

# MATCHING BLOUSES FOR FALL GOWNS

## ETIQUETTE OF THE MIDSUMMER HOP

HERE are many sorts of dances, but it seems to me that none presents to the young girl so many embarrassing possibilities as the hop given at a hotel or large club house. The little dance given at home on the piazza holds forth little to be feared, and the small weekly dances given by the town club have become almost a home affair, but not so with the formal hop.

So many girls think that if it is necessary to have a chaperon, the evening will be spoiled. This is a grave mistake. Let me say most strongly that more evenings have been spoiled by the absence of a chaperon than by the presence of one. If a young man invites you to a dance at a hotel, you need not take with you a chaperon, because there will be many married women at the hop who will act as general chaperones to one and all. But the young man must cook out one of these married women and see that you are duly introduced to her.

Hotel hops are of a semi-public order and a young girl should not be the last one to leave. Only those who reside in the hotel should be found among the last few stragglers. A man who asks a girl to attend such a dance must meet all expenses, and should exert himself to see that she has a delightful evening. He should always dance the first and last dances with her, and take her in to supper. If supper is not served in connection with the hop, then during the evening he should ask her to have some cooling drinks, and later to have a bite to eat, if such is the custom of the hotel.

The young man can dance with the girl more than twice, yet he should not monopolize her to the exclusion of all others. What I want to impress upon the escort is that his companion must not be allowed to become a dreaded "wall flower."

Each year finds the summer girl becoming more sensible in her dress. Gowns for an evening dance should just clear the floor, and a dainty lingerie dress is always in good form. At very formal dances white gloves are worn, but at nine out of every ten summer hops gloves are discarded after the first few minutes in the room. If you wear a trained dress, then make sure that you have on a dainty petticoat. Hold the dress up so that it clears the ground, but do not hold up the petticoat.

The girl who goes to a dance and is missing from the room for an hour at the end of the evening is acting decidedly in bad form. This does not mean that it is absolutely necessary to dance every dance and all the time. But it does mean that spooning on the piazza of a public hotel is decidedly tabooed by Mrs. Grundy. And I regret to say that it is a common evil of the midsommer dance.

When it comes time to go home at the end of the dance, let the young girl seek out one or two of the married ladies and bid them good-night. When this is done, do not stand on the stairs and gossip with this girl, stay an indefinite length of time in the dressing room chatting with another, or dally for an hour or so in other ways. Once you have bid good-night, stand not on the order of going, but go.

So many girls write to me and ask, "Shall I thank the man?" To all of them I say most assuredly. It would be impossible for me to tell each one what to say, but usually these are hundreds of grateful little speeches which any girl can make. Tell the man frankly that you have enjoyed yourself, and that it was awfully nice of him to think of you. Don't gush, but be honest.

It would be most difficult for me to lay down a hard and fast law telling young men what to wear at a midsommer hop. This is a matter settled by local custom. I have been at small hotel hops where the young men appear in sack suits; others where the men were seen in tuxedo coats and black ties. Of course, the strictly proper evening dress for a man is the swallow-tail coat, white waistcoat, white tie and white gloves, but women are inclined to be lenient with men in the summer, and men are prone to impose upon the good nature of the women. Hence, one is apt to see a variety of garments on the men at a midsommer dance. If a man dresses as the majority of others do, at least he will not be conspicuous.

Very young girls who are not yet formally out should not be seen at a hotel hop. Many girls in their teens are allowed to go to informal dances given by their girl friends, but only the girl who has finished school and is ready for a social campaign should be seen dancing in the public parlors of a hotel. Many indulgent mothers with two daughters say, "It is not fair to let Mary go to everything and keep Stella always at home." As a matter of fact, the rule works the other way. Mary, being the elder, is ready to get out to public places, and in time Stella will have her turn. The girl who is allowed to go out to such places when she is sixteen will be regarded as a "old girl" when she is really just ready to start her social life. And she can never live it down. Those who have been her dancing at summer hops for several seasons will tell you, "Why, she must be twenty-five, for she's been coming to these hops ever since I can remember." Take my word for it, you if the younger set, it does not pay.

*Prudence Standish*

There's nothing a woman enjoys more than telling how much better her husband's digestive apparatus works since she married him.



FIG. C—FASHIONABLE KIMONO BLOUSE.



FIG. B—TAILOR'D BLOUSE IN SURAH SILK.



FIG. D—DOUBLE-BREASTED BLOUSE.

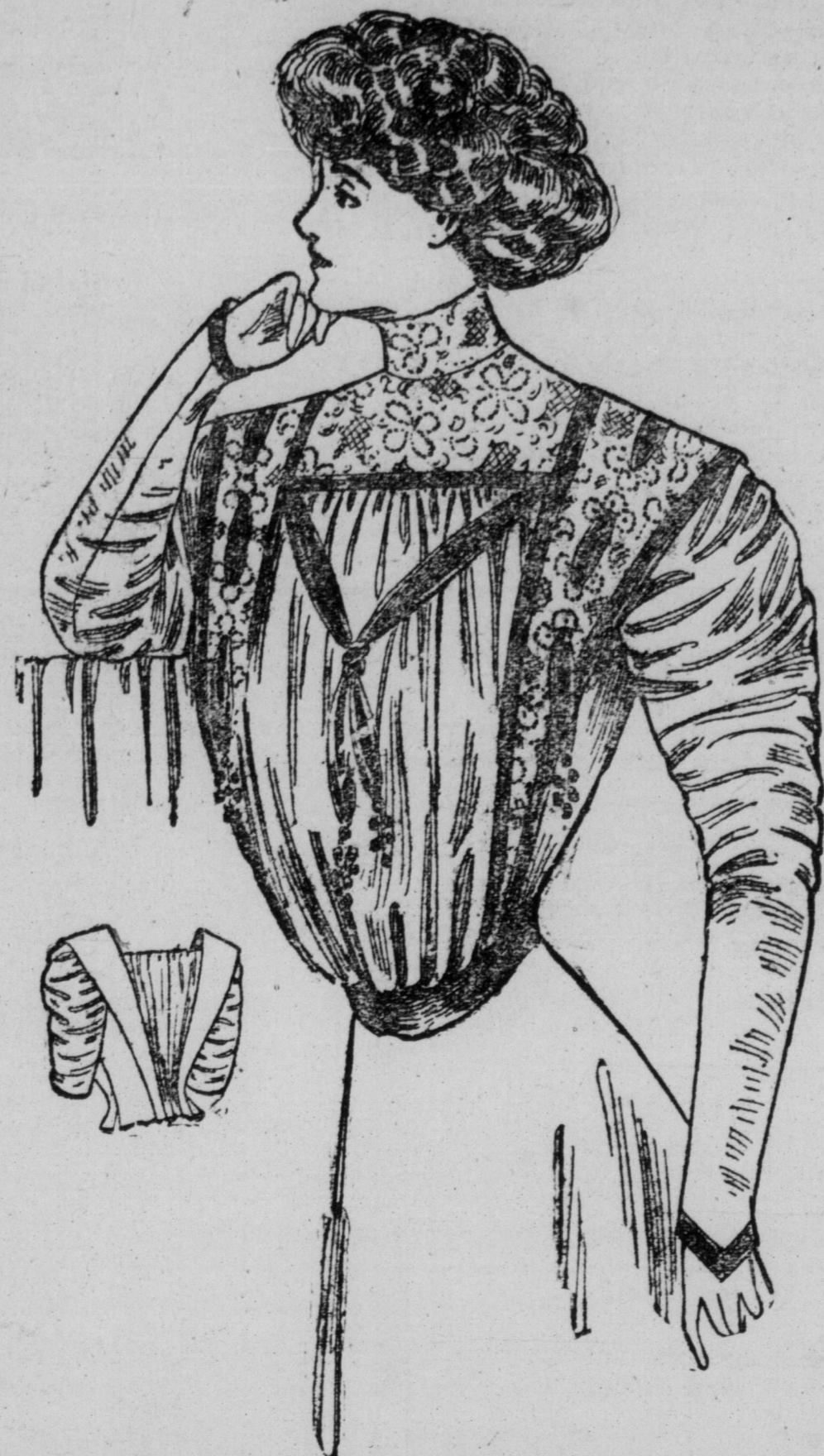


FIG. A—LIBERTY SILK BLOUSE WITH TASSELS.



FIG. E—FANCY BLOUSE WITH GÜMPE.

THE days when a combination of a gayly colored waist and a somber black skirt was fashionable are past and gone. While the material of the blouse need not be like the skirt, it must match in color, and is really a part of the dress itself. The day of the pleated skirt is decidedly over, and by fall it will be seen very little on the woman of fashion. Some conservative tailors say, however, that the pleated skirt will always be worn by a certain type of woman—presumably the tall, thin type. But certainly the gored and circular skirts are just now riding on the top wave of popularity.

One of the newest innovations in blouse trimmings is the frequent use of silk tassels. The department stores in large cities carry tassels in all colors, but those who cannot shop at such places can make the tassels at home with a heavy twisted silk, which can be bought at the embroidery counter of any small shop. For afternoon and all dressy occasions, soft, clinging materials are used for matching blouses. Heavy brocaded silk is not appropriate for a blouse, no matter how handsome the material.

To make a coat suit really practical, every woman should have two blouses, matching it in color, but vastly different in texture, style and purpose. One of the smartest of the advanced fall costumes was seen the other day in a fashionable shop. It was of old blue chiffon cloth, the skirt a four-gored cut, and the coat semi-fitted and in three-quarter length. With this suit were two matching blouses. The tailored blouse, to wear mornings, for all general trips, and for short week-end trips, was of imported surah, matching the cloth exactly in color. It was made in the long straight pleated effect, and trimmed only with tiny buttons, covered with the same material. The second blouse, for calling, matinee, etc., was of old blue Liberty silk, the exact shade of the suit. This was elaborately inset with Irish lace, soft strands of the liberty silk being pulled through the pattern of the lace, and finished off with luxurious tassels matching the blue of the material.

Figure A shows the model to be a smart model to follow for such a blouse. It could be evolved from liberty silk,

chiffon cloth, or a soft silk net. If you cannot buy materials to match your suit, then buy white or cream, and have it dyed to match. The long, inconspicuous sleeve in this model is charmingly made up in soft materials—Irish or Cluny lace should make the bretelles and yoke. The woman who has a pretty throat could eliminate the high standing collar and cut the throat out in the prevailing Dutch neck fashion. The blouse is particularly becoming to the slender girl, as it gives breadth over the shoulders and fullness over the bust.

Figure B is a most practical model for an odd tailored blouse. This model is so severe that it can be worked up from even heavier materials than silk. A light weight French flannel or a soft albatross would be a sensible material for the girl who lives in a chilly climate. This particular model was made up in a heavy weight surah, which, by the way, has been given great preference over taffeta, as it does not cut. It was seen in a dull, London smoke grey, trimmed with smoked pearl buttons. The high Nazimova collar was detachable. It was made of heavy Cluny lace and finished off at the neck with a tiny bow or raspberry satin, giving tone and distinction to an otherwise somber garment.

Figure C illustrates the fashionable kimono sleeve. The one great hindrance to this sleeve is that it binds the free use of the arm, and for this reason it is only practical for the idle girl. The girl who uses her arms freely will find this sleeve a decided drawback. This blouse was made of what is known as Sappho silk—a soft silk with a high lustre on it which costs about a dollar a yard. The color was a dull sage green, and the striped collar, cuffs and belt were of a green and white taffeta silk. The tie at the throat was of soft green ribbon, a shade darker than the material in the blouse. And let me say just here that all colors this coming season are in the dull, faded tones. Note that the imported materials have a faded tone to them.

Figure D shows a severely tailored blouse. It requires about four yards of silk of average width to make a blouse of this character. If the blouse is of a large size and the silk rather

narrow, then five yards is safer. The dicky is separate. This makes a very neat and economical blouse for general wear; and the neck piece can be made of wash material and washed whenever soiled the least bit. Tucked organdie, embroidered batiste, or heavy all-over lace make practical dickets. Figure E shows a very full model on the favorite kimono lines. The gümpe can be made of matching or contrasting material, preferably the latter. This model was seen in lousine silk, with the tucks run in by hand. The neck and armholes were outlined with a flat lace, dyed to match the material, a shade of the golden tan. The square yoke was of cream colored cluny, while the sleeves were made of the matching silk, finished off with a cuff of the dyed flat lace insertion.

Let me also impress upon you not to wear old blots with fancy blouses. Whatever your skirt material is, have made a tiny stitched belt of it. Nothing will mar an otherwise smart costume as much as a belt that has no connection with either the skirt or the blouse.

*Mary Dean*

**Tomato Croquettes:** Two large cups of tomatoes, two eggs, two tablespoons of butter, salt and pepper to taste. Mix thoroughly and then add enough bread crumbs to make a paste thick enough to fry. Drop by the tablespoonful into boiling hot lard and fry brown. Serve immediately on a platter garnished with cress or parsley.

### TOMATO RECIPES

**Fried Tomatoes:** Put a large tablespoon of butter in a hot saucepan, and when the butter is thoroughly heated add to it a finely chopped green pepper and a tablespoon of finely chopped onion. Let this cook until quite tender. Take out and put in a bowl to keep hot until needed. Add a little more butter to the pan, and lay in thick slices of firm tomatoes which have been rolled in Indian meal. Fry brown on both sides, and place on platter, covered with the pepper and onion sauce.

**Tomatoes and Eggs:** This makes a delicious luncheon dish. Cook six eggs until they are very hard boiled. Peel them and keep warm as possible. Make a sauce as follows: A tablespoon of butter, and a tablespoon of flour, mixed with one cup of tomatoes. Add to this the green pepper minced very fine, one tablespoon of parsley chopped very fine, and salt to taste. Have ready six slices of toast. When the bread is delicious for this toast if you have it—if not the white will answer. Toast the bread a golden brown, and butter. On each piece of toast put one hard boiled egg, and pour the sauce over it.

### APRONS, BIG AND LITTLE, FOR VARIOUS USES

IT has been said by some old wisesayers that many a man's restless eye has been captured by the sight of a dainty apron, and after that, the capture of his heart has been an easy task. Whether this be true or false, certain it is that aprons are again being worn by the housewife, and many dainty ones are to be seen in the up-to-date shops.

One of the newest developments is known as a lap apron. This consists of a perfectly square piece of soft white goods, hemmed all around. When finished it is about the size of a large silk handkerchief. At the four corners—or rather in about four inches from each point, are sewn tiny celluloid rings, and ribbon is run through these. The purpose of this apron is to hold your fancy work, and when you get up you simply gather up the ribbons which are run through the rings, and your work, your apron and little bag are all in one.

For the more prosaic apron, it has lately been discovered that work aprons made of a light weight blue and white ticking are filling a long-felt want. This goods is heavy, and for the woman who has to wash her own dishes

and be near a sink, they are invaluable. They are not easily wet and do not soil readily on account of the twill in the goods. Clothes-pin aprons are another time-saver along practical lines. These are made of blue denim. They should be made to reach the knee only, and the binding should be of the same material, with a stout strap to go about the waist. Then another piece of the denim is stitched on the apron, coming about half way up, and this is stitched down the middle, forming two large pockets. The clothespins are carried in these pockets, thus saving a woman from running back and forth looking for the pin basket, and holding four or five pins in her mouth as she hangs up articles of clothing.

Aprons with straps over the shoulders are for the maid in service only. An elderly person often likes to wear a black silk apron; for this there is no better goods than a good quality of beau de soie, for this will stand many washings.

On dainty aprons it is well to sew heading instead of the regulation binding and strings. This heading should be about an inch in width, and wash ribbon should be run through it. This ribbon serves for strings, and at the same time lends to the beauty of the apron. The ribbon can be slipped out when the apron is soiled. It can then be pressed out, freshened up and replaced when the apron has returned snowy white from a visit to the tub.

**Tomato Jelly:** Take enough tomatoes to equal a quart, run them through a sieve, and add enough sugar, salt, pepper and onion juice to flavor it to taste. Dissolve one-fourth box of gelatin in a little water, add to the tomatoes and cook together until well mixed. Remove from the fire, pour into small cups, and set away on ice to harden. When perfectly cold, turn out on lettuce leaves and serve with mayonnaise dressing. This salad can be made extremely pretty by putting chopped olives through it, and in the bottom of each cup a thick slice of hard boiled egg.