

For the HOME DRESSMAKER

Fashion Notes From Paris

PARIS, Nov. 12.

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 padded, 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 Camin." 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 coquettish 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. Curis 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.

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 nion and liberty satin. They are trimmed with both lace and hand embroidery.

Petticoats in walking length are in the very lightest and shimmest materials, such as voile nion, 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.

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 pleats). 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 gumpie is of eury lace with a tiny subyoke in black satin. The surplus 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 having 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 button 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 gumpie 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 unflinching 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 gumpie 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 trimmings are more effective if applied vertically—so that any shortening tendencies can be counteracted.

Modified lines at the belt are always in good style. Plaques 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, ungainly 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

A 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.

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 finest 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 dresy 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 allur-

ing 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 this 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.