

# For the HOME DRESS MAKER

## Stunning Afternoon Frocks of Corduroy

**C**ORDUROY and velvet seem to reign supreme over the other fabrics used for afternoon costumes. The Parisiennes adore the luxurious elegance of the supple, attractive material. There is scarcely a new model which does not show it as the predominating material or in some form of trimming, and the combination of corduroy and tulle is approved by all the famous couturiers.

The salient feature of all the smart afternoon toilettes of the present moment is the tunic, and the models on this page present a novel variation of this friendly theme. Tunics are long, short, pleated, gathered, draped and circular, trimmed or plain. We find the tunic that finds its echo in the bodice or that which contrasts with the skirt.

Another feature lately introduced on smart gowns is the high collar of tulle, mousseline de soie or lace, finished with a pleated or gathered frill. This is the rebound, which capricious fashion delights to take, from the extremely low-cut V and V-shaped décolletages so much favored.

The charming frock having the waist girdele is of raspberry pink corduroy. A gumpie of cream-colored tulle accompanies the bodice, and the high collar has a frill of maine lace. Narrow bands of skunk fur trim the bodice front and long sleeves.

Bullet buttons, covered with the corduroy, are attached to the outside edge of the sleeves.

An unusual note is struck by the waistcoat girdele of tete-de-negre moire silk, adorned with rhinestone buttons. Below this falls the full tunic, arranged to form a box pleat directly in front. This gradually lengthens toward the back, falling gracefully over the slightly draped underskirt.

Lemon yellow is one of the fashionable colors for afternoon wear, and the stunning frock with the jacket-shaped bodice is developed of corduroy in this lovely color.

The oddly shaped bodice is worn jumper-like over a gumpie of ecru lace with a modified Medici collar. Bands of magenta-colored velvet outline the pointed yoke, and small bows of the same material adorn the sleeves and collar.

The short peplum is cut away in front to disclose a broad girdele of the velvet, and the pleated tunic is bordered with a wide band of the brilliantly colored material. This costume should appeal to the woman who admires the unusual in dress, for one would seldom find a more individual model.

The effectiveness of the double tunic is ably illustrated by the fascinating girlish frock of bordeaux-red corduroy. White tulle is used for the chemisette, high collar and subsleeves. The turned-down collar, cuffs and broad girdele are of natter-blue velvet, which produces a delightful con-



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### French Fashion Notes



**A**LREADY the holiday spirit is stalking abroad with its wealth of joyousness and benignity. Christmas parties are being given by the socially active, and both young and old are equally enthusiastic over the revival of ancient customs associated with Yuletide.

Of no little importance is the selection of the holiday wardrobe, and the Christmas dance, as a rule, demands a new frock. Tango frocks—for all dance frocks are fashioned with the demands made by this popular dance receiving due consideration—are lovely enough to excite the admiration of the most critical debutante.

A charming model designed by Cheruit is of soft, white moire crepe de chine, with a tunic of orange-colored chiffon. This is artistically looped up in Botticelli fashion and is finished at the waist line with a broad girdele. About the neck and sleeves are used bands of skunk fur.

Hats of black or tete-de-negre velvet are noticed everywhere, and invariably the trimming consists of odd feathers or ospreys. The soft-crowned hat with a short or moderately wide brim predominates.

The long-waisted coat, draped or pleated, with the fullness caught at the bottom with a band, seems to have taken Paris by storm. Another model launched by Paquin is comparatively short in front and hangs full and long at the back. Bands of marton trim the collar, cuffs and hem. Since this coat of a decidedly different type has appeared those who regard the kaleidoscopic changes of fashion with experienced eyes predict that the long, full coat will be a reigning mode next winter.

Never has there been such a selection of lovely blouses simply constructed of crepe de chine, chiffon or tulle. They all possess that floppy quality so desirable nowadays and have the low-cut décolletages which have proved such a success.

A shop renowned for its exclusive models is a handsome blouse of white crepe de chine. The upper portion of the sleeves is an exten-

sion of the exceedingly deep yoke. A low, turned-down collar of black velvet and cuffs to correspond contributed the distinguishing note to this blouse.

One of the loveliest evening frocks displayed by Callot Soeurs has a foundation of very pale pink crepe de chine. The bodice is of maine lace of a delicate ivory tint, and a Persian tunic of pink chiffon bordered with fur hangs from beneath a girdele of folded copper-colored satin.

Flowers continue to play an important part in costuming. Hardly a gown appears without its corsage bouquet. Small fortunes are spent on these artistic clusters of artificial blooms.

The long, transparent sleeve of tulle, lace or mousseline de soie, with the fullness confined at the wrist with a double frill or a band of velvet, is much approved of.

Smart costumes for street wear are of moire and velvet, ratine and serge, taffeta and velvet or velvet and tulle.

Among the newest colors are raisin noir (dark raisin), with its lovely purple tones; dahlia red, almost black; Recamier green, prune and Persian blue.

Parisiennes are wearing larger hats with afternoon costumes. They are very graceful in line and are of velvet, moire or lace, with trimmings of fur or plumage.

Quaint bonnets resembling the Etruscan helmets or Phrygian caps are worn by women with piquant features.

To correspond with red fox furs, velvet toques—to match the color of the fox—are made for those desiring to be particularly chic.

The all-white hat is also numbered among the season's whims. Many of the handsomest models are of white astrakhan, baby lamb, fox or caracul. The ornaments selected for these are black paradise aigrettes or a rose of black velvet.

On other models buttons of brilliants catch up the skirt draperies and trim the broad girdles.

Chiffon velvet of a brilliant green is a favored material for dinner gowns. A striking creation has a tunic of black tulle embroidered with jet and brilliants.

Flame-colored velvet embroidered with dull gold is fashionable for evening wraps.

Bolero jackets continue in vogue, and those of velvet are allied with cloth skirts. Bordeaux-red velvet fashions a bolero worn over a chiffon blouse of the same tone. The skirt of this costume is of bordeaux-red cloth, with two flounces of the velvet.

Since many of the 1910 fashions have been revived, chiffon taffeta is used for gowns, blouses and wraps. Bands of fur and frills of tulle are the trimmings employed to make these gowns the handsomest on display for semi-formal wear.

Children are wearing coats of ermine, caracul, breitschwanz and mole skin.

An extremely handsome model of caracul is fastened with three ermine heads. The turned-down collar and broad cuffs are of tailless ermine.

Swansdown is used to trim the newest negligees, and the more expensive models have fur bordering the hem, sleeves and collar.

A charming matinee of white mousseline de soie has bands of white swansdown and tiny satin buttons effectively used as trimming.

Handbags appear in many odd and attractive designs. A model of white corded silk is drawn together at the base in pouch fashion and is finished with a large white tassel.

Poke bonnets of palest blue, pink or white moire are worn by the tots of 4 or 6. Narrow bands of ermine, flowers or tiny ostrich plumes and a frill of valenciennes lace are the trimmings adorning these dainty pieces of headgear.

trast of color. The two flounces of the tunic are gathered and the underskirt is slightly draped across the back. This model may be successfully duplicated in dark blue and gold, amethyst and natter blue or dull green and Egyptian rose.

An extremely attractive gown is the model with the embroidered sash girdele. Leaf-green corduroy is the material chosen, and the vest of figured tulle has a rolled collar wired about the outer edge.

A row of tiny silver buttons extends from the base of the neck to the waist line. The sleeves of the bodice are extremely short, and the full subsleeves of lace are gathered into narrow cuffs just below the elbows.

About the waist is drawn a sash-girdle of pale blue satin elaborately embroidered with gold and silver. This is pointed in front to resemble the peasant girdele, and long sash ends hang from the left side.

The gathered tunic has a broad band of the corduroy, with the wales running in horizontal lines, bordering the hem. The narrow underskirt has soft draperies across the back.

The remaining model is a handsome creation of isopstry-blue corduroy, and is extremely simple in construction.

Beneath the bodice is worn a gumpie of finely tucked sheer white linen, with tiny bullet buttons of pearl adorning the front.

The turned-down collar, with pointed ends, and the cuffs finishing the long sleeves are also of the linen. An effective note of color is added to this costume by the girdele of corded silk in tones of mauve, beige and blue. These colors are perfectly blended, making the crowning feature of this gown.

If you would search east of the sun and west of the moon you could not find a more lovely collection of afternoon frocks. They are appropriate for any informal occasion and for street wear as well.

Your outfit should contain one of these smart models to be worn beneath the long fur coat or wrap of velvet.