

For the Home Dressmaker

Suggestions for Afternoon Frocks for Debutantes

The Proper Way to Use a Pattern

FOR the debutante nothing is really smarter than white, and the white nixon and lingerie frocks are delightful.

They are nearly all made in the pinafore fashion. Elaborate and intricate masses of lace and broderie Anglaise, Irish crochet and guipure, all intermingled with wonderful hand tuckings, cofferings and stitchings are frequently shown.

The simply made pinafore is also frequently worn, and shows to good effect.

Never was handwork more to the fore, from the finest lingerie stitching to the more elaborate braiddings and embroideries.

The real, old-fashioned flower-sprigged muslins, too, are beautiful in their many colors.

Some exquisite fluffy creations are in printed chiffons in curious natter blue, for blue, despite its popularity, still continues good.

Delightful, too, are some of the purple muslins. A purple silk muslin, with a little gold and mauve embroidery, is most effective made in pinafore fashion and worn with a hat covered with purple and red clover.

Toupe is rapidly coming into fashion again in chiffon and muslin. When blended with pale gray-blue it gives fascinating effects, and to dark girls is eminently becoming.

An amazing amount of fine Val lace is used on lingerie frocks of the moment.

Narrow edgings are finely gathered, and then arranged in elaborate scroll patterns, the spaces being filled up with motifs of Ireland or of Venetian guipure.

These little scrolls of Val are possessed of an individual charm which must be seen to be appreciated.

They are introduced on muslins as fine as Queen Mab's wings, and the skirts are mounted on under-dresses of mousseline or washing chiffon, never directly on silk.

China wash silk is also considered eminently suitable for underskirts, for frail lingerie frocks, and every effort is made to keep the whole things as billowy and soft as possible, and to do away with any indication of silk or rustle!

For a young girl nothing could be prettier than a mixture of embroidered muslin and Val, the muslin and lace being in the finest qualities.

For evening wear the yoke might, with good effect, be made of piece Val and the insertions of embroidered muslin, edged with narrow frills of same lace.

Home dressmakers ought to make themselves well acquainted with the possibilities of embroidered insertions edged with Val frills.

At comparatively small cost wonderful effect is obtained, and a charming frock can be made up with little trouble.

While these narrow frills do not wash well, or easily, they may be dry-cleaned to look like new, and

nowadays the difference between the price of the dry cleaner and the really good laundress is not a serious matter.

In the first illustration is given a smart and very simple, easily made frock for a young girl. It is of pink and white voile, with trimmings of plain silk or chiffon, with a heavy bow of pink velvet, very soft, made in a flaring bow.

White silk nixon, with all-over Val lace yoke and Val edged sleeves, is shown on the second figure. The large hat is in white felt, faced with rhododendron pink and three large choux of soft velvet in white, pink and lavender.

The third frock is in white China silk, with trimmings of natter blue velvet ribbons. The buttons are embroidered in white and blue, with touches of gold thread. The yoke is of dotted net. The frock is worn with a large lace hat.



Fabrics for Fall Frocks

FOR mannish tailor-mades, hard-finish worsteds are the favorite materials.

They are medium in weight, their wearing qualities are above reproach, and they come in the most fascinating arrays of stripes, small broken and unbroken checks, plaids and plain colors.

Serge and cheviot will also be much worn.

Cloth plaids promise to be less a remoted fashion and more a fact this fall and winter than for many seasons.

Dark blue serge tailor-mades will be exceedingly good for early fall wear. Touches of plaid or orange will often be employed in their trimming.

The old-fashion crepon is just beginning to show itself in Paris, and satin surface silks, failles and bengalines will all be fashionable.

At present it seems as if nothing could disturb the vogue for taffetas.

Many warp-printed silks will be used as foundations for silk voiles and veiling costumes.

The vogue for velvet will be more pronounced than ever, and much silky panne velvet will be used.

Marquise and crepe de chine will be frequently made up in combination with velvet for calling and

theater costumes, the velvet being introduced at the border, showing some novel form.

Dress cords and corduroy will be extremely fashionable for two-piece skirt-and-coat suits.

Tweeds, serges and chevots are among the best and the smartest materials for schoolgirl suits.

The new tweeds are shown in a variety of colors in checks and stripes, the latter being most preferred.

These materials may be secure at a reasonable price, and are nearly all rainproof. There is a new process employed in making them rainproof which has proved most satisfactory.

The rage for Shantung and tussor shows no sign of abating, and these fabrics are being dyed in the most wonderful shades of raspberry, Copenhagen blue, myrtle green and old gold.

They are equally fashionable in their natural colors.

Sleeves Will be Larger.

THAT larger sleeves will be worn is the edict from the fashion centers.

The long mitten-like and the be-ruffled wristed sleeves promise to be among the season's smartest models.

Renovating Notes

AN OLD silk blouse from last season could be made attractive by using chiffon or lace to cover it.

Use the old blouse for the foundation, and cover it entirely with chiffon or veiling, which should be put on with considerable fullness, or even better, accordion pleated.

Chiffon is not the fragile, perishable stuff many people think it to be. On the contrary, when of good quality, it wears very well indeed.

Lace collars, fichus and berthas are wonderful possibilities in the way of changing the character of dress into something dainty and becoming for the evening.

Prepare a table large enough to hold the entire width of the goods.

Lay the dress goods on the table wrong side up.

Take a cloth, free from lint, dip in water, wring out tightly, for the cloth must not be wet, just damp.

Cover the dress goods with this cloth and press with a hot iron.

Remember, press, but do not iron. Keep the goods smooth by allowing them to drop back over the table upon something.

After it has all been gone over, hang it up so that the steam may dry off before folding.

This is an excellent method to press old goods before making up.

Most silks are ruined when redyed. Light silk might better be turned and dyed, veiled with some thin material.

Black silk, sponged with strong black tea and some ammonia comes out wonderfully well if they are rolled when damp, very smoothly and very tightly, upon a smooth, round stick.

Have the last edge kept in place by a flat, wide tape wound round, and in this manner stand to dry.

Do not iron the silk. If greasy in spots and otherwise clean, sponge all over with chloroform and hang in the air to dry.

New Colors.

KHAKI is a favorite shade. Green, particularly the vivid emerald green, is much used.

Green and black combinations are much seen.

Copenhagen blue is the blue par excellence.

Various shades of red in fruit shades are excellent.

Smoke and mole gray are to be more fashionable this season than ever.

Care of Neckwear.

LACE ties should be washed with great care.

Do not rub or wring the lace, but rather dip in and out with occasional pressure of the hands.

Milk will prepare the lace for a better finish after ironing than just the plain sprinkling of water ordinarily used.

The lace should always be ironed on the wrong side.

Sewing Rug.

LAY a square of oilcloth under the machine when sewing.

A large square of crash or denim would also do very well.

Endeavor to have all the threads and trash fall on these rugs, and then all the litter can be removed in a few minutes.

This is especially convenient where the sewing is done in the living rooms.

Buttons.

BUTTONS are placed on gowns in every conceivable shape.

Many are cabochon shape, made of soutache, braided round and round like tiny beehives.

The newest button is called the mushroom, and stands up about an inch in height, like veritable miniature mushrooms.

These buttons are made of moulds covered with fancy braids.

Fashion's Fancies

AMONG the novelties in hat trimmings are arm lilies in white velvet, with skeleton leaves of white net veined with silk.

Vulture and casar plumes, with sweeping Amazone or pleureuse in ostrich falling below the shoulder, promise to be much worn.

Trimming under the arms of the coat and gowns is a conspicuous feature of the fall gowns. This is expressed in various designs, but always with a view to increasing, never decreasing, the effects of slenderness and supple lines.

Satin brocades will be popular, especially for trimming and vests. Some have large pompadour flowers and others are overlaid with black.

It is rumored that this winter we will see the present fashion of braces still in evidence, but carried out in fur; that striped Shantung silks will be much worn in the autumn, and that tassels will run rampant over all kinds of garments.

As the new styles come in each season there are a few of them which with some slight modifications may be used by the elderly woman. Her choice, therefore, of style, fabric and color is a large one and in no way restricted. The ubiquitous tailor suit is indisputably the favorite costume, and nothing is so unflattering in the demands made upon it.

Dainty little handkerchiefs to match the tailored costumes worn are now being carried by the French women. There are new arrangements of checks and stripes, and the delicate shades make the handkerchiefs quite expensive. Where there is a colored border, the initial is on a solid ground of white.

A charming evening frock of creamy chiffon had large woven satin dots, and a deep border of great pink and yellow roses in pale shades. This was worn over a shell pink supple taffeta slip, which was veiled by the same shade of chiffon.

The embroidery laces are interesting worked in colors to match the ground and combination of several colors.

The Oriental and Persian effects are sought.

The soutache lace resembles sou-

tache braiding applied to net ground, yet, in many ways, it is much more attractive.

Fillet laces are shown in widely diversified effects. There is fillet in colors, with gold and aluminum grounds, and fillet antique, and so on indefinitely.

The dyed laces will be greatly used.

A gown of silk for an afternoon costume is always in good style for the elderly woman. Faille louisine, moire and the soft taffetas are among the best to choose from.

Schoolgirls' Separate Coats.

SEPARATE coats of heavy tweed will be much worn by school-girls this season.

They are made in three-quarter length, semi-fitting or tight-fitting back, double or single breasted.

The younger girl will, of course, wear the box coat, or one with a semi-fitting back and front.

These coats are lined with farmer's satin—sateen with the new silk finish—mercerized cambric, Italian cloth, or a material, half silk and cotton, which is called silk serge.

The silk or satin-finished materials will be found to wear much more satisfactorily for linings than taffeta or satin.

Braid is used a great deal in the trimming of these separate coats.

Hats Do Not Match Frocks.

IT IS distinctly the thing to wear a hat which does not match the frock.

Though in the case of a costume with a contrasting coat, the hat usually echoes the coat color.

Strong and vivid colors, such as equestrian, sapphire or peacock blue, emerald green or pansy, are often chosen with frocks of neutral shade.

Mull Ties.

MULL TIES have become one of the dominating features of the season in neckwear lines.

It is seldom that any article receives such universal approval in its first season.

All widths are in demand, but the greater favor is shown to those about two inches wide.

FIRST of all, get the separate parts of the pattern thoroughly fixed in your mind. Observe the clusters of notches which denote how a pattern is to be put together.

See that the goods have the right sides folded together, with the grain of the goods running the same way.

Cloth should be cut with the nap of the goods running down, velvet up. For plain or striped goods, before cutting arrange the material so that the stripes or plaids match.

Pin on the several parts of the pattern to the goods, noting especially if there are any pieces stamped "to lay on the fold" and "to be cut straight," and be sure to follow these directions.

Have a piece of sharpened chalk and mark all the edges, notches and perforations.

As to seam allowances, when the pattern is stamped 3/8-inch seam allowance, the goods should be cut the exact line of the pattern, and

the sewing line be three eighths of an inch inside.

When the pattern is stamped, "no allowance for seams," the goods should be cut large enough to allow for seams, and the edges of the pattern will denote the sewing line.

Sewing lines may be marked with chalk if helpful.

In fitting, the alterations that are necessary should, so far as possible, be made at the shoulder and under-arm seams.

Do not cut darts until garment is fitted and stitched. This assures the retention of the original lines and shape of the pattern.

In skirts it is advisable not to cut darts at all; simply press flat. This will allow for alterations at any time. In waists, after the seams are stitched, notch the darts and seam the waistline.

To those who are entirely inexperienced in the use of patterns, quite the best method is to cut at least and fit at least two unbleached muslin ones and put them together before attempting the production in the materials to be finally used.

This will bring in a practical knowledge of every point necessary to satisfactory and artistic results.

Color Combination.

COLOR combination plays an important part in the matter of proportion.

A solid effect increases the height, while a contrasting combination decreases it.

The little woman must see that blouse or waist matches in color the skirt.

The tall woman should see to it that she wears a waist and skirt of contrasting colors. A tall woman should break the line of height at her waist-line by wearing a belt of different color than the garment. Or it may match the skirt.

The stout woman should wear a belt to match the blouse, as this adds to the length of her waist. If she wears a black belt, it should be deeper in the back and well pinned down in the front.

The New Bags.

THE new leather hand-bags are decidedly flat in appearance.

They are all in modish shades, and are wholly novel in shape.

All the newest wrist-bags have for a handle merely narrow strips of leather, roomy enough to slip over the arm.

Touches for Evening Frocks

A NOTE of black is considered very smart. It is seen in all the imported models for early fall.

A white moire shown was broadened with pink rosebuds, piped with black velvet, and a pale blue grenadine, which was made over a slip of chintz-figured brocade, with pale blue ground, had ribbon trimmings and a sash of black velvet.

There is also a revival of the black velvet neckbands that were so popular and so becoming when in vogue about twenty-five years ago. It is sometimes tied in the back with a small little bow and sometimes crossed in front and pinned with a quaint, old-fashioned brooch.

There is a decided fancy, too, for the relieving of all white frocks by touches of black taffeta.

While this detracts from the simplicity of the white frocks it constitutes an air eminently Parisian.

Fetching Fichus.

FICHUS of silk or silk mousseline or chiffon have decided vogue.

They are often worn in rather daring colors.

But by one who understands the possibilities of color blending, a vivid color in a fichu may be made to relieve a costume of neutral tone.

Jewelry Cycles

JEWELRY, like furs, seems to run in cycles.

When a piece goes out of fashion, instead of having it altered to suit the fad of the moment, it may be laid away, and is pretty sure to come in style again within the generation.

Look at the broad, gold enamel bracelet that was worn some fifteen years ago.

The girl who possesses a pair of them which have been handed down by her mother is an object of real envy at present.

Watches have been globular of late, but now they are worn as flat as possible, and hang, locket-fashion, on a short, slender chain.

Many fashionably attired women are wearing the long, old-fashioned earrings, which are once more becoming popular, especially with English and Spanish women.

To confine the tops of long gloves, there is a flexible bracelet in the shape of a serpent, which is

twined several times about the arm, the jeweled head emitting scintillating sparks.

Fewer long chains are worn, but there is a decided vogue for jeweled pendants.

Veil Profusion.

VEILS are shown in endless profusion, and one might say, confusion.

The newest veils have a fluted border of chiffon about two inches wide, sewed on all around the veil.

Veils are no longer tied or pinned down to the hair.

Double veils are frequently seen.

Tulle Boas.

VAPOROUS tulle boas, flecked with big chenille dots, and made short, reaching only to the bust, soften the outlines of the face and are extremely becoming.

They are finished with floating ends of silk or taffeta bows.

Home Dressmaker Problems Solved

IN CUTTING out, so some tailors say, it is better to cut with the nap up, instead of down. This method, it is said, prevents rubbed spots, the material retaining its bloom for a much longer period.

When cutting out patterns mark all perforations carefully, and baste with the utmost care, using a fine thread and taking a long stitch on the wrong side and a short one on the right.

In making a skirt placket cut the underlap double, about one and one-half inches wide when finished, and allow the underlap to extend one and a half inches below the placket opening, then join underlap to seam. When seam does not pucker. After this turn the remainder of the lap over the seam neatly to the seam on

the inside. The opposite side should be faced the same width as the lap-over side.

The hooks and eyes should be sewed in place with a space of one and a half inches apart, with hooks on right side, eyes on the opposite side.

The trouble with the necks of most blouses is caused by two mistakes of most frequent occurrence. The space between the shoulder seams in the back is too narrow. This causes a hump.

The neck should be divided into three equal parts, back and two fronts.

Shoulder seams should always be straight at the neckband, any alteration being made toward back or front at armholes.