

SOFT FABRICS

Make Spring Blouses

Charming

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A Very Smart Type of Costume Blouse of Pale Yellow Georgette with Beaded Armholes and Much Hand Tuckings



A Sport Blouse in Simple Tailored Style, but Fashioned of Soft White Washable Satin



Chiffon Tunics or "Chemise Blouses" are tied in with a soft sash



Blouse Collars will Lie Flat and Sleeves are Full Below the Elbow

Many Tucks and Buttons Closely Grouped. Trim the New Net Waists—The Beau Brummel Frill is a Worthwhile Feature

Chemise Tunics of Chiffon Most Graceful Garment in Woman's Wardrobe in Years—Button In Back Models and Short Sleeves Again Favored By Fashion—Cashmere Sport Shirts.

THE new spring blouses are so soft and sheer that most of them can be drawn through a bracelet, and in consequence grace and daintiness are their salient characteristics. Chiffons, crepe Georgette, softest silks, washable satin, lace and crepe de chine are the materials used for the more dressy models, the matinee and costume blouses which will accompany spring tailored suits of silk, serge and the wool and mohair weave which is so fashionable in Paris just now. Sport blouses, and the simpler tub models and for wear with separate skirts, of which there are numberless new styles, are of washable silks, handkerchief linen and organdy—the latter fabric having a tremendous vogue for blouse wear just now. New and excessively smart is the cashmere sport shirt, a trimly mannish affair with link cuffs and turnover collar like a masculine negligee shirt, and cut simply to fit in the loose, graceful manner desired—without gathers or tucks at the shoulder. These cashmere blouses have been the rage at Aiken during the winter sport season and have been worn with riding and golfing costumes by the women whose word on dress is authoritative. The finest all-wool cashmere is used—white cashmere almost invariably—and the blouse is stitched within and without with silk thread, even the seams showing this mark of exclusive finish. The white cashmere blouses are supposed to launder satisfactorily

—and they will if very carefully treated and not submitted to very hot water, too strong a soap or too hot an iron—but dry cleaning is the best way to freshen them, and most women buy four or five so that there may be no delay while soiled models are at the cleaner's.

Colored Organdy Combined With White.

A great many of the dainty organdy blouses show touches of color and some are of colored organdy with white touches. The "color" is invariably the palest tint, for daintiness is the keynote in new blousewear, and only flesh pinks, soft, faint blues, a creamy tan and palest daffodil yellows are permitted. Colored blouses of this sort have fine hand embroideries done in white, closely set rows of small pearl buttons and narrow hems of white organdy for trimming. The white blouses show narrow hems in color and lines of embroidery in the new "running-stitch" or "darning-stitch," done with ordinary sewing silk. This new embroidery is the craze in Paris now and is put on frocks as well as blouses. When there are several lines of the darning-stitch put close together in shaded tones of one color, the effect is very dainty, and the trimming may outline straight edges or be curved in scroll effect.

Pintucks Everywhere.

Fullness, this year, is almost invariably put in with pintucks, that there is no effect of bulkiness any-

where. Pintucks are run in across the shoulders at back as well as front, and sometimes groups of these tiny tucks control the fullness of the sleeves above the cuff. In several of today's pictured blouses you will note the dainty pintucking that is so much more fashionable than shirring or gathers. In the chiffon chemise blouse, one of the prettiest and smartest models pictured, the pintucks are simply laid in the material at top of sleeve and edge of yoke and are not

stitched below, but the effect is much softer than would be the case had gathering threads been used. These chemise blouses are delightful additions to woman's wardrobe—no other garment brought out recently has possessed more grace. Such a blouse is becoming to any figure, even a stout one, for the material falls so softly and the knotted sash may be adjusted high or low to suit the lines of the silhouette. The blouse pictured is of flesh pink chiffon with running stitch

embroidery such as has been described, done with two shades of pink sewing silk on epaulet-yoke and cuffs. The blouse is entirely made by hand save for the hemstitching and picot edge on cuff and collar. These chemise tunics come in white and pale colors and also in navy blue, plum, brown and other dark shades. Net Blouses Over Colored Linings.

Another evidence of the fancy for color in blousewear is the placing of tinted linings under airy net blouses.

These linings are usually of chiffon or very thin silk for there must be no suggestion of substantiality about the spring blouse. The lining is quite separate from the blouse and is provided with sleeves so that the color, or tint, shows through the net everywhere. One may have a pale blue lining, a pale pink and a pale yellow lining for one's net blouse, or wear it over an elaborate lace brasserie in pure white. The net blouse pictured is a good model in the tailored style. Groups of tucks on blouse and sleeve are very effective as trimming and the wide collar and cuff, fitted with pintucks are exceedingly smart. The broad jabot frill is a modish note of this season that should not be overlooked. These graceful frills escape from the unfastened fronts of new spring jackets though the blouse, collar and cuffs are hidden under the jacket. The line of closely set buttons down the front is another important style detail for spring. Some of the French blouses of white net have short sleeves—quite above the elbow with little plisse frills at the edge. Delightfully pretty are these new elbow-sleeved models which will surely be immediately taken up with enthusiasm, once they become known to American women; for nobody loves a long sleeve in summer time. The short sleeve blouse, however, is intended only for dressy wear at matinee or restaurant, or at home in the afternoon, and there is absolutely no authority for wearing anything but a long sleeve with any other sort of blouse.

Button-In-Back Models Appear Again.

Not a few of the new blouses fasten at the back and one of these models is pictured, a costume blouse of daffodil Georgette, with many pintucks and some beads. This is an over-the-waistline model, and the outer tunic has very large armholes outlined with beads. The sleeves are drawn into narrow bracelets trimmed with the beads, tiny frills of the Georgette falling over the hand at the outer side. The tiny white "milk" beads are sewed in groups on Nattier blue velvet ribbon and make a striking trimming for the blouse. A Ragin button-in-back blouse is made of soiree silk in white, flesh or yellow, with sleeves of matching chiffon. The back fastens with three silk-covered buttons placed on an oblique flap, and the front drapes itself in a sort of reversed hood effect to show a vest of

chiffon like the sleeves. Collar and cuffs are of the silk. Another fasten-in-back blouse comes from Suzanne Lievain. This model is made of yellow Georgette and fits very loosely bagging over the waistline, while sash ends of the material coming from the back, are knotted over the skirt in front. Pointed epaulets and collar sections of cream flit lace, a bead tassel swinging from each of the four points, outline a shallow square décolletage. And by the way, the square necked blouse is tremendously the thing—if one can wear it. The V-shaped neck opening is much more becoming to the average woman, and let her who is past the dimpled days of youth beware of the round or Dutch neck, which is coming in again.

Wash Blouses of Silken Material.

Two very exclusive tub blouses are pictured; one of white washable satin and the other of flesh pink washable crepe. Either of these waists will be suitable with a sport suit of more formal type or with a tailored street suit for spring. The washable satin blouse is a very good example of the best type of tailored sport blouse. Its lines are simple but the cut is masterly, loose and graceful lines are achieved without undue fullness and the collar has the new flat line now prescribed by fashion. Flaring collars are no more and the new blouse aims at simplicity about the neck, revealing instead of disguising the charming lines of throat and shoulder. The sport blouse invariably fastens at the front and has long sleeves fitted into cuffs. The washable satin model pictured has regulation coat sleeves of mannish type; the blouse of washable crepe shows the new full sleeve, quite flat at the armhole but bulging to generous width below the elbow and then tapering in again at the wrist. This blouse is very dainty, both in color and material. There are hemstitched tucks across front and back and the small collar, slashed into points at the sides, is trimmed with crochet ball buttons. These buttons weight a narrow tie of flesh pink silk and weight dangling ornaments on the sleeves.

Over-the-waist blouses are shown in many materials; one of the prettiest models comes from Cheruit and is of citron-colored crepe de chine, hand-embroidered with blue beads. Every Cheruit blouse has pockets of one sort or another and this model shows them outlined with rows of the tiny beads.

Fashion Puts Special Emphasis on Hand Bags

THE handbag is now almost as important an item of the costume as the hat—and that is saying a good deal for women have been putting a good deal of stress on the footwear question during the last few years. But a smart and modern handbag one must carry, or own to a serious blot on one's sartorial escutcheon, and moreover since the handbag is now a composite part of the correct toilette, several different kinds of bags must be numbered among one's supply, for the bag carried with the tailored suit would never, never do with a formal afternoon costume, or vice versa.

Unfortunately, just when one must have so many of these pretty things, the price of handbags is steadily soaring. One reason for this is the shortage of leather—plu seal and morocco—old standbys for handbag use, are almost impossible to obtain in sufficient quantity. Skilled labor is also scarce; handbag makers expert in their art are usually foreigners and most of them are fighting for their countries instead of making bags for women's use. The dearth of leather means, of course, fabric bags in great number, but the reticules of silk, velvet and Paisley are so charming that no one gives a regretful thought to the neat leather affairs that used to swing

from feminine fingers. As might be expected, though, now that all the feminine world has taken to carrying fabric handbags, women who must be exclusive and ultra smart are demanding leather bags—just to be different! The exceedingly chic bag for spring, therefore, is of glazed kid to match the soft kid of the boot, and twin orders are given by milady these days, one order going to the boot-maker for a pair of distracting buttoned walking boots of fine glazed kid and the other order to a bagmaker for a spring handbag of exactly the same material. These new glazed kid bags have metal frames—another version to an afortime fashion—and sometimes frames of delicately etched or engraved silver. Of course, such a bag is exquisitely lined and fitted with mirror, change purse and vanity belongings.

These new kid bags are quite different in appearance from the plain leather bags of a few seasons ago. The shapes are very fanciful and an oval or melon design seems best liked. As oval as a pigskin football is a smart little bag of pale tan glazed kid just from Paris. The frame is of composition, bordered with small rhinestones and the handle is flat, like a leather strap. Some of the Paisley bags are ap-

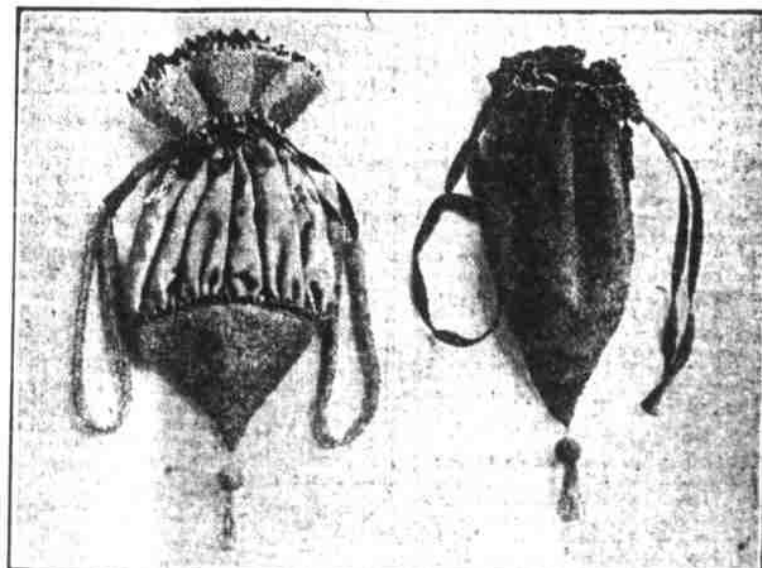
palling expensive and cost up to thirty or forty dollars each, but there are models of black satin trimmed with Paisley that may be had for from five to ten dollars. Fifteen dollars is really a modest price to pay for a smart bag just now and twenty dollars is not exorbitant—if one can afford to be particular about the small belongings of the costume. The pouch-shaped bag is most favored in Paisley and the top of the bag is drawn up on rings through which the cord handles run, or by a gilt or silver gate-top with slender chain handle. Such a bag, in long and very narrow pouch shape, has around its center or widest portion, three rows of narrow black satin ribbon, closely pleated. Jade bracelets and silk tassels attached to small jade rings may be bought, all ready to attach to pouch handbags made at home. A nimble fingered woman can evolve a very stunning bag in this way, out of a bit of old Chinese brocade or Paisley shawl material. Very smart indeed is such a bag, made of black soiree silk headed around the center with steel and green beads, and mounted with jade bracelet handles, a jade ring and tassels depending from the bottom. Snake handles are also popular on these pouch bags. The snake, made of beads and holding its tail in its mouth

makes a bracelet, and a pair of snakes make twin bag handles.

One handsome bag with bracelet handles is made of a strip of ancient Chinese embroidery in wonderful shades of Chinese blue, pale apricot and cherry-blossom pink. Yellow and black are blended with these colors in the border. The bracelet handles are of imitation amber and the handsome tassels are of silk combining the shades in the Chinese embroidery. Another bag is beaded all over in pale gray with a leaf design in green and green letters in a wreath of pink-

shaded roses. This bag boasts a hammered silver frame and silver chain handle.

Very beautiful examples of spring reticules are two other beaded bags. The pouch shape is used in both instances though one bag has a heading above the drawstrings and the other is finished with a narrow silk puffing. The larger bag is of French blue panne velvet with steel beading at top and bottom and very interesting rope handles made of steel beads. The other bag is entirely covered with bronze green beads and the handles



A French Blue Velvet Bag With Steel Beads and Beaded Handles; And Another Bag, Pouch-Shaped And Solidly Beaded In Bronze-Green.



Astonishing, How Many Things Can Go On A Theatre Bag! One Counts Here, Gold Lace, White Lace, Chiffon, Silk Flowers, Tinted Silk And Even Batiste Embroidery.

are of black ribbon. Until one undertakes to revive one's past-and-gone accomplishment of beadwork, the late advance in steel bead prices has not interested one greatly; and one is apt to be rather overcome by it. Beads that used to be 10 cents a string are now 75 cents, and many of the stores are out of the beads and cannot promise when they will have more.

Two elaborate evening bags are typical examples of bag luxury for spring. Evening bags are growing larger and now hold a number of things beside kerchief and opera glass. One of these bags is of gold lace and French blue soiree silk, with a posy of gold roses and a cape collar—fancy in a theatre bag—fine machine embroidery mounted on real Valenciennes lace. The other bag is a very capacious affair made of pale pink satin, shirred lace, gold and pink galloon and bands of ruffled net on which are festoons of pink and mauve silk rosebuds.