other.

Next comes a girde that ends in a big rosette of quilted satin, with a satin button in the center and a long tasseled end caught by another button. The rosette is worn at the side or at the back. These rosettes and cordies are much in favor, by the way.

See the black velvet girde. That is very smart indeed for wear with tailored suits, its stiff, straight bow coming directly at the back. The bow is sewed tight so that it cannot lose its shape, and the girde, which is lined with white satin, fastens by a row of hooks and eyes.

For a white gown comes the cerise satin girde, with its cut and shaped flower rosette. The girde is folded twice, so as to give plenty of width for the wired rosette, which must yet not give the appearance of stiffness.

Finally, in the other row, come two modish sashes. The first is of white satin, with ends looped over a knot and falling straight for about three-quarters of their length, where they are knotted again. The very end is trimmed with a bias band of oriental embroidery in which gold threads are mingled.

Last of all comes the long black velvet sash, with its big butterfly bow and its long pointed ends. This is very modish indeed, and with a black velvet skirt hem and sleeve edgings is a good way to disguise the remodeling of last year's evening gown.

Scarf and Muff

STRAIGHT from Paris comes the idea of a matched set that is less expensive than one entirely of fur, and yet from the points of utility and beauty is equally successful. A broad band of black and white striped velvet forms the body of the scarf. The central portion is cut to fit the shoulders with a cap-like perfection, and the ends taper to graceful points, from which hang deep fringe.

An inner band of black fur is used to outline the entire stole, which is possibly three yards long. This fur is applied just inside the edge, and a quilting of satin or mousseline softens the outer line.

With this there comes a muff, large, supple and flat. Striped velvet forms the central band, on each side of which is the fur, and broader padding of velvet makes the assurance of size doubly sure. Quillings outline the openings at the sides.

Any idea can be carried out along these lines. Indeed, there is no excuse for old-fashioned sets being kept in campified inactivity. Bring them out and make them join forces with velvet or silk. The scarf and muff to match are too good to be missed!

Velvet Bags

WHEN you gather up the scraps of your velvet afternoon dress, don't throw them away!

Make them up into a soft bag that should be carried with the dress. It can be square or round, and whatever other material you wish can be combined with it. A long silk cord, or silver or gold if you wish the metallic note, must be attached. This is thrown over the arm.

Beads, embroidery, little patches of tawesty or brocade and braid or lace are easy ways of decorating the flat upper surface.

Just as a personal touch, embroider your monogram in a circle or diamond down in one corner.

Paris is quite enthusiastic over these bags and America promises to take up the fashion. This is merely a hint to clever women.

Cameos Utilized

HUGE cameo brooches of former days are now once more brought out for the trimming of dresses. One of the latest freaks is to have a monster cameo within a gilt frame and a circle of enamel in the color prevailing in the gown. It is then inserted as a buckle in the soft folds of the girde, forming a shield in the center of the back, the front being left plain.

Millinery Tendencies

WIRED ostrich plumes in two shades are among the trimming novelties.

Black and white is by far the best color combination, but taupe, violet and Russian, royal and midnight blue are also favorites.

Red and brown are growing in favor, and the colors before mentioned are frequently relieved by rose, cerise and old gold.

Hats covered with suede or undressed kid are very new and pretty. They are in white or color, often are semitrilled in the same material and are combined with other fabrics.

Large-brimmed hats, covered with gold gauze and lace, are very striking. The crown is often pulled or draped, and an edging of gold lace extends over the brim.

The trimming of these gold hats is simple—a single rose with gold gauze foliage or a gold cord with tassels.

Velvet and Fur

OF INFINITE charm, and of undoubtedly just as much interest as millinery, fur is a subject of which woman never tires. It is especially important in the discussion of allied fabrics this season, for fashion has combined fur with velvet, and the effects are regal.

There is skunk fur that is a very good imitation of marten. For trimming any shades of velvet it is very successful, for the brown tones are harmonious on light or dark shades.

Australian possum is another new claimant for favor, and raccoon is its close rival. Tailless ermine is much in demand on handsome gowns or hats of velvet; while the beautiful though perishable chinchilla vies with mole skin in the gray sector.

Scarfs, muffs, wraps, gowns and hats are successful and extremely lovely when of velvet and fur.

With an old set of fur, a remnant of new velvet and an eye for the becoming line and color, any woman ought to construct something to wear in this season of combinations.