

For the Home Dressmaker

Our Letter From Paris

PARIS, March 18. FURS, never so sumptuous as this year, have been replaced by those new airy fairy scarfs so much the rage at present among the women of Paris. They are quite remarkable in variety, but perhaps the most attractive are the ruffs "Pierrot" made of pleated ribbon in all colors. They fit closely around the throat, being just the size of the collar, and fasten in the middle of the back under a bow, with ends about six inches long hanging down.

Most of the prettiest costumes include these "Pierrots," with hats to match, although many of the younger women prefer lace scarfs — those graceful affairs edged with a border of silk or satin which hang low on the shoulder and fall to the knees. There is no warmth in them, of course, but they are charming and lend to madame a coquettishness, a gracefulness difficult to define.

Some of these fascinating novelties are of real point de Venise — old family lace or laces; others are Alencon, the fountains of some historic costume, while still more are old fashions, relics of the time of Marie Antoinette.

Every lace of every era appears in these new "chaperons," these trifles that have taken the fancy of the fickle Parisienne, who tomorrow may prefer a shawl of cashmere or flannel. Besides the lace, there are scarfs of flannel, of every color, appearing in oriental shades, and there are a few home-made ones of chiffon taffeta, the ends decorated by beautiful designs done in embroidery ribbon.

Many incautious ones have asked, "What are these for? Are they warm, do they protect the throat?" Flannel! Must everything be useful? Can nothing be merely ornamental, a last touch, a crowning beauty to the costume of madame?

Truly, not in many years has anything so captivating been used by madame. When she walks the long aisles at Versailles it matters not whether the place is peopled only with spirits or whether the palace and Triangon are deserted; she of the present, yet who wears the flowing echarpe and carries the long-handled parasol or even cane — relic of La Tosca — fits in with the scene and revives the picture of bygone days.

It was only yesterday that such a one was promenading at Versailles, whether the Parisians had flocked to greet the first spring breezes. She had chosen to wear a foulard of serpent shade — which is a blue with a sheen of green — made on the semi-princess plan, with a high belt of black satin, the ends of which fell to the knees on the left side, where they were finished with heavy golden tassels.

On her head was a large hat of black chip, the crown bound with a band of embroidered gold tulle, which held in place two large plumes to match the shimmering gown, while around her shoulders she wore a scarf of flannel, with a wide border of gold tulle, which held in place two large plumes to match the shimmering gown, while around her shoulders she wore a scarf of flannel, with a wide border of gold tulle, which held in place two large plumes to match the shimmering gown.

Behind her walked a footman carrying on his arm madame's motor coat of English tweed with the double flap, which, together with the limousine car in the background, explained why the charming and yet not lady looked so neat and fresh. ELOISE.

Paris Fashions Adapted to American Needs.

The new scarfs are very much of a novelty this spring, and nothing could be easier to arrange than are these graceful additions to the toilet. They will be received with much pleasure and will replace the chiffon stoles so popular a year ago, while the Pierrot of ribbon loops is a great improvement on the impractical net and tulle ruffs worn last spring.

The new neckwear has not only the advantage of simplicity, but it is also easy to make at home. In fact, many women have a piece of handsome lace which they have hesitated for many years to cut, but now is their opportunity. The heelroom may be used to the best advantage, and yet not be touched by scissors, needle or thread.

The Belt Problem

THE tailored belt, one and a half inches wide and stitched, made to match the skirt — whether of cloth, silk or linen — is one of the solutions of the belt problem.

Then there is the old-time belting of ribbon, plain or watered, worn trimly about the waist and buckled in front; also, the soft belt of ribbon or silk, crushed and worn with one pointed end pulled through the buckle. These belts must match absolutely the skirt, when worn with the new colored blouses, to insure color harmony.

Collars in varied colors with embroidered ties are tempting, but if all of the small accessories were in different tones and materials, the tendency would be to look "scrappy," which effect we would fain avoid. Women must own to carrying samples, but not necessarily in evidence.

THE NEW SUITS IN SOFT MATERIALS



RUMOR has it that long coats are to be the thing and that jackets are to be relegated to the background, but the old lady must be wrong somewhere, for many women are wearing quite short jackets with their walking skirts of cashmere, pongee, voile and linen. It is, on the whole, a wise decree of fashion, for the three-quarter coats are not becoming to every woman, even as jackets do not suit the style of the very tall, slender girl, and for the home dressmaker nothing could be easier to make than a semi-fitting short coat. The jackets of the year,

however, are not the plain tailored affairs of long ago. They are braided, buttoned and adorned with embroidery of both the domestic and oriental type.

The skirts of most morning suits are pleated, although a few are of the circular variety fastened with a long line of buttons directly down the middle of the front or a little toward one side. This is particularly true of linen suits, and simple adornment of bone buttons seems to suit them remarkably well.

Many walking skirts have perceptibly lengthened; indeed, they do no

more than clear the ground by an inch or an inch and a half, though others show no great change from last summer, when many suits were quite ankle length and in some cases even shorter.

A suit of dark blue linen is trimmed at collar and cuffs with blue soutache, while the skirt and coat are finished with large blue bone buttons. The skirt of this suit is circular, with a flat back, and the whole is both graceful and chic. The hat worn with this costume is a large white chip adorned with a huge bow of bright green taffeta.

A smart model in natural pongee is fastened down the front with frogs of braid in the same shade, while the skirt is pleated, so that there are three side pleats on each side of every box pleat. The jacket is rather odd in shape, a cutaway shorter than those of the winter, while sleeves and cuffs are quite plain except for the braid knots on the latter. The hat in this case is of black straw trimmed with an egret.

A fascinating suit of dark gray serge or cashmere cloth is finished with short collar and turn-back cuffs of black moire silk. The revers are

cut very deep and the jacket is fastened with but one large pearl button, while the skirt is box-pleated.

Another design for light gray panama, with collars, revers and cuffs in a darker shade of taffeta, is finished with soft black satin ties and cut steel tassels, while on the bottom of the skirt is a five-inch fold of the material.

All of the suits are quite plain, showing the newest touch in the silk trimming on cuffs and collars. The hats are somewhat smaller, but show no great simplicity, while the skirts are mostly unadorned and quite long.

Some Coats for House Wear

LACE coats are still worn over even-ling gowns and at afternoon affairs, and now they are finished around the neck, where the coats of last year looked so bare, with bands of soft satin run in and out through the lace and caught here and there with a small buckle or an embroidered button.

When the inserted satin reaches the waist line or thereabouts, it is allowed to hang to the line of the hips, where it is mitered and finished in a long silk tassel.

These coats are with or without sleeves and fastened across the front or left open, as good taste dictates. Sometimes they are of three-quarter length, reaching square to the knees; sometimes they are cut away from the bust and finished at the back in a point. At all times, however, they add to the life of an evening gown, and a lace coat bought now may be worn indoors until summer, when it may take its proper place as an outdoor wrap.

A Matter of Intuition

THERE are unwritten laws which the woman of good taste instinctively and unconsciously follows. For instance, it is, of course, correct to wear a collar fastened in the front. It is equally proper to wear a collar fastened in the back with a shirt-waist fastened in the front. No one would dispute the propriety of wearing a collar fastened in the back with a blouse fastened in the back, but a collar fastened in the front seems utterly incongruous worn with a blouse fastened in the back. Why?

Matching Waists

THERE are waists made of guipure lace in dull colorings, either broad or narrow, and they are mounted usually upon matching taffeta, and are worn with self-colored skirts of some other lightweight material used in the construction of suits. The idea is not a new one, but the perfection reached in coloring laces to match the various fabrics which enter into the makeup of suits makes these lace waists very attractive adjuncts to the semi-tailored costume.

Ruching is Again in Fashion

RUCHING has come back into popularity, and all of the new collars are finished at the top with a little band of maline or chiffon. It is even used on a high-fitted lace collar, or on a collar of the summer guimpes. It is a very attractive fashion, which tends to preserve neatness and cleanliness in the attire; but it is also very tiresome to always have to change the ruchings every time a dress is worn, therefore it is a very good scheme, instead of sewing it on to the collar, to fasten it around the neck alone, and then when the collar is put on it looks as though it were sewn tightly to it.

Another way, when bones are not used, is to baste the ruching to a piece of belting which is pinned around the neck; put the collar over this, fasten to the belting with a small pin, both front and back, and the collar will stay in place and be perfectly satisfactory.

Shoulder Trimming

SOME of the new afternoon dresses are finished with bands of embroidery that meet in the back in a point at the line of the neck and extend over the shoulders, where they are loosely caught in the front and allowed to hang almost to the knees. These are usually made of flannel net heavily embroidered in gold or silver, or both, and they add a very festive touch to a costume otherwise devoid of trimming.

The idea is new and shows signs of being much elaborated as time goes on, for there is no end to the materials that might be used for the purpose: lace, chiffon, net, soft linen, tulle — what might not be employed?

Home Dressmaker Hint

IF IT is necessary to fit a gored or evenly pleated skirt at the hips and waist line by "taking in" or "letting out," be quite sure to fit the skirt at each seam, and not make the alteration all in one place. In this way the proportionate width of the gores or pleats are retained, which is a necessary detail to good tailored and well-constructed skirts.

Concerning Length of Sleeves

NOW at the last minute word comes from the throne of Dame Fashion that sleeves are undergoing a change, and, while the short variety is still seen in many gowns, the long, tight directoire is slowly usurping its position. This is not particularly encouraging news, for elbow sleeves have always been popular in this country for summer wear and last summer was the opportunity "par excellence" for the girl with the pretty arms. One bright spot is still to be seen on the horizon: because Paris women and the fashionables who haunt Ostend, Schrevelingen and Dinard wear long sleeves that cover the knuckles, there is nothing to compel the women of this country to bow to the rule or to wear anything that does not exactly please them.

In the matter of sleeves every woman should be free to choose for herself what kind to wear, both in size, shape and length, for there are many figures to whom a long tight sleeve is not at all becoming, and there are many others who look ridiculous in a full but short sleeve. Then, too, there are many dresses in which short sleeves are not appropriate, and many others that look better when finished with sleeves of elbow length. Therefore, the autocratic old dame is taking much upon herself to decree that one special style of sleeve must be worn, whether the feminine population likes it or not; but the women need not feel that any dress must be discarded on account of the latest ultimatum.

Parisian Novelty

A NARROW ribbon necktie tied around the collar and looped simply in front, where it is finished with two long tassels, is now almost universally worn abroad, and it is most becoming when narrow velvet ribbon is chosen. In that case, of course, the tassels are either of silver or gold. It is appropriate worn with almost any costume except the strictly tailor-made shirts with stiff collars, for it may be worn with any guimpes dress or yoke blouse, even if made of inexpensive material.

Of course, it precludes the possibility of wearing a jeweled necklace of any sort, for madam would look laden down with any additional ornamentation, but we have worn necklaces so long that it would be a relief to lay them away in the jewel case for a space, so that when they are resurrected they may be fresh to ourselves and our friends.

Some More About Waists

IN striking contrast to the fluffy blouses of lace ruffles are waists fashioned of silk poplin in white, preferably on the ivory tint.

These waists are trimmed with wide silk soutache braid to match and are finished with a shallow yoke and stock of heavy lace.

The sleeves are three-quarter length and close fitting. There is a sleeve drapery of poplin which is edged with a narrow fringe.

Fringe as a sleeve trimming is a pretty novelty, and the ball variety is most attractive.

One waist of ivory silk poplin shows that inevitable touch of color in its trimming of violet, velvet edged with bands of taffeta in a paler tint or color.

Caring for Silks

MANY complaints are heard over the counter to the effect that silk garments, some of which have been worn very long, seem to soil. The very worst thing for silk is heat, and oftentimes a wardrobe is built where a chimney runs right back of it, or a radiator is too near, so the silk crumpled.

Many wholesalers have holes drilled in the walls for ventilation in winter, if their silks are near any excessive heat, and manufacturers that have a heavy stock in summer always place it in cold storage. Certain colors are more perishable than others, but it is well to take precaution for the protection of all.

For Stout Women

TRIMMING for a stout figure should follow vertical lines, acquiring, as far as possible, that long and unbroken effect from neck to foot which suggests height.

In the case of so-called "fluffy" trimmings, they must be of a soft and supple nature, and must be used sparingly, avoiding any arrangement which would accentuate width instead of length.

Avoid, too, breaking the line of the figure by the addition of a belt or girder of extreme contrast in color and material.

Too tight fitting will not make the stout figure look slender; the secret lies in cutting on good lines and in selecting appropriate designs, materials and colors.

Gold-Plated Rosebuds

A NEW fad for a stickpin is a genuine rosebud heavily gold-plated. The idea does not sound particularly attractive, but if mint leaves and violet blossoms may be carried, there seems no reason why unfortunate buds should not be petrified by the application of good quality gold.

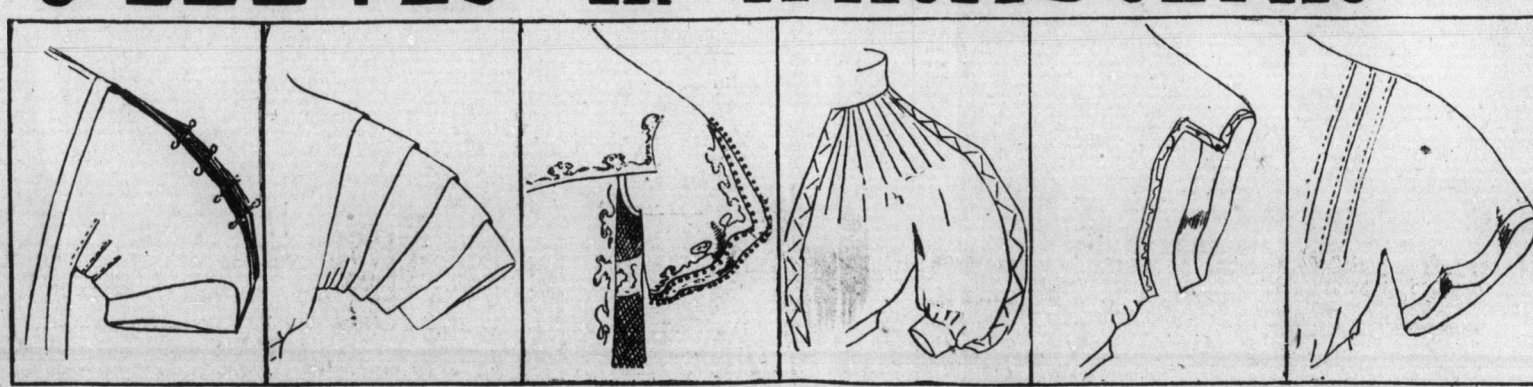
They are used not only as pins, but also as watch fobs and pendants, and a small pearl attached here and there successfully carries out the illusion of dewdrops.

Velvet as Trimming

AN acceptable trimming for spring tailored and semi-tailored costumes is a thin weave of chifon velvet. A favored design is a self-toned check, and it is used as collar facing, cuffs and pockets. With the advent of the spring season one might reasonably expect the passing of the velvet walking costume. Not so; many pretty new models are shown in velvet, both plain and of the fancy variety.

The trimming is distinctive, consisting of tassels, crepe de chine and other thin silken materials applied in rouleaux.

SLEEVES IN PARTICULAR



THE mikado sleeve is cut with a seam along the top of shoulder and arm. This seam is in times left open, with small braided loops and buttons to fasten across it.

The Japanese sleeve means a series of loose, graceful folds which are, some of the models, varied to tucks or even stripes of bias velvet or galloons. The Japanese sleeve wanders

off into a nameless variety. It has been known to run into the blouse so as to form a part of the shoulder and side; in one model the loose folds (tacked to a mousseline lining) run over the shoulders and down the arms with a seam underneath, actually forming the entire blouse except a section of flannel band back and front.

The Hungarian sleeve has made a sudden bid for popularity, although up to the present moment we know a great deal more about Hungarian rhapsodies and goulash. One feature of this newcomer (when found in coats or jumpers) is the fact that it is not sewed in under the arm, for the obvious reason that there is no under-arm gore to fasten it to, a panel, as it were, having been omitted in many of the Hun-

garian coats. The front and back are held together by a braided strap or else they are sloped to meet at the waist line and joined by a braided ornament.

The peculiar Bulgarian model belongs only to the woman with some width of shoulder; the sleeve begins in the shoulder, and is gathered around the neck. The sling sleeve of this season is more a part of the blouse or jumper and has a separate piece.

The kimono sleeve is but little changed. All of these new draped sleeves require adjusting rather than fitting; they do not fit, they hang.

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