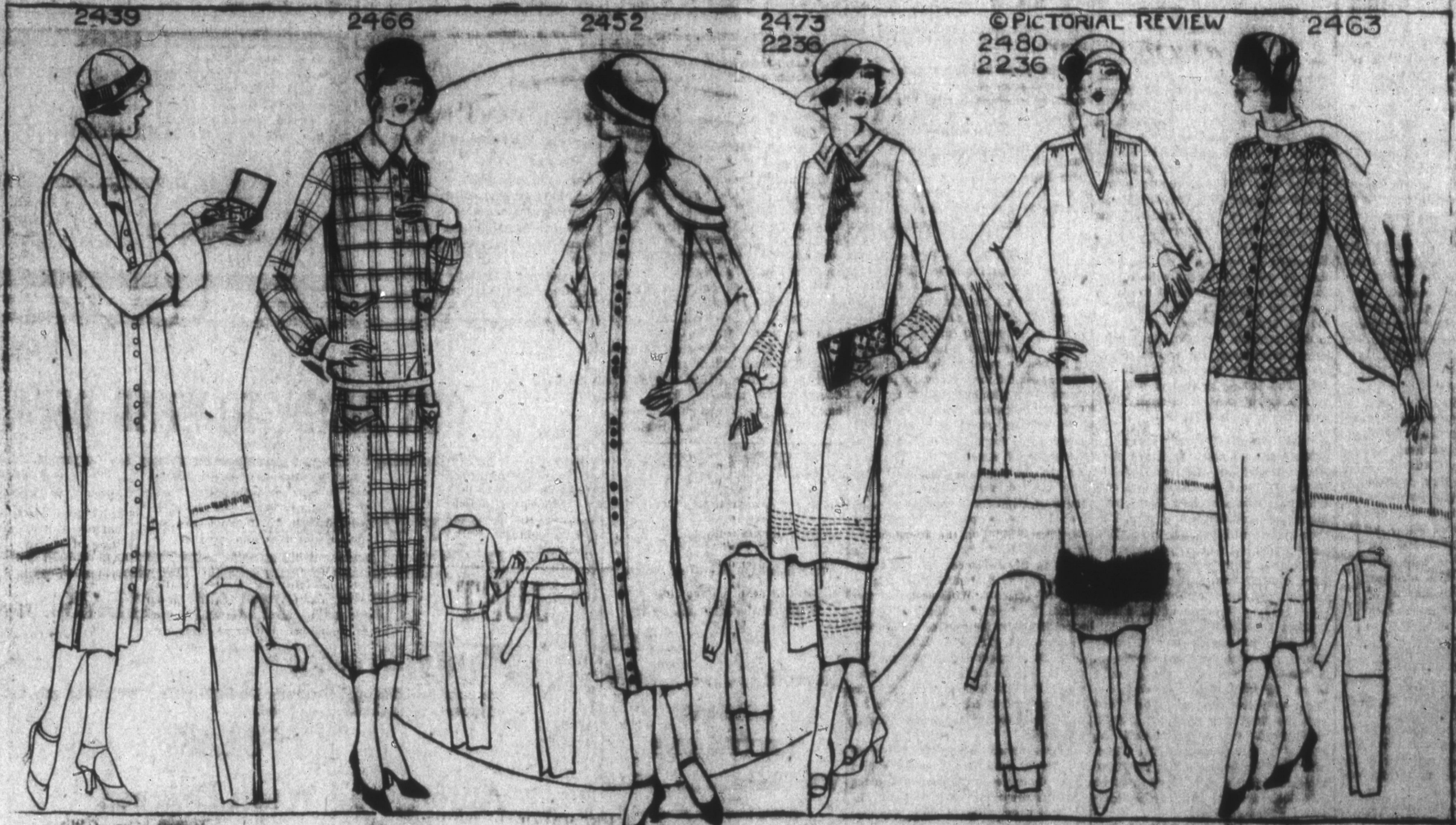
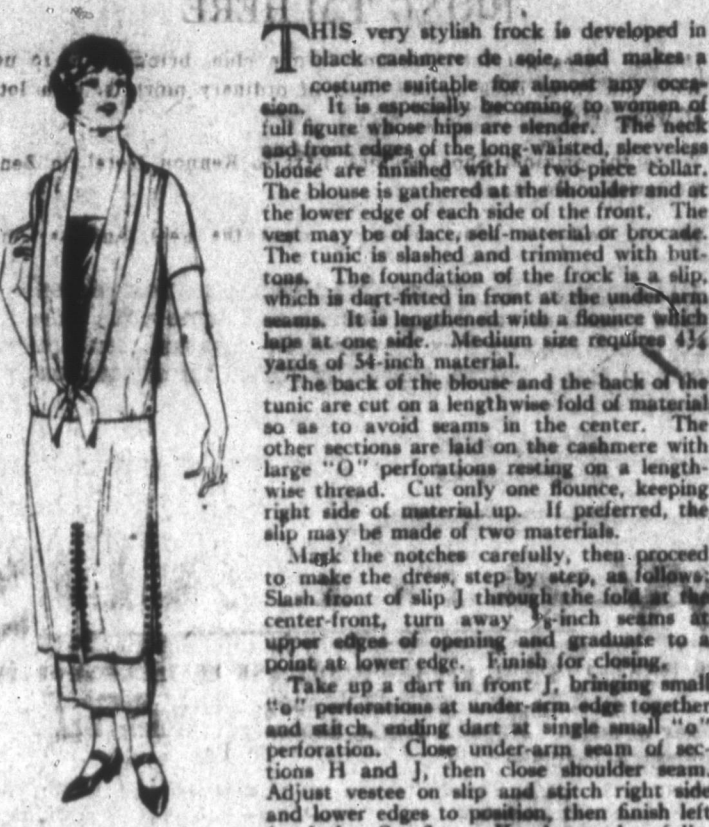


Dresses and a Coat That Point the Way to Individuality



LESSON IN HOME DRESSMAKING

Straightline frock Designed to Give Slender Lines to the Full Figure



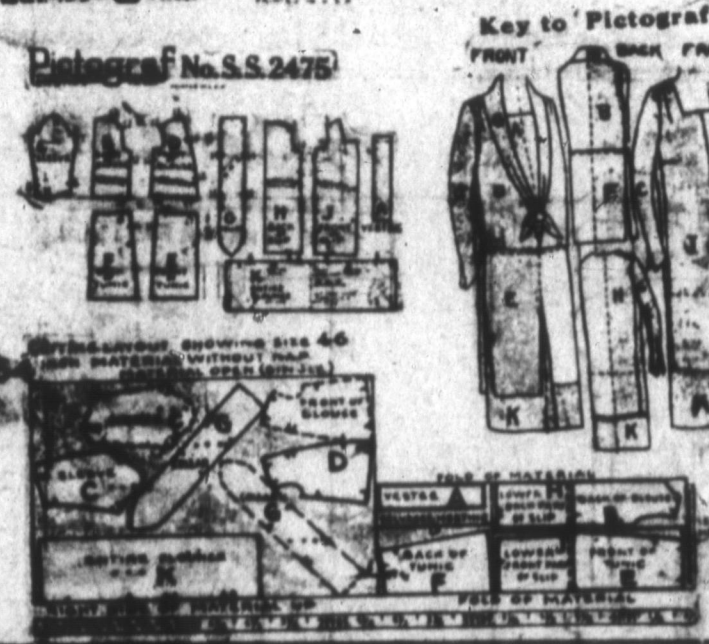
THIS very stylish frock is developed in black cashmere de soie, and makes a costume suitable for almost any occasion. It is especially becoming to women of full figure whose hips are slender. The back and front edges of the long-waisted, sleeveless blouse are finished with a two-piece collar. The blouse is gathered at the shoulder and at the lower edge of each side of the front. The vest may be of lace, self-material or brocade. The tunic is slashed and trimmed with buttons. The foundation of the frock is a slip, which is dart-fitted in front at the under-arm seams. It is lengthened with a flounce which laps at one side. Medium size requires 4 1/2 yards of 34-inch material.

The back of the blouse and the back of the tunic are cut on a lengthwise fold of material so as to avoid seams in the center. The other sections are laid on the cashmere with large "O" perforations resting on a lengthwise thread. Cut only one flounce, keeping right side of material up. If preferred, the slip may be made of two materials.

Mark the notches carefully, then proceed to make the dress, step by step, as follows: Slash front of slip down the fold at the center-front, turn away 1/2-inch seams at upper edges of opening and graduate to a point at lower edge. Finish for closing.

Next, close under-arm seams of blouse, then close shoulder seam. Slash through fold at center-front, close center-back seam of collar and sew to edge of neck. Leave collar free below the large "O" perforation. Take up seams at upper edges of front and graduate to a point at the lower edge. Take up notch seam in collar and join free edge of collar below the large "O" perforations and tie. Close seams of tunic section E and F and sew tunic to blouse with seams even. Add buttons for trimming.

Pictograf No. S. S. 2475



A Style Talk by Maude Hall

THE latest fashions in frocks and wraps point in one direct line toward individuality. This is the dominant factor in all of the creations of the Parisian arbiters of the style, and it determines the cut of every garment milady wears.

The straightline frock is a mode that is generally becoming and acceptable, but the individual woman does not wear it short because the mode decrees skirts fifteen inches above the ground; rather she determines the length of her frock by the style, figure, the ankles, etc., deciding upon one definite fashion and duplicating it in four or five different materials in order that her costumes will be unvaryingly becoming and smart.

An advance glimpse of what the great dressmakers are doing in advance of the Palm Beach and southern California seasons reveals the fact that Paris, unable to forsake her favorite black, is smartly re-inventing it. A peep into the ateliers of those who know also lets one into the secret of new fabrics and trimmings, while it gives the assurance that the slim silhouette will remain a dominant feature of the mode.

The costume of tunic blouse genre continues to attract attention and it will be reproduced in a great variety of materials. When the tunic is made of black satin and worn over a costume slip of brilliant color, it interprets a style of much originality. Usually the blouse is trimmed with embroidery, a pretty idea being to stitch the lower edge with several rows of

cable embroidery in silk that corresponds with the postume slip. Reversely, the costume slip is embroidered in silk the color of the blouse. If there is a turn-down collar and there usually is—it may be of the blouse fabric lined with the color of the skirt or vice versa. Many of the newest blouses have jabots of lace, net or Georgette at the front. Entirely new are the blouses with the fronts gathered at the shoulders and back brought over and stitched to form a shoulder yoke. The lower edge of the blouse may be trimmed with fur or with deep bands of embroidery or braid.

The decorative appeal sounded in many of the new fabrics is evidently going to have a marked influence upon the trimming ideas of the season. This is particularly true of the plaids and stripes, as well as of materials that are printed with floral patterns and other designs. The stripes and checks show an inclination to be independent of contrasting decorations and to lend themselves only to such combinations as give them a place of prominence equal with the other fabric used. Thus, a sports frock of crepe or silk trimmed with plaid taffeta will feature the skirt in crepe and the blouse in taffeta, with a scarf collar or some other detail corresponding with the skirt.

Another attractive sports frock in plaid flannel is stitched with applied plaits of plain flannel so prominently arranged upon either side of the front that the trimming and background share equal favor.

Trimming touches, it may be stated, are of the utmost importance, although they may or may not be conspicuous. Small buttons of silk, metal, enamel, etc., unusually placed pockets, patches of embroidery adroitly applied, braid and bayadere inserts add interesting touches without detracting from the simplicity of effect.

For stout figures there come materials in narrow stripes of neat appearance that are ideal for frocks for sports and general wear. Silk broadcloth, rep, flannel, faille and crepe are going to be emphasized in the development of costumes for the coming Spring. When wider stripes are featured they are so broken up into smaller and varied groupings with a diversity of color arrangement that a narrow effect is attained.

In the new cottons—or those that have been seen, despite the attempt to keep them from view for just a little while longer, high shades are accentuated. There are going to be many novelty weaves among the voiles, which will show nubber and boucle effects. Interesting also are heavy twisted yarns in two or more colors that provide chenille simulations on a voile ground.

Coats fashioned upon straight and slender lines will be developed in rep, the corded silk and heavy satins. Black is going to be in high favor, with either linings or trimmings in high colors. Red touches introduced with black also find favor with the great dressmakers of Paris in looking forward to the styles of an approaching season.

FASHION EMPHASIZES BEADING AS A SMART TRIMMING

Gowns for Formal Wear Made Brilliant by All-Colorful Embroideries

By MONA MULLEN

THE most fashionable for formal wear this season is elegant white satin or white velvet. Many women prefer satin because it comes in such a variety of lovely weaves and because it can be worn during all seasons of the year with perfect correctness.

Evening gowns are made shimmering by the aid of colorful bead embroideries and those whose designs are outlined with beads. The dress pictured has a simple but most effective design worked in a combination of crystal and pearl beads. Crystal beads outline the figure in the deep lace flounce arranged in spoon effect on the front. The motif is taken from a transfer which furnishes two yards each of two-trimming borders, 1 1/2 and 3 1/2 inches wide, one and one reverse of a 6-inch motif and one and one reverse of a panel motif 29 inches high.

The dress has a straightline foundation and, if preferred, the flounce may be of self-material with the panel motif embroidered down the center of the front. At the top the flounce is caught under a wash of self-material, which fastens at one side. A pretty idea is to attach ends of tulle to the wash and tie them in a big soft bow with streaming ends. This gives a billowy effect that adds to the charm of the shimmering background and its glistening embroidery.

Nothing is in greater style this season than scintillating decoration. Whether the frock is beaded, embroidered in sequins or metal cloth or lace, the sparkling effect predominates.

With such a costume one may wear slippers of silver brocade and in place of the expensive buckles that fashion demands small motifs may be developed with brilliant beads and used instead. For those who like the black and white effects which Paris features at every opportunity, crystal beads may be combined with sparkling jet for the development of the embroidery.



No. 12972—Motif for Bead Embroidery

- KEY TO ILLUSTRATIONS**
- The fashions shown on this page are Pictorial Review designs. Numbers and sizes are as follows:
- Cost No. 2439. Sizes, 34 to 46 inches bust and 16 to 20 years. Price, 45 cents.
 - Dress No. 2466. Sizes, 34 to 48 inches bust and 16 to 20 years. Price, 45 cents.
 - Dress No. 2452. Sizes, 34 to 48 inches bust and 14 to 20 years. Price, 45 cents.
 - Dress No. 2473. Sizes, 34 to 46 inches bust and 16 to 20 years. Price, 30 cents.
 - Blouse No. 2480. Sizes, 34 to 46 inches bust and 16 to 20 years. Price, 35 cents.
 - Blouse No. 2463. Sizes, 34 to 46 inches bust and 16 to 20 years. Price, 35 cents.
- Carrot Marmalade**
1 1/2 lbs. carrots (3 to 5 large ones), 2 lemons; equal amount sugar. Wash carrots, put through meat grinder and cook until tender. Wash lemons and cut in small pieces or grind and cook in double boiler with 2 tablespoons sugar. Combine the two mixtures and measure by cup. Add an equal number of cups of sugar. Cook until thick. Only a few minutes are required. Put in jelly tumblers. This makes 5 or 6 glasses.
- Chipped Pears**
4 lbs. pears; 1/2 lb. preserved ginger; 2 lbs. sugar; 4 lemons. Pare, core and chip pears; wash lemons, remove seeds, and chop; add chopped ginger and sugar; cook very slowly 4 hours. Pour into glasses and cover.
- Crab-Apple Marmalade**
Core but do not peel the apples. Put the fruit on to cook in a very little water and boil slowly until well broken, then press it through a colander. Weigh the pulp and put it on to cook and let boil slowly until quite thick. Allow 1/2 of a pound of sugar to every pound of fruit, and the juice of one lemon to every pound of apple pulp. Add the sugar and lemon juice to the pulp and boil 45 minutes and then test. If done a little stiffer than peach marmalade turn it into the containers.
- Spice Fig Cake**
1 cup raisins, 6 figs (chopped together); 1 cup hot water; 1 teaspoonful soda; 1 cup sugar; 1 cup butter; 2 eggs; 1 teaspoonful each of cinnamon, clove and vanilla; 2 cups flour; 1/2 cup chopped walnuts. Add hot water in which soda has been dissolved to figs and raisins, cream butter and sugar, add well beaten eggs and spices; mix with fruit and nuts, add flour and vanilla. Bake in moderate oven.
- Jellied Relish**
Chop eight steamed olives, add two diced stalks of celery, four small chopped gherkins, and one cupful of chopped nut meats. Dissolve one and one-half tablespoonsful of gelatine in one-half cupful of hot water, add two cupfuls of vinegar and pour over the pickles and the nuts. Set in a cool place until firm, then cut in small, neat squares.

Pictorial Review Patterns on sale by local agents.