



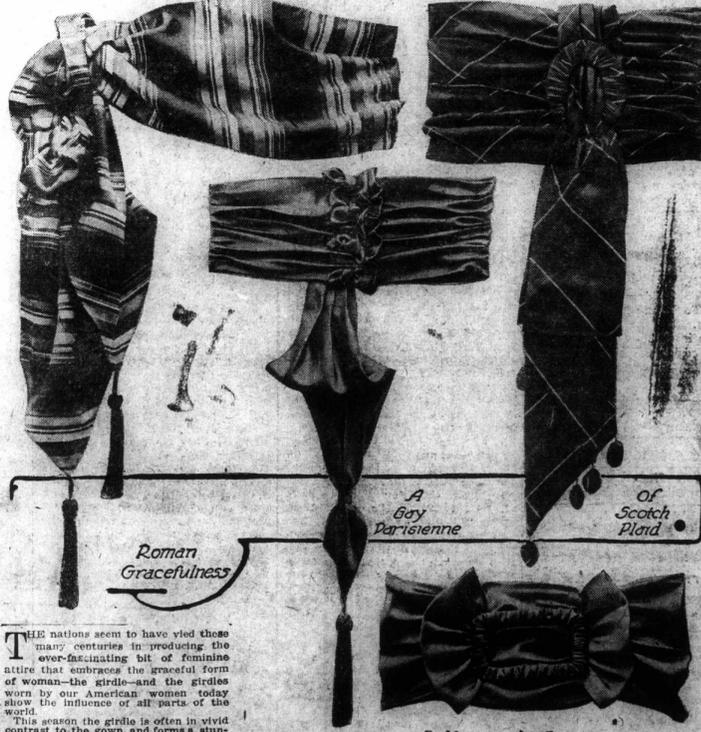
# For the HOME DRESSMAKER

## THE NEW HIGH-COLLARED BLOUSE



*Jacqueline Hope Paris*

### THE WORLD AND GIRDLES



Roman Gracefulness

A Boy Parisienne

Of Scotch Plaid

Suggesting the Japanese Obi

THE song of the separate blouse is interesting and as beautiful as models that have given the fashion makers cause for singing, and naturally enough there are always new features that come out that sound the attractive notes that mean good dressing for all who copy. If you were to stroll in the streets of Paris, you would carry all about the way, and in all probability would enter one of the little shops and buy a new high-collared blouse that has taken the fashionable world by storm. This type of blouse is dressy without being perishable, ornate without being fussy, and it is becoming to all types of women. The women with no beauty of neck line to boast of will hail the high collar with joy; and the one that can wear any style with success surely will welcome it as a change.

All materials are used in these latest models. Velvets, satin, tulle, French flannel and corded silks are shown with high collars. There is a great opportunity for variety in trimming, as is shown in the group on this page. It is for you to decide, madam; Paris has done its part.

In the vent-holes there is shown the use of white tulle in ruffles that form a double cuff with a central band of black moire ribbon. This ribbon is tied in a smart cravat, and the high collar, the vest, which is of pleated tulle. A group of short ruffles fills in the lower section of the vest, and although of soft tulle, there is not too much rilly ornamentation, that sometimes is another world for minders. The vest is cut on each side, and the high collar has an opening in the front and is edged with lace. The sleeves there is considerable fullness at the top and the upper line of the cuffs. In the left-hand figure there is really very successful attempt to give the effect of a costume by having two points that match the skirt in material. These are crossed from the front of the girdle and pass through the bodice. The model shown is of copper-colored velvet, and there are the fashionable bands of fur on the sleeves and the pointed collar. The lower parts of the vest are edged with fur. The tassel that gives finishing touch to this attractive blouse is of chenille.

Another design for a white crepe de chine blouse has a high collar of emerald-green velvet lined with white. The green gives a beautiful contrast at the top of the model, while a soft bow of velvet, lined with white, repeats the note at the front. A crushed bow of green velvet finishes the blouse at the waist line. Amber-colored satin is used for the

socket-covered blouse, and the artistic contrast of silver is given in the metal buttons that trim the pocket, sleeves and collar. The collar is turned over and has a slightly stiff interlining that holds it up, but allows it to fall over the cravat be corsage-blue velvet. Again there is noticeable a fullness at the lower part of the sleeves. Turned-back cuffs are held over the under straight band by silver buttons. A pocket at one side gives a practical note, and shows exquisite stitching and tailoring. The narrow belt is fastened under a button in front.

There is a military smartness in a high-collared blouse that is becoming to almost all women. It requires a pretentious in fitting and stitching, but it shows every bit of the care and detail work in the finished model. In this day of pattern perfection no home dressmaker need fear any new idea in garment making, and with Paris at her elbow to give her the latest news and full directions, there is no excuse for admiring and sighing at the unattainable.

**The New Tunic**

SOME call it the "lampshade" and others designate it a "thoop" tunic, but in each case it is wired, which is the distinguishing mark.

Would you like to know how this tunic invaded fashionland? Well, Paul Poiret, that master designer of Paris, was honored by the Theater Renaissance of Paris in having his direction asked in the staging of an oriental play called "La Minaret." It is laid in Baedda, within a harem, a beautiful opportunity being afforded for the exploitation of eastern styles. The picture Poiret led the tunic of tulle that stood out from the sides in the new line. The whole play was so beautifully presented that the tunic was applauded—and copied. The wired tunic was the result of criticism and usage and here it is in many forms and afternoon and evening dresses.

Lace is the fabric most easily shaped on the new lines. The bounding in one-half yard width, with a straight or scalloped edge, can be wired and pressed into shape. It is frequently stress in a very short time into a very wearable gown.

When it is shaped it need not be kept the same length all around, but can be made shorter in front, giving the new upward curve. The fullness can be pleated around the hips or cut in long the hips.

The lower line is modified in many ways. You can suit yourself when cutting the edge. But don't forget the wire,

THE nations seem to have vied these many centuries in producing the over-fascinating bit of feminine attire that embraces the graceful form of woman—the girdle—and the girdles worn by our American women today show the influence of all parts of the world.

This season the girdle is often in vivid contrast to the gown, and forms a striking combination. One may have a gown of a plain dark color and several girdles to wear at different times with the gown, which will give it the desired touch of brightness. The changes afforded by the several girdles will keep one from tiring of the monotony of the one bright-colored girdle.

Scotch plaid girdles are most effective, especially when worn with dark blue. A blue, green and gold Scotch plaid, such as is shown in the illustration, is particularly suitable for wear with a dark blue serge or similar dull-finished cloth. The girdle is five inches wide and softly draped in folds on a boned muslin foundation. The two edges are

whipped to the foundation, and basing threads—small on the right side and quite large on the wrong—tucked under the folds are used to keep them in place. The overlapping edge at the fastening is finished off with a tiny ruffled heading, made by running a gathering thread across the girdle end. The material for the girdle is, of course, cut on the bias. The ends may be as long as desired. They are made from double bias strips, cut off diagonally at the extreme ends. There are two hanging

loops and two ends. The top part is drawn through a buckram buckle covered with the material and fastened on the wrong side. The tiny ball trimming is made from little circles of the silk turned in at the edges and gathered about little wads of cotton. A double strand of silk fastens them to the girdle ends.

The modified Japanese obi girdle, ornamented with an oblong buckle, is pretty and simply made. Emerald-green silk is used. The silk is cut on

the bias, and a very narrow hem is run up on either side by machine. The girdle is without a foundation of any kind. The buckle is buckram, covered with the silk, and two short, wide loops are stitched to either end of the buckle. The buckle and loops are then tacked on one end of the bias strip, arranged so that one of the loops covers the setting place of joining. The bow may be worn either front or back.

Comparing the girdles of all ages none has surpassed the Roman striped sash for grace and artistic beauty. It is so graceful and there are so many ways in which it can be worn. It is true that there are times when it has a vulgar, even a bold, appearance, but that is the fault of the wearer, not of the beautiful Roman sash. The wearer has been too old or too plump. To wear the Roman sash gracefully one must be slender and young. The Roman girdle or sash is worn to best advantage by knotting it each time one wears it. Fastenings and tacked into a conventional girdle, it loses the grace which has ever been its chief charm. To knot the sash twice and then pull the knots into soft, loose puffs is most effective. Black or colored tassels on the ends add to its effectiveness.

A pretty French girdle for afternoons has but a simple end, with one heavy tassel at the extreme point. The girdle is four inches wide and is made of a bias fold draped in soft, folds on a boned muslin foundation. A narrow, double ruffled heading covers the joining. Fastenings with tiny pointed silk tabs issuing from under them come close to the ruffled heading, the buttons being placed a good inch apart. The long end is wider at the top than the bottom and is shaped off into a point. The upper part is pleated and fastened to the under side of the girdle proper. About three inches from the fastened point the ends are knotted.

**French Fashion Notes**

PARIS, Nov. 6.—The tendency to glitter is apparent at present, for the handsomest evening gowns show beaded tunics, beaded bodices or beaded underskirts.

A delightful example of this type has a foundation of supple white satin. Over this is arranged a tunic drapery of white tulle elaborately beaded in a newer design, with tiny beads ranging through the pastel tints.

Evening modes which daily appear on the highways of fashion cannot help but admit of a daring manner with which the couturiers have combined fabrics and colors. The diversity of modes is also astounding for each one interprets an accepted rule in an entirely original manner.

For the tall woman there are double and triple tiered skirts, sometimes fashioned of two materials. The more extreme models are surmounted by coats of a third fabric, differing in tone and texture.

A Point costume has a slim, draped jupe of dried-rose-colored champagne, and over this hangs two gathered bunches of ribbons. The hem of these are finished with a row of gem-setting. Designed to accompany this is an

oddly shaped coat of black moire, cut sharply away from the waist in front and gradually lengthening toward the back. Beneath the coat is worn a lovely blouse of rose nylon over velveteen-tinted lace, and the low-cut neck line is edged with a double frill of black tulle.

These debutante fashions are appropriate for the petite woman, and the dance frocks are particularly lovely. Over satin petticoats, draped in a fascinating manner, are worn tunics of gathered or accordion-pleated white tulle. Frequently the bodices of these frocks are of the tulle, trimmed with small silk or gauze roses.

A Suzanne Talbot muff of dark purple velvet is gathered through the center with a heavy cord and bordered with skunk fur. Like all the new muffs this muff is crushable and made with satin of the same color.

For the theater, the diamondstar is popular, and is made of metal ribbon, jewels or velvet. The point of diamond necklace no longer adorns the throat, but is attached to the theater cap of beads, gold net or lace.

Corage bouquets seem to grow larger with each new gown designed. They are huge nosegays, formed of small flowers and surrounded with a frill of tulle, or a spray of pink, white, or purple, clematis or lotus made of silk or velvet.

Broad girdles of velvet and taffeta ribbon, arranged in longitudinal stripes, are knotted loosely about the waist. Black velvet ribbon is combined with blue, orange, red, green, rose or violet taffeta. The ends are finished with fringe.

Some of the handsomest afternoon gowns are of corduroy or ribbed velvet in bright colors. A model of turquoise-blue velvet is trimmed with oddly shaped buttons of dull silk. Frequently these gowns have collars and cuffs of sheer white linen.

Street costumes of velvet grow more elaborate as the season advances. Dressing models are adorned with narrow pleatings of moire or taffeta, soutache braiding or fur quality, or employed to make the suit, and the colors favored are dark green, tobacco, blue, bordeaux red, sapphire blue, black and burgundy. The velvet is frequently these gowns have collars and cuffs of sheer white linen.

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### FORTY-FOURTH YEAR

## A Co

### This Looks Rather Peculiar

In all Brantford's civic history, no man who aspired to the honor of sitting in the Mayor's chair with out a minute's experience in the Council, and without having served under any previous Mayor, is T. Wood. However, Mr. Wood's brothers were Mayor before him, and the argument of the mediaeval ages for the divine right of kings and the line of succession seems to be still put forth. It is against tradition, however, as far as municipal service in Brantford is concerned. Mr. Batepayer, remembering former Wood regimes, what do you think about it? It is up to you.

## VEDRINES MAKE WONDERFUL FLIGHT

Paris to Cairo in an Aeroplane Without a Mishap.

Not a Wire of Machine of Place on His Arrival.

(Canadian Press Despatch) PARIS, Dec. 30.—Jules Vedrine who has just completed a flight Paris to Cairo tells in a long speech of his memorable journey, once during the trip did his engine misfire and not a wire of the aeroplane was out of place when landed.

Vedrine announces his intention to be the first aviator to fly to Cairo by way of the nearest isthmus, the Australian continent, a distance of little more than 200 miles, only a difficult stretch of his Paris to Cairo journey was over the Far Mountains, compared to which the Pyrenees Mountains were the trifling. He took on 240 litres of petrol and forty litres of oil and over the plateau at a height nearly 16,000 feet. For two hours he was tossed about like a ship at the desolate peaks where should the desolate peaks where should a breakdown help would be impossible. He also looped loop, but not of his own volition when he alighted on the sea. Never had he experienced such a terrible sensation.

## METHUEN'S FINE GIFT TO SOLDIER

Old Soldier Will Open Club House on Wednesday. Cost \$40,000.

(Canadian Press Despatch) NEW YORK, Dec. 30.—A to the New York American. Borden, Hampshire, says Methuen, the relict of an old soldier who at one time commanded London district has the welfare "Tommy Atkins" at heart. Aier's club is to be opened by him Wednesday. It will be under management of a committee of officers, non-commissioned officers. The building has cost \$40,000. It is built in the old gigan style, and is handsome and imposing. It stands on the high ground above the camp. Besides a supper room, bar and other entertainment rooms, there are a billiard and tea rooms for wives families of soldiers. It is felt the inception of the club will be the erection of others.

**WILL ENQUIRE**  
WINNIPEG, Man. Dec. 30.—Investigation into alleged irregularities at the recent civic election ordered by the city council last night and an appropriation of \$300 for the purpose of carrying on the investigation and prosecuting any cases covered, was voted.

**GERMANS ARRIVE**  
PORTAGE LA PRAIRIE, Dec. 30.—The forerunner of a man colony of five hundred, who settle west of Lake Manitoba, spring arrived here last night.

**AVIATOR KILLED**  
JOHANNESBURG, Germany, Dec. 30.—A young aviator named Fell from his aeroplane last night was killed. He was voliplanning his machine turned over and on to the earth.