DESIGNERS SUGGEST MANY CLEVER TRIMMING NOTIONS FOR BLOUSES

Latest Style of Yoke Adds Character and Can Be Made by Women Who Sew—Chiffon Waist Properly Made Is Suitable for Theater Wear—Transparent Material Has Special Use.

Costume Blouse—Might Appear Anywhere.

Clever Use of Strips as Blouse Trimming

Transparent Over Blouse for its Special Use.

RESOURCEFUL designers of ready-made blouses hit upon many clever trimming notions which the woman who sews at home would never think of. The striped blue and white taffeta blouse is trimmed most effectively with blue and white striped taffeta of a bolder pattern, the strips of crosswise striping being set under a corded piping. This blouse has one of the new yokes which are extremely fashionable now, many of the French blouse and bodice models having yokes of one sort or another. This blouse matches a blue permo coat and skirt suit for Autumn traveling wear.

Elaborate and dainty enough for an appearance at the theater in the evening — should necessity demand —is this dainty costume blouse of lace and embroidered chiffon. The chiffon is in Copenhagen blue color and the lace is creamy in tone. The vest of lace over a tucked chiffon chemisette is edged with tiny blue glass beads and the blue chiffon drapery over the shoulders has embroideries of blue beads and pearls. This blouse is a " "costume" blouse, intended for wear with a handsome afternoon tailored coat and skirt costume of blue velvet, worn with a plumed hat and smart boots of patent leather with buttoned suede tops.

Nothing in the blouse line is as useful as the dainty overblouse which may be slipped over a simple frock or bodice to make it suitable for a gala occasion. This overblouse is made of Venise lace motifs, dovetailed with motifs of pintucked net, and the wide band thus achieved forms the outer edge of the overblouse, the center being filled in with tucked net. In front the border bands cross in surplice fashion over a little vest of the net with a small bow of amber velvet and a row of amber buttons. The overblouse, as shown here, has been used to dress up a trotabout frock of prune-colored permo fabric — a worsted and mohair combination much liked for Winter indoor frocks.

FASTEN-IN-FRONT BLOUSES POSSESS NEW CHARM IN VESTS AND PANELS

Considerable Contrast Is Found Between Custom and Tailored Clothes—Shirts of Bridal White Satin an Anomaly—Touch of Amber Distinctive Fall Note—Burnt Onion Popular Trimming.

EVERYBODY wondered a twelve-month or so ago how blouses fastening at the front could ever be as charming as the button-in-back models which provided an unbroken expanse of front for the expression of the designer's fancy. But now that the fasten-in-front blouse has become firmly established in favor, it is to be seen that these models are more charming than any of the old styles ever dreamed of being, and all manner of gay vests, panels, frills and button arrangements take the place of the stereotyped combinations of hand embroidery and lace inserts which usually decorated the button-in-back models.

There is as much difference between the practical tailored blouse for everyday wear and the elaborate costume blouse for formal occasions as there is between day and night. The "blouse for formal occasions" seems a new and somewhat extraordinary whim of fashion, but in this era of handsome tailored coat and skirt costumes made of velvet and silken materials, the formal blouse is an essential item.

These costume-blouses, as they are called, are made of lace, net and chiffon or of combinations of all three. It is not at all unusual to see a lace blouse with a vest of tucked net and a bolero jacket of chiffon, crossing in tabs over the net vest and allowing the lace blouse to show generously by its open cut. All these blouses are extremely loose and graceful, as must be the case when such thin, airy fabrics are used one over the other; for anything like a strained, fitted effect would entirely spoil such a blouse. Some of the models have thin linings of messaline or Chinese silk, made a little tighter than the gracefully draped lace and chiffon, and the lining may be boned a trifle at the waistline if the figure is heavy. But as a rule the blouse is soft and guiltless of boning or stiffening at the waistline and is held in place by the skirt-belt or by a fitted girdle or sash which finishes the lower edge of the blouse, the garment being donned over and not under the skirt.

Sashes Accompany New Blouses.

These little sashes are shown on many of the new blouse models for wear with velvet or silk suits and the sash invariably falls at the front of the figure, in one or two short ends placed a little to the left of the center-front. A new blouse model in one of the shops last week showed this sash-end, made of a long strip of pleated lace, falling not from the belt, but from a point just above the belt, the pleated lace sash-end being caught to the lace blouse under a rhinestone-set buckle. Sometimes the sash is made of the skirt material, in the case of a lace or net blouse; but this shortens the waist-line, an effect not desirable when a light blouse and dark skirt are worn together. It is better to have the sash and belt made of the blouse material, whenever possible, as this lengthens the waist-line and makes the figure appear more slender and youthful. The sash-ends seldom fall from a bow, but from a small rosette or cabuchon, or from a buckle or other ornament, sometimes of metal and sometimes of the sash material shirred or pleated over buckram.

Shirred Sleeves Are Transparent.

All the new blouses, tailored or dressy in character, have long sleeves to the wrist. The elbow sleeve is decidedly passe and though it will undoubtedly be taken up later in the season by women who have pretty forearms or who dislike the long, close-fitting sleeve, just now the long sleeve is the sign manual of the new fashion and the Fall blouses by all means should have such sleeves. It will be easy enough to cut them off later on if desired. Lace and allover embroidery blouses have charming sleeves in mousquetaire effect, the airy material being gathered at the inner and outer more the long sleeve may "be mousquetaired" on the arm.

seams of the sleeve all the way down. Such sleeves are becoming to most women and they add a very dressy look to a simply made lace or net blouse. Of course, the thinner the fabric, the

The panels, tabs and other trimmings of colored chiffon, which make many of the lace and net blouses so charming, are edged with hemstitching, and the bits of chiffon are put together with the same dainty hemstitching. This hemstitching will be added to chiffon for trifling cost in shops where machine pleating is done and it makes the dressy blouse much more distinctive and chic. Sometimes lace blouses have little coats of hemstitched chiffon in color, the chiffon coat or bolero opening over a vest of white net or lace, across which is laid in surpliced effect a second vest of chiffon in contrasting color. For example, a cream lace blouse, with mousquetaired sleeves, may have a bolero coat —sleeveless—of hemstitched old blue chiffon, opening over a chemisette of tucked net crossed by inner vest of hemstitched saffron-pink chiffon. The combinations of colors are exquisite, and these dainty blouses often run up to $30 or $35 in the elaborate models.

"Shirts" Have Robespierre Collars.

The Robespierre blouse is the thing for wear with the tailored suit just now, and these blouses are exhibited by the thousands in the shops at prices varying from $5 to $15. They are made of satin, of tunsilk, of crepe-de-chine and of voile; but the white satin models seem to be the favorites. Such blouses button down the front with pearl or glass buttons, and in all cases the sleeves are long, and the collar a picturesque Robespierre affair, set on a high neckband at the back and opening in a deep V at the front. Sometimes the blouse is perfectly plain in "shirt" style, frills of pleated net or lace adding grace and ornamentation at the front; sometimes the cut is more fanciful, a deep yoke corded at the edge overlapping a fuller lower portion, and the front of the blouse having a double line of jeweled buttons attached in pairs by cord loops and passing through a double line of buttonholes.

Corded edges are the grand chic on these tailored silk and satin "shirts" and even the edges of the sleeves are finished with tiny corded piping. Armholes are conspicuously corded, and when there is a yoke its edge is corded and piped. The only thing that is never corded at the edge is the Robespierre collar. This must be very soft and floppy in effect and should turn back with graceful limpness on the shoulders, both sides of the collar being made of the silk or satin material.

Ratine is a prime favorite with the blouse builders this autumn. Ratine collars decorate silk blouses for afternoon wear, and there are whole blouses of ratine, some of them showing the new figured ratine materials, with contrasting color. For example, tan ratine may have arabesque of old blue, the Robespierre collar being of old blue satin and the smart little neckbow of black velvet; or a blue ratine waist with scarlet figures may have a collar of white ratine and a bow of red velvet. Unless one is very slender, the blouse of taffeta will be a better choice than the one of ratine, and there is no doubt about the prettiness of the new taffeta blouses. They come in striped and plaided taffetas with silk pipings and pleated frills in contrasting colors, the color scheme, of course, being selected to match the skirt. A charming taffeta blouse accompanies a honeymoon traveling suit of navy blue permo fabric, intended for wear in the South. The blouse is made of plaid blue and white taffeta and has pipings and a big, soft Robespierre collar of plain blue taffeta, the blue collar being stitched in white. Over this collar turns a smaller collar of sheer white eyelet embroidery, and in the V-shaped front opening of the blouse is a little vest, also of the eyelet embroidery, with blue glass buttons set close together.

Color Fad Takes.

Never did a color fad "take hold" with more emphatic grip than this burnt onion color fad of the present Fall season. One comes across the sunny, orange-yellow tone everywhere. Very little of the strong color is used—just a touch of it in collar, neckbow, pipings or buttons; but wherever it is used, it gives tone and modernness to the whole costume. Many of the new blouses of white satin or of lace have buttons of amber, which is the shade that in fabrics goes by the burnt onion name. A smart velvet neckbow will repeat the color touch of the yellowish buttons and give brightness and modishness to the whole blouse.

On black blouses for dressy wear the burnt onion touch is especially effective, and somehow or other women who would never dream ordinarily of wearing such a strong and trying shade as orange are wearing burnt onion this Autumn and looking very smart in it. A black chiffon costume blouse brightened by burnt onion was noted the other day at the Waldorf when the coat of a black charmeuse suit was removed at afternoon tea hour. The blouse was not all black, the black chiffon being mounted over white satin or silk and the mousquetaire chiffon sleeves being transparent. A little bolero jacket of black chantilly lace crossed the tucked chiffon at back and front, and within the V forved by the jacket was a crossed vest of burnt onion chiffon fastening with jet buttons over black lace. At the neck was a deep Robespierre collar of black satin and turning over it a very narrow collar of burnt onion velvet completed the color touch. The small toque of black velvet had an amber plume curling over the hair at the left side and smart boots of patent leather with buttoned tops of dull kid completed an immensely chic afternoon costume.

Features of Misses Dressy Frocks

THE young girl is not to be denied the bewitching silliness of the panier. Charming styles for girls as young as 10 show scant puffs put on so that the fall will be longer at the back than front and going all round the skimp skirt, which, by the way, is narrow in proportion to the look of becomingness. The frock is in one-piece style, with belt high, sleeves long and narrow, the bodice fitting flatly over the bust, and sometimes adorned with the sharply-pointed revers of Revolutionary times. Such dresses, of course, must be made of limply falling materials, such as louisine and veiling.

For girls of 18 and over, the panier takes many ramifications. One dress in "night-blue" silk has delicious little hip puffs opening over a glimpse of plaited white lace as if this were the petticoat A Robespierre collar goes with this model, one of those high, close stocks which look so well on slim young throats and so ridiculous on fat old ones, and a three-cornered felt hat in the same shade of blue with white lace rosettes, was bought for the costume.

The mothers who regard the real panier a little too eccentric for their means, or two coquettish for daughters, will have no difficulty in finding delightful little frocks with skirts trimmed to simulate it in a very simple and childish way. One very smart frock seen recently, of pink and white striped veiling over a white silk slip, was made full and gathered over a cord at an overskirt line, the bottom of the dress falling like a limp flounce. Frills of lace or silk, narrow and scant, are often put on party frocks to simulate a tunic, the line running up in a V at the front, but often in this case the skirt is cut in two pieces, as the top part must be fuller than the bottom. To hold up the top with a slightly baggy suggestion there is a skirt lining of very thin silk or lawn to the knee.

The kimono model is still much used for the waist of the misses' party dress, as this permits the simple lines and the round neck and short sleeves so becoming to youth; but the longer peplum tail is shelved in favor of the narrowest frill, which goes about the high waist line in a very pretty manner.

Bordered fabrics are used often in a very quaint way on girlish frocks of a "partyfied" nature, such as would be worn for any day festivity of a social nature or for informal dances. One such dress displayed the border gathered as a flounce, put on at the bottom of the skirt and then running up into a tunic line across the front, ending somewhat above the left knee at last under a rosette. With this arrangement a flounce of the bordering is likewise used on the bodice, surrounding the guimpe in a square or pointed line, or else bordering fronts crossed surplice fashion.

A touch of plaid is considered very smart on a fine day dress, but little is used, for there is great danger of a patchy look with this species of garnish. On a French dress of gray veiling was seen the manner in which the French use the Scotch note to the best advantage. Around the high waist of the dress was put a folded sash of ribbon in magnificent blues, a black line adding to its plaid richness, this falling at the left front in two tabs, cut in a deep scallop and plaited. Except for a wee bow at the low neck line of the filmy lace guimpe, there was not another bit of the plaid on the dress.

The plaid fabrics used for young girls are always striking in color and design, and some preference is given to those in rich reds.

MARY DEAN.

Brown Sugar Cookies.

(November Woman's World.)

One cup shortening (butter, or butter and lard), 2 cups light brown sugar, 2 eggs, 2 tablespoons of water, 1 teaspoon of vanilla, 3½ cups flour, 2 teaspoons of baking powder, 1 teaspoon of soda, ½ teaspoon salt, if lard is used.

Cream together the shortening and sugar. Beat together the water, eggs and vanilla; combine the two mixtures. Sift together the flour, baking powder, and soda and add to the other ingredients. Bake in a quick oven.

Cartwheel Salad.

Exchange.

One bunch head of lettuce, two large oranges, one-half cupful of French dressing. Crisp the lettuce and arrange on individual salad plates. Peel the oranges and slice in half-inch slices crosswise. Place on lettuce and pour French dressing over all.

ROBESPIERRE STYLES PREVAILING IN LATEST SHIRTWAIST EFFECTS

New Models Are Exceedingly Ornate With Fur Trimmings When Designed for Theater, Restaurant and Luncheon Wear—Colors Also Add Smartness to General Appearance.

Robespierre Blouse of Moment

Touch of Fur New Blouse Note

FOR every blouse in another style are shown three in the Robespierre effect. These picturesque blouses are extravagantly fashionable and small wonder, for their graceful lines are becoming to all women. The Robespierre model pictured here is built of white crepe de chine, with frills of accordion pleated white chiffon. The deep collar, long sleeves and corded pipings are all last-minute notes of modishness. These blouses usually accompany simple tailored suits of serge or worsted, and are not intended for extra dressy wear.

It is somewhat unusual to find fur on a blouse—or "shirtwaist," as this garment has been called until quite recently, but the new blouse models are extremely ornate when designed for theater, restaurant and luncheon wear with handsome suits. The blouse pictured is of old gold satin over which is draped an embroidered plastron of bronze chiffon, set on at the shoulder at front and back with satin buttons matching the blouse. The collar is of old gold plush, and within it is a stock of cream net, bordered with a band of mink. There is also a band of mink at the edge of the sleeve.

DOG'S HEAD MUFFS ARE POPULAR WITH MILADY

Latest Dancing Petticoat Is Slashed Daringly and It Rarely Falls Lower Than Top of Silk Clock on Stocking if Slippers Are Worn.

ROMAN pearl buttons are the novelty trimming fad for Fall blouses and for charmeuse frocks trimmed with white or cream. These buttons come in ball and half-ball shapes and their dead-white, dull finish is most effective with white laces, white pongee, charmeuse or washable silk.

Milady now carries her big soft muff under one arm and out from the curve of her elbow peeps a saucy little doggie's head, natural as life, with bright eyes and a red tongue hanging out at the side. To complete the illusion there is a regulation pet-dog collar around the head where it joins the muff and the effect is exceedingly realistic—as though milady were carrying a wee Pommeranian in the crook of her arm. The little dog heads are really very cunning and these muffs are sure to be popular with all the younger women.

Petticoat Is Slashed.

The very latest dancing petticoat is slashed all the way from ankle to hip at one side, the slashed edges being held together with ribbon bows. Of course this rather daring slashed effect is not visible through the gown, as there is always a foundation slip of satin or thin silk beneath the net or chiffon gown. Dancing petticoats are dainty affairs, made of thinnest, softest batiste, with flounces of fine machine embroidery, which is just now more fashionable than lace for dainty lingerie garments. The dancing petticoat is narrow—especially when it is slashed—and rarely falls lower than the top of the buttoned satin dancing boot or the top of the silk clock on the stocking, if slippers are worn.

No actress has had more dress effects named after her than Mlle. Gaby Deslys, who visited New York last Winter, and the latest Gaby wearable is the silk sweater of knitted silk, which is just now the smart thing for out-of-door wear in the mountains. These sweaters are trimly fitting affairs and two colors of silk are used for the knitting, so that a smart striped or ribbed effect is produced. Green and white is a favored combination; brown and white another; but, of course, the girl with a fancy for a particular college has her sweater in the college color dear to her heart. These sweaters are worn over new pleated outing skirts of serge, which fall just to the top of the buttoned walking boot.

Girls Wear Boyish Overcoats.

Women who are enjoying horseback riding these Autumn days at Tuxedo, Lenox or other out-of-town places are wearing very smart cross-saddle riding clothes—one can hardly call these mannish togs riding habits. A knee-length coat of rough mixed worsted stuff meets the top of leather riding boots, or of puttees strapped over the ordinary buttoned boot, and exquisitely fitting riding breeches are tucked into the top of the boots or puttees. The white silk riding shirt does not show, as it is almost entirely covered by a high-cut vest of striped worsted which meets the draped ascot stock. A soft plush or felt riding hat and heavy gloves complete the country riding costume.

Schoolgirls are wearing very boyish overcoats with small collars and revers and big pockets. These coats look well over pleated skirts of cheerful plaid and beneath the short plaid skirt are usually tan boots. A new tan school boot is of a special leather, which can be wiped perfectly free of spots with ordinary soap and water without the least injury to the color or luster of the leather.

Fashions and Styles.

Mrs. A. D. T. Whitney, in the Home Progress Magazine.

Clothing and dress are as speech and language. The one expression—that which is evolved from within; the other is of the tongue only. The two words, "speech" and "language," are formed from two meanings.

Clothing should speak something; it should have the three qualities of speech—simplicity, sincerity, fitness to person and occasion. Singleness, directness, are of grace and truth; complexity is confusion and more or less of falsehood. Apply the principles to garment and garniture. There should be a reason why for everything; at least, a possible reason why, or a significance. Superfluous tags and tails have no reason; an intricacy is not a beauty, except so far as it is kept delicately traceable.

THIS WILL STOP YOUR GRAY HAIR

Mrs. NETTIE HARRISON'S 4-DAY HAIR COLOR possesses a remarkable power for restoring the dark shades of hair which has turned gray. Sold for twenty years, used by satisfied thousands. Cleanly - Quick - Certain - Contains no harmful ingredient. If "dyes" and "restorers" have disappointed you, try this. It never fails. A free sample on request. Mrs. Nettie Harrison Co., San Francisco. At druggists $1.00

SKIDMORE DRUG CO.
151 Third St., Portland.

One Cause of Bad Complexion—the Cure

(From Family Physician.)

"Look at a section of skin under the microscope and you will readily understand why cosmetics generally injure the complexion," says Dr. H. Robert Mackenzie. "The skin, smooth as it looks to the naked eye, under the glass exhibits a lacework of tiny holes, mouths of myriads of little glands. To keep the skin healthy these holes must be unobstructed, that the perspiration and natural oil can have free outlet. Should the glands be blocked up with irritating, gritty particles, a common result of using powders and creams, Nature retaliates by causing sallowness, roughness, blotches or pimples.

"As a substitute for all cosmetics I recommend ordinary mercolized wax. It not only does what the various face preparations are supposed to accomplish, but its peculiar absorbent action frees the pores from the daily accumulation of impurities, also absorbing the devitalized particles of surface skin. This produces a natural, healthy, youthful complexion. One ounce of this wax, to be had at any drug store, usually suffices to rejuvenate the poorest complexion. It is put on nightly like cold cream and washed off mornings."—Adv.

Health and Beauty Answers

BY MRS. MAE MARTYN

A. F. S.: To be sure, health and beauty go hand in hand. Indigestion and sluggish liver cause impure blood, which in turn breeds ugly blotches, pimples and skin eruptions, accompanied often by depression, melancholia and headaches. These may be all removed by the judicious use of a simple home-made system-tonic and blood purifier, made as follows: Dissolve one ounce of kardene and one-half cupful of sugar in one-half pint alcohol (not whiskey), then add enough hot water to make a full quart of the remedy. Take a tablespoonful before each meal. Kardene stimulates the digestion, arouses a torpid liver, purifies the blood and gives tone to the whole system. By a natural process the complexion is cleared, the "tired feeling" vanishes, and energy and enjoyment of life return.

Mrs. O.: You can make your eyebrows grow thick and glossy by applying pyroxin with finger-end. For stubby eyelashes apply pyroxin with thumb and forefinger. This makes them grow long and curly. Be careful, however, and don't get pyroxin where no hair is wanted.

A. B. C.: Bleaching the hair will not remove it. Make a thick paste with powdered delatone and water, spread on hairs not wanted, then after two or three minutes rub off, wash the skin and the hairs are gone. This simple treatment will banish the most stubborn growth and does not injure even a sensitive skin.

G. E. A.: It may be all right to use dry shampoo powder where you are very careful to brush out all of the powder; otherwise it will clog up the pores in the scalp and cause dandruff, the very thing you should avoid. To keep your hair looking bright and healthy and make it stay in curl, you must not use a shampoo that contains "free" alkali, as soaps and most shampoos do. Dissolve a teaspoonful of canthrox in a cup of hot water and you have a shampoo that can't be excelled. It will remove all excess oil and dirt, and leave your scalp free from irritation. This shampoo dries quickly without causing streaky, faded patches in the hair. It will make your hair soft and fluffy, so it will stay up and look nice without the use of a hair net or veil.

Dorris: If you wish to make a greaseless complexion cream-jelly that will quickly clear your complexion of freckles, tan and sunburn without the necessity of several months' treatment, you can easily prepare it at home by mixing together an ounce of almozoin, two teaspoonfuls glycerine and one-half pint cold water; stir briskly and let stand over night. Where applied frequently you will find this an excellent cream for removing wrinkles, blackheads, freckles, roughness and other skin blemishes. It will leave the skin smooth, clear and velvety, and is a matchless preparation for massaging and reducing the size of large pores in the skin.

E. B. S.: Although gray hair is sometimes caused by worry, it is generally due to a diseased scalp as indicated by such symptoms as the dandruff, itching scalp and brittle, falling hair of which you speak. To restore your scalp to a healthy condition, first keep it clean by shampoing every ten days or two weeks with canthrox, then massage the scalp, using a good quinine hair tonic. You can prepare the tonic yourself by adding one ounce of quinzoin to a half pint of alcohol (not whiskey) and a half pint of cold water. This is much better than most ready-prepared hair tonics, as it contains nothing to make the hair coarse, sticky or "stringy." It will remove the dandruff and stop your hair from coming out. You will find it an ideal dressing for the hair and very refreshing to an itching scalp.

B. M. D.: Do not let your superfluous flesh worry you. Even though you have spent many dollars trying different so-called "flesh-reducers" without any of them doing a bit of good, I want you to try this one. I have many friends who tell me it did wonders for them. Get four ounces of parnotis from any drug store, dissolve it in 1½ pints hot water and take a tablespoonful a few minutes before each meal. It is harmless and will cut down your fat rapidly without necessity for dieting or strenuous exercising.

Mary F.: By devoting just a little time each day to the care of your complexion, you can ward off the marks of approaching age and have the same attractive, youthful-looking features as your younger friends. Use a good, greaseless complexion cream (see answer to Dorris), and instead of clogging up the pores of your skin with face powder get a dependable lotion and use it exclusively. You can make such a lotion by buying four ounces of spurmax at your druggist's and dissolving it in one-half pint witch hazel or hot water; then add two teaspoonfuls glycerine and when cold apply freely to your face, neck and arms. This lotion is inexpensive and unequaled as a skin beautifier. It does not rub off or show like face powder, and you will find it excellent for removing that shiny, muddy look from your skin. I find it good for removing and preventing freckles, skin pimples and any unnatural skin roughness.

B. W.: If my eyes continually had that tired, overworked feeling you say yours do, I would lose no time getting a good tonic for them. My eyes were inclined to be weak, but I keep them in good condition by using a simple, inexpensive remedy made by dissolving an ounce of crystos in a pint of water. A few drops in each eye occasionally will readily relieve inflammation and make one's eyes bright and sparkling. Try this and I am sure you will not need to wear glasses. It is a splendid tonic for weak, watery eyes, also granulated lids.

Read Mrs. Martyn's book, "Beauty," $5.—Adv.