

Fashion Approves Frocks Designed After Best Manner of Paris

Extremely Long Blouses Emphasized Because of Their Slim and Slenderizing Lines—Lovely Models for Sports, Street and Semi-Formal Occasions



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LESSON IN HOME DRESSMAKING

Overblouse with Applied Bosom, Which May Be Omitted for Semi-Formal Occasions

Row...
tire day...
Highway...
bars were...
nor Morrison...
during the...
Overblouse...
with Applied...
Bosom, Which...
May Be...
Omitted for...
Semi-Formal...
Occasions



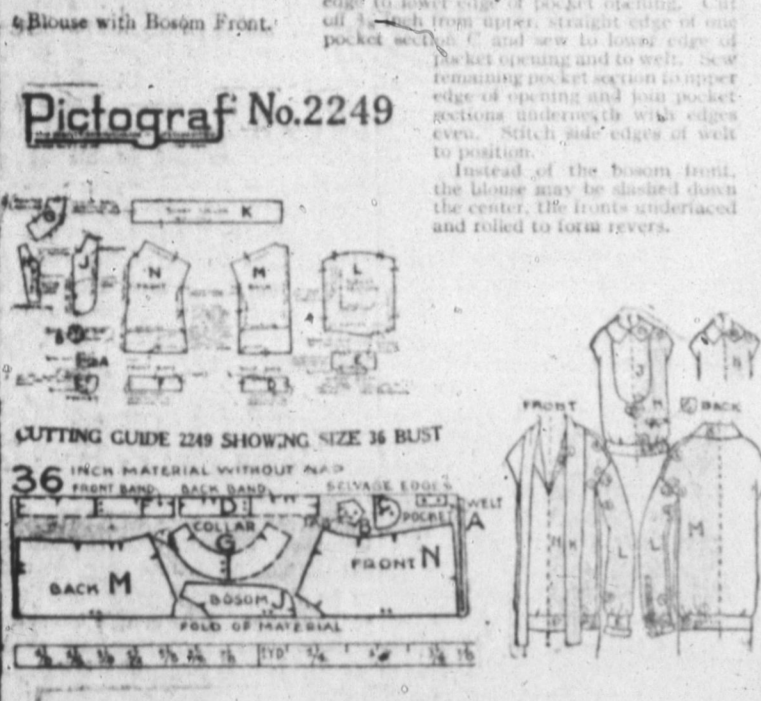
THIS overblouse is a very accommodating model, for it lends itself to development in the modish striped and plain materials, and it also features the mannish shirt bosom, which may be omitted, if preferred, without detracting from the stylishness of the blouse. The shoulders are lengthened to make a sleeve unnecessary, yet provision is made for the long sleeve. Medium size requires 1 1/2 yard of such material. One-quarter of a yard of trimming is required if the bosom is of contrasting material.

Study the cutting guide carefully to avoid errors. Then place the front and the back of the blouse, as well as the bosom, on a lengthwise fold of the material. If other material is used for the bosom, this rule is followed just the same. The collar and pockets lay the large "C" perforation 1 1/2 inch from the center. Mark the notches so that they can be matched when joining the seams.

In making the blouse, if the bosom is used, this is first adjusted to position with notches and center-fronts even. Then close bodice and shoulder seams as marked, leaving their underarm edges free above "C" perforation of back. Center lower edge of blouse between "C" perforations. Then sew collar to neck edge.

The sleeves, or rather the shoulder, may be bound with self or contrasting material. Slash the front (N) to the right of center-front between small "C" perforations for a pocket opening. Face welt, and sew lower edge to lower edge of pocket opening. Cut slit from upper straight edge of one pocket section, C and sew to lower edge of pocket opening and to welt. Sew remaining pocket section to upper edge of opening and join pocket sections underneath with edges even. Stitch side edges at welt to position.

Instead of the bosom front, the blouse may be finished down the center, the front unbuttoned and rolled to form revers.



New Use for Egg Shells
How to use egg shells as flower pots for transplanting seedlings. Cut off the top at the broad end and that will leave a shell as big as a thumb flower pot. Fill the shells with soil and stand in a box with a layer of earth to keep them steady. Put in the little plants and they will thrive well, for the roots extract nourishment from the shells. When they are big enough to go into the ground simply crush the shells a little to let the roots out. The plants get no check at all and the shells add lime to the soil.

Asparagus Custard
One cup asparagus tips, 4 eggs, 1/2 teaspoonful salt, 1/2 teaspoonful pepper, 1/2 cup milk, 1/2 cup cream, 1/2 cup butter.
Drain the asparagus tips and arrange them in a layer in a shallow greased baking dish. Beat the eggs until light, add the salt, pepper, milk, and bread-crumbs, and pour over the asparagus.

Make It an Ornament
The ubiquitous telephone-book can be made to look both colorful and quaint in its place on the hall table by covering it with a jacket of heavy paper or of some distinctive small patterned wall paper. It should be different enough so that it will easily be seen by the telephoner and harmonize with the other objects on the table.

A Style Talk by Maude Hall

FASHION and individuality combine with Paris to meet the demands of the woman who dresses well and makes her own clothes. How to do your own dressmaking and appear chic is not half as hard as being happy through married, according to a bright line in one of the new musical comedies. And if agreement there must be with any part of the assertion, fashion chaperons at least will attest to the truth of the first half.

There is no reason why the modern woman should not make her own dresses. Home dressmaking was never so simple a problem as this year. Straight lines, clearly defined styles and unflattering guides all contribute toward the success of the venture. Even the modes that Paris likes best are easily copied, because they are so adaptable. One can add or omit features as the fancy dictates, without altering the original idea of the creation.

Fashion has a new way of emphasizing the slender silhouette through the medium of the overblouse, which is longer than ever. It is worn with sheath-like skirts, which may be made mostly of lining or some other inexpensive material, because only about ten or twelve inches of the skirt shows below the blouse. The striped fabrics are extremely fashionable for costumes of this type. Flannels are advisable because they are going to be in style for some time, certainly throughout another season. Almost any kind of a stripe is good, from the hairline to the awning stripe. They are broad and narrow, single and in clusters. The inserted front and back panel is one of the clever methods of individualizing stripes. The panels always run in the same direction as the stripes in the dress. A nice dress in plaid green with stripes in dark blue, very dark green and black has an overblouse in white with ten inches of the bottom of the skirt. The front is an inserted panel with a wide neck, revers and a convertible collar. For the cuffs of the blouse sleeves, the material is so that the plain background forms most of the cuff, with stripes appearing at the upper end. There are inserted panels on either side of the cuff, marked by deep bands of self-material with stripes running in the same direction as the panel. At the back there is a waist-length cape which may be omitted, if preferred. Every garment seems to have a stripe in this season, no matter what material it is developed. In blouses, scarves and collars interspersed of the cleverest ideas of the Paris designers.

Strip and figure fabrics are used by way of strong contrast in creating blouse costumes. Sometimes one observes a suit in which the blouse is of plain silk, crepe, tulle, while the skirt is of material with a figure. A number of models for informal indoor wear have the skirts deepened with lace, in which the blouse usually shows, which is lace somewhat frequently a large lace patch pocket collar to correspond.

Along with the new fabrics fashioned into the one-piece frocks of the evening genre, particularly chic a French fashion—or it could be a silk broadcloth just as well—in French blue, the stripes being in darker and lighter shades of the same color. The fronts of the dress are crossed and closed at the left side. There is an inserted vestee of plain silk with square neck. A cape is included in the neck and shoulder seams at the back, though this addition is purely a matter of individual preference.

Not only are striped materials used for dresses, but they are featured in various types of wraps—the sports model predominating. Striped homespun is extremely smart. It is light in weight and as comfortable to wear as it is good-looking, especially when lined with crepe de Chine in self-color.

Although the stripes are indescribably pretty one must have a very firm and determined mind to forsake the figured materials in their favor, for nothing could be more delightful than the printed cottons and silks. Some have a decidedly Oriental note, while others feature floral figures, have work designs and polka dots.

Indispensable to the well-appointed wardrobe is the black dress, and it may be of crepe, of Canton satin or radium silk. Paris, although still faithful to white trimmings for black frocks, is turning to bright yellow, powder blue and rather glaring shades of red for smart decorative schemes. Again, she keeps the costume entirely in black, using bead embroidery for the brilliant note. Yet these are only details, and the woman who makes her own clothes certainly can employ them on a straight-line foundation, which is the fundamental principle of the majority of frocks this season.

EMBROIDERIES GIVE TO SIMPLE FROCKS RICH EFFECTS

Attractive and Original Borders Proclaim a Vogue That Every Woman Can Follow

By MONA MULLEN

EMBROIDERY is like dressmaking—every woman who is willing to try can do it and in a very acceptable manner, because the motifs approved by fashion are as simple as they are attractive and original. The lure of the hand-trimmed frock was never so great as it is this year, and the accompanying illustration shows the possibilities of making a severely plain model really Parisian in its decoration.

The dress itself is a straightline design, fastening at one side. The front is deeply cut out so that a vestee may be inserted. At the lower edge of the overlapping side an embroidery motif is placed. The motif is taken from a transfer which supplies three yards each of three different lengths, 1 1/4, 2 1/4 and 2 3/4 inches in width, and six each of two motifs four and five inches high, respectively.

Embroidered in a combination of bright silk floss, these borders and motifs are extremely effective. When they are used on tub fabrics, mercerized cottons and linens are employed to develop the design.

On a background of dark wool, silk or satin, Chinese colors would give to the embroidery a rich color scheme as well as an unusual decorative touch. The front as well as its lining is charmingly conceived and of a type that could be worn on almost any informal or semi-formal occasion.

Running, outline, solid and back stitches were used to develop the original motifs and they are recommended to any needleworker who wants to achieve something elegant with the least possible amount of effort and time. The designs also may be worked up in beads or a combination of beads and narrow ribbon.



No. 12921—Simple Motif Elegantly Developed.

KEY TO ILLUSTRATIONS

The fashions shown on this page are Pictorial Review designs. Numbers and sizes are as follows:

- Dress No. 2246. Sizes, 34 to 48 inches bust. Price, 35 cents.
- Blouse No. 2227. Sizes, 34 to 48 inches bust and 16 to 20 years. Price, 25 cents.
- Skirt No. 2236. Sizes, 34 to 48 inches bust and 14 to 20 years. Price, 30 cents.
- Dress 2223. Sizes, 34 to 48 inches bust and 16 to 20 years. Price, 35 cents.
- Blouse No. 2249. Sizes, 34 to 46 inches bust. Price, 30 cents. (Home Dressmaking Lesson.)
- Embroidery No. 12921. Transfer, blue or yellow, 40 cents. Illustrated on Dress No. 2213. Sizes, 16 to 20 years and 34 to 46 inches bust. Price, 35 cents.
- Bodice Skirt No. 2002. Sizes, 16 to 20 years, and 34 to 48 inches bust. Price, 30 cents.

Pictorial Review Patterns on sale by local agents.