

It's the Trimming That Counts

Styles by Jeannette Hope

Text by Caroline Harper



Feather Banding on Chignon Is Good



Chenille Used Fringewise

O H, THIS whimsical, whimsical goddess of raiment who strips her things of decoration one day, and lavishes them with it the very next! Time was—only a very few months ago, if you recall—when the gown went proudly untrimmed; the collarless neck started it all. But now behold, will you, a sudden and beautiful return to exterior decoration of every imaginable sort. Here is the most practically beautiful sort for amateur hands to do.

It may be a taffeta frock that you are planning or a chiffon, or even a serge; but if it follow the simply pretty lines of the

tiered model with the fetching triangles, as it then is going to take to that treatment most satisfactorily. By all means, then, have the trimming of a contrasting stuff. For instance, you might use taffeta with charming effect on voile, chiffon, even the woollens. Then, should the frock be taffeta, to begin with, what prettier stuff to pose upon it than Georgette or voile; perhaps in contrasting color, too. Hem stitched on, his trimming out to be perfectly stunning. There may be new ideas in embroidery and new ways of treating ribbon, but fringe hasn't died an unhappy death by any means, for there are ever-new and delightful ways of treating that. Very lately, tho, it seems to prefer being actually expressed. For one thing, there are such delightful ways of simulating it, and for another there are such possible things to do with it; there is chenille, for instance. You may have started out with one of those "simple little frocks" in mind, and you may have ended up with a despairing simplicity on your hands. Well, try chenille on it; chenille looped, fringewise. A single length is used for each edging, lapped at the beginning, looped and lapped again at intervals. Note how attractively this basqued frock uses it.

Speaking of loops, tho, what do you think of that other looped business on the paneled dress? Can't you just see it in nice, practical navy taffeta with cotton grosgrain ribbon, gray-blue, perhaps, to do the looping. It's all the very simple but tremendously effective matter of cutting your ribbon into six-inch lengths, halving them and tacking them into position. Note the effectiveness of the looping here. It is likewise good, just a bit of it, on the basque of an evening frock.



Hemstitched Triangles on Contrasting Material



Interest Centers in the Ribbon Loops

Just by way of experiment, subtract the graceful feather-trimmed cape from this garment that is neither strictly coat nor dress, but one of those distinctive compromises; and you haven't anything of extraordinary attractiveness left, have you? So you see the bit of a cape might be said to be the whole success of this piece of raiment. And it is made of three thicknesses of chiffon, as so many adorable little capes are this season; and it is delightfully trimmed with uncurled ostrich. It bands it and it decorates it diagonally; finally it trails off to be weighted with a string of wooden beads. Wouldn't it be lovely in a combination of flag blue, rose and gray ostrich?

What is New in Dress and Accessories

POLLY, MY DEAR. Everybody's clothes mad! Yes, everybody, everybody. There are artillery red hats matching artillery red ties everywhere, and precious, precious, front plain, practical things in sight. I would seem as if we had done with homely clothes for evermore. But there have always contended that there is no excellent need for separating the practical from the beautiful. Why, I have just this very day come away from a whole shopful of the very most exquisite blouses you ever did put your two beauty-loving eyes upon; and every single one of the lot was wearable and had real wearing qualities. So there you are.

It was blouses, wasn't it, that I promised for this week? I have been singing quiet so long that I just have to sing it again. But it is a fact irrevocable that "the" blouse is the one that comes over, the one that comes out in front only, apronwise; but it must come out somewhere. Still, it is not so much a blouse as it used to be. There is a fascinating crepe de chine with a moire trend to it, and let me tell you it is responsible for many a startlingly pretty blouse. Also, there is a Georgette with the same kind of trend; but I think I called your attention to that latest in Georgette weaves last week, did I not? And you did beautiful chintz prints in voile are going

into the making of the half-costume, too. But treatments! My dear, they were never more fetching. Can you picture the most diaphanous of chiffons, for instance, dressed with great brilliant flowers of wool? Or can you imagine a silk jersey conspicuously bordered in a key motif and all that done in a wonderfully colorful rough straw? As for colors, they tell me that there is a wonderfully overbearing influx of jade. Nor should I be surprised, one little bit, if it is such a fascinating green. Then, there is that willow gray—and pray, who doesn't there is just every tone of gray for every type of complexion.

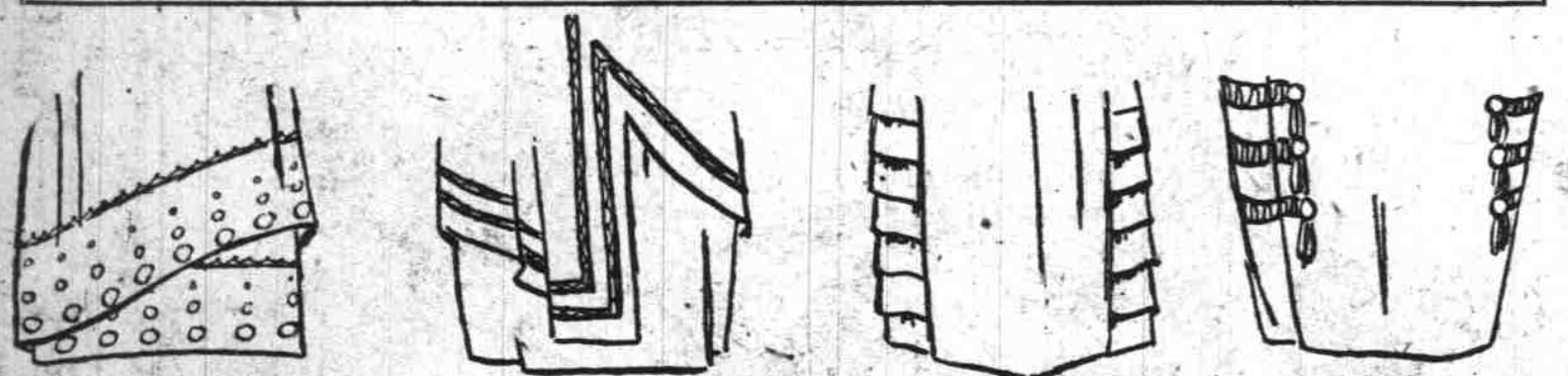
One especially beautiful blouse study in gray that I saw in the little shop was the most unusual of gate-aid affairs, the coatee part being in navy blue moire taffeta, quite short and very open in front, and the applied advantage an underblouse of navy blue net posed atop of a gray satin foundation. Of course, it was gilet, and of course, most of the ruffles happened on the gilet part. Both of which things, by the way, the navy blue and the net being deservedly so.

Oh, yes, and I have some real, live, imported corset news for you. The latest in corsets is the topless, boneless, straight stay—positively no stay at all—of trico, or chamolite cloth, or a pretty glossy silk something resembling the cloth of a dress. You see, it is so put it rather baldly, but very expressively—to be shapeless, yet with the firmness of the same kind of ideal youth, for her clothes are to be built that way.

But, my dear, I have some real, live, imported corset news for you. The latest in corsets is the topless, boneless, straight stay—positively no stay at all—of trico, or chamolite cloth, or a pretty glossy silk something resembling the cloth of a dress. You see, it is so put it rather baldly, but very expressively—to be shapeless, yet with the firmness of the same kind of ideal youth, for her clothes are to be built that way.

Your own, CAROLINE HARPER.

Ways to Bring the Skirt Bottom Into Prominence



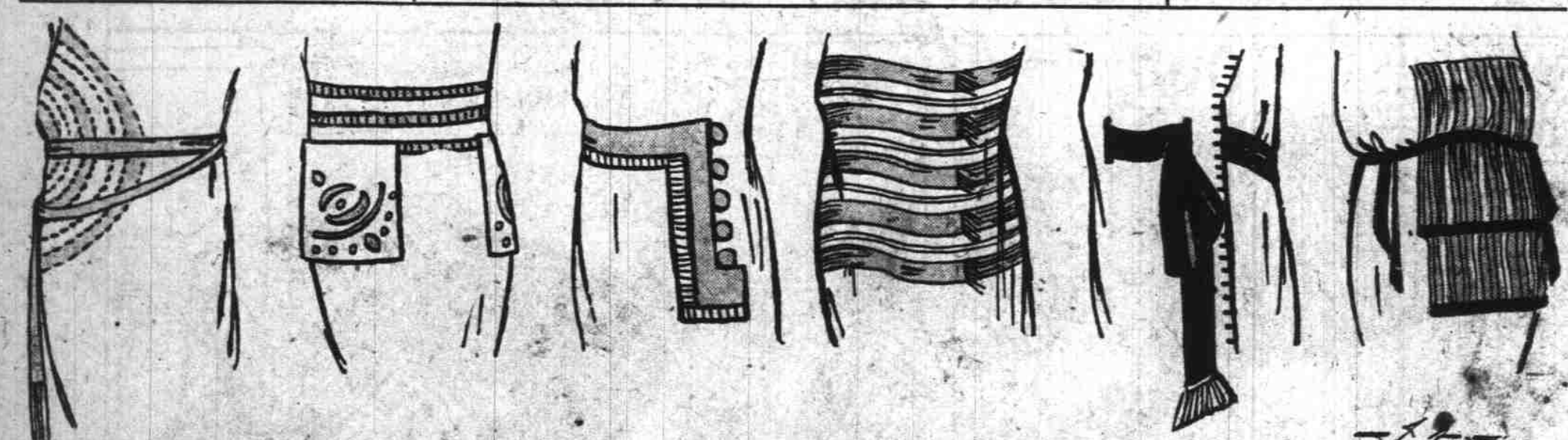
THERE is no denying the fact that fashion is focusing on the bottom of skirts just now, and when fashion focuses, you may depend upon it, the observer is in for a new line or a new bit of decoration worthy of attention.

Now when a tunic goes off on a smart slant, well, it deserves to be made prominent. Can you imagine a more fetching way to bring it into prominence than by using a startlingly pretty spotted silk or cotton in it, plus some quaintly pretty stitching? The cotton, voile, perhaps, might be used with excellent effect on silk; or what could be lovelier than the printed silk on the plain cotton stuff?

But if there be a more fetching way to bring out an irregular tunic line than by treating it to figured material, it must be, fagoting. If you are just about to apply the finishing touches to an irregularly tuniced frock, tho, the simple straight line of a tube is troubling you—one of those things that appear to "need" something, you know, black, try fagoting again; a triple use of it with self-covered buttons and fetching stubby little tassels.

The last of the quartet sketched does it beautifully. And then there is tucking, guaranteed absolutely to attract favorable attention to any point on a frock. Tucks are so modish, too, and the applied of sham ones particularly. Try them, some time on an uninteresting plain skirt, and you will find the plainest picture you can, with the help of a bit of braid, used vertically, achieve the easiest and most effective sort of panel.

Decorative Treatments of the Waistline



IF SHE has a very pretty waist line, of course she wants to make the fact known. And if she has one of the new indefinitely waisted frocks to begin with, she has charming chance for decorative treatment there. Look at these half dozen suggestions, will you?

One-sided effects are always good, no matter where you put them. When you put them at the waist line after the charming manner of three out of the assortment sketched, you have one assurance that the frock is going to be a success. Beginning with the first to the left we will discuss this charming one-sidedness separately.

It's only a great circular plastron, that first treatment, but it's tremendously effective. To accomplish it you will either make a true plastron of braid or ribbon in the first place, and apply it, or you will mark off the side

of your frock into a circle of the desired dimensions and fill it in with alternate braid and heavy stitching. Lustrous black braid, terra cotta stitching in wool, and finally a string belt of the braid ought to be ever so fetching on serge, jersey, tricotine, in fact, any of the darker stuffs, silk or wool. There is something wonderfully attractive about a girdle that changes its mind when it gets halfway round the circumference of midday and then swerves abruptly off as does this next treatment with the big buttons. And that is better made "off" than on the dress. Also it might be more easily made in one piece instead of two joined at right angles. A straight piece of material measuring something like 17 by 7, folded in half on the width and cut after this pattern is the plan of the girdle under discussion. The rest of it is the simple but effective

matter of fagoting one side and treating part of the other with big self-covered buttons. Now can't you just see it in satin, for instance, atop of tricotine?

There is precious little making to the next one-sided suggestion in the group. Make slits front and back of your frock, run your sash thru, out on one side and under the next, and loop it at side front. A further detail that will mean much to the success of the side-closing frock is the use of blanket-stitching to emphasize the fact. It's a pretty conceit to have the sash of some heavy silk and the blanket-stitching, too, and in a matching color.

But to get at the other half of the half dozen. That triple fagoting business with the pocket supplements is a wonderfully fetching bit of trimming, don't you think? Cut away thrice along the front, ravel, and then do the fagot-

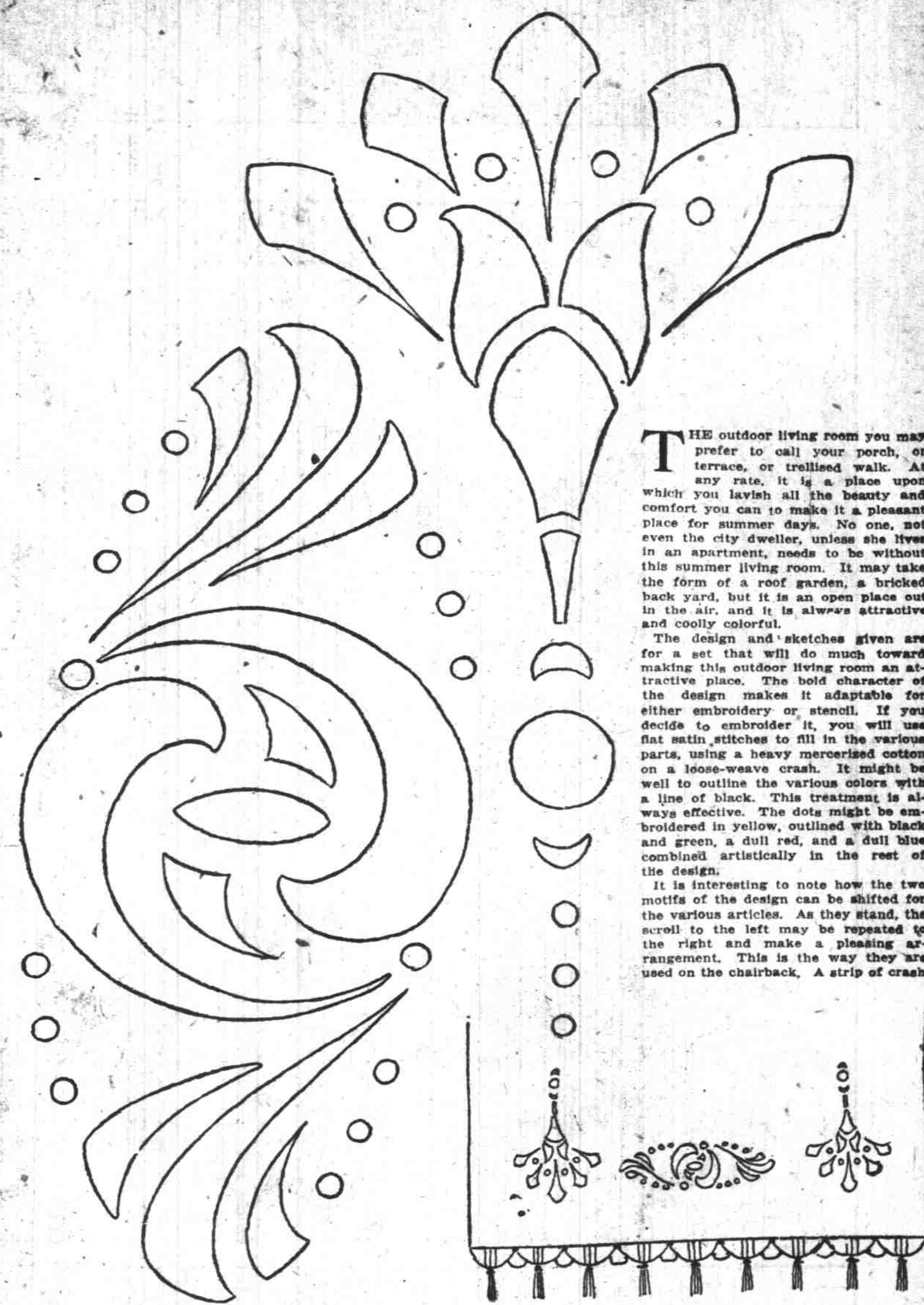
ing. The pockets are patch, as you see, and embroidered. You might expect an unusually pretty touch by fagoting with a silk to match that used in the embroidery.

True they are using a great deal of fagoting, but there is much braid, too. And it is doubtful if anything could be more attractive than braid wide and narrow, used in alternating rows to bring out the waist line, vicinities of the waist line, and the altogether novel fringe simulation here, effected by raveling the ends of the wider braid.

A Set to Dress the Porch

Designs by Elizabeth Miller

Text by Adelaide Byrd



THE outdoor living room you may prefer to call your porch, or terrace, or trellised walk. At any rate, it is a place upon which you lavish all the beauty and comfort you can to make it a pleasant place for summer days. No one, not even the city dweller, unless she lives in an apartment, needs to be without this summer living room. It may take the form of a roof garden, a bricked back yard, but it is an open place out in the air, and it is always attractive and coolly colorful.

The design and sketches given are for a set that will do much toward making this outdoor living room an attractive place. The bold character of the design makes it adaptable for either embroidery or stencil. If you decide to embroider it, you will use flat satin stitches to fill in the various parts, using a heavy mercerized cotton on a loose-weave crash. It might be well to outline the various colors with a line of black. This treatment is always effective. The dots might be embroidered in yellow, outlined with black and green, a dull red, and a dull blue combined artistically in the rest of the design.

It is interesting to note how the two motifs of the design can be shifted for the various articles. As they stand, the scroll to the left may be repeated to the right and make a pleasing arrangement. This is the way they are used on the chairback. A strip of crash

For Embroidery or Stencil

Design Adapted to Runner End

The Disastrous Hole

"I AM the most unlucky person you ever saw!" wept Miss Unfortunate. "Just look, only the second time I have worn this serge suit, and now I must fall and tear a hole in the very front. No, I don't care how my knees feel; that will heal up itself, but the hole in the skirt won't."

"Yes it will," sympathized Granny, "if you help it a little."

"But, Granny, every sort of a mend shows, you know. I wouldn't wear a patched skirt, you know!"

Granny smiled knowingly. "Where is the skirt?" is all she said. Silently she ripped open the hem, cut off not quite half an inch all around, basted the hem in again, just a tiny bit narrower, and proceeded to ravel out the small strip. This she wound on one empty spool. Next she ripped off the binding of the raw edge of a rather wide seam, and raveled this, for almost half an inch. She wound these threads on another spool, marking the first spool wool, and the second warp. Then she took up her magnifying glass which she used sometimes for reading, and examined the hole carefully. With her finger she roughened up the ragged ends, and cut them off, leaving a clean edge to the hole. Her granddaughter exclaimed as she did this, but Granny went on unheeding.

Next Granny called for her workbag, and for a package of various-sized embroidery needles. She tried several sizes on both wool and warp, running the threads back and forth in the under

side of the hem until she seemed satisfied with her choice.

Now she carefully began to fill in the hole with the warp threads, up and down with the length of the skirt, working on the right side, beginning and finishing on the right side and leave the loose threads hanging free and unknotted after each weaving. To begin with she lifted out the warp thread about four threads, or stitches beyond the edge, and wove into the wool threads left there for a firm start. On the other side of the hole she repeated this process, snipping off her thread before she began the weaving of the next one. She had to use her magnifying glass almost the whole time, as the work was very tedious. The hole once filled with warp threads, it was time to imitate the weaving of the serge with the wool. As there was a light will she wound it necessary to go under one and over three threads, keeping one thread ahead on each succeeding row to get the diagonal twill. She finished off her work in the same manner as she had the warp. When the hole was entirely filled, she carefully snipped away the loose ends from the right side with sharp scissors, pressed the whole thing carefully over a rich old serge, and then handed the skirt back to her granddaughter. Miss Unfortunate could not find the hole!

"Healed shut!" announced Granny triumphantly. "My dear, I used to fool your grandfather like that, lots of times. It's simple, once you know how."

Up-to-Date Use for the Scarf

THE day for the scarf is passed, but that is no reason why a beautiful piece of crepe de chine or china silk should lie useless in your bureau drawer, tucked away among other denials. One ingenious way of turning her scarfs into camisoles. Just enough goods, with the help of a little lace for edging and the shoulder straps, a bit of elastic, a few snap fasteners and the trick is done! The scarf seems intentionally designed for such a purpose ultimately. Its shape is such as to permit it to be cut up easily into garments of such description. It requires little laundering and under the sheer waist in vogue today there is nothing that will look better. In its new role the delicately tinted design in flowered or dotted effects finds an application far better even than its former service as an evening wrap.

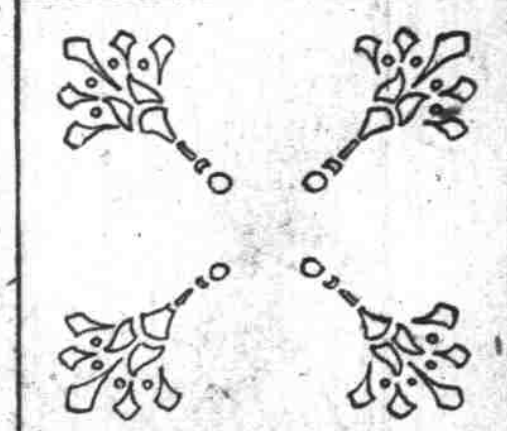
A Hair Ribbon Idea

THERE are some little girls who still cling to the hair ribbon, usually after the bob and before they think it time to put up their hair. And these same little girls like dashing things in hair ribbons, especially for dress-up time. What about embroidering them, then? Lovely things can be done with hair ribbons. On shiny white, blue and pink backgrounds pretty sprays

of silken flowers will be appropriate for party sets. Hair-ribbons and sashes to wear over the light wash aspect of batiste or net. On darker ribbons brighter and more conventional motifs will be in order. Maybe the little girl will like to do this embroidery herself. The ends of the ribbon are shaped, probably round, they might be button-holed or blanket stitched and would not have to be trimmed off, as the usual ribbon continually ravel out.

For Mrs. Scrubladly

N O, IT is no disgrace any more to be your own scrubwoman. It is a sign rather that you have wrenched your self free from the ungrateful and hired help when you take up the tasks long considered menial as your own. Now for the ambitious Mrs. Scrubladly there comes a lovely idea which could be adapted for garden work, too. It is a scrub basket, well padded to protect the knees, and a straw extension in front to keep the clothes from being splashed. You can make it out of a piece of matting, or soft old straw. It is made just like a little shelf with back and sides, the shaped seam thru the center will give the angle. Then the shelf is padded for the knees, and all the edges are bound with tape. It is just large enough for the knees to slip into, and the protection in front is about six or seven inches high. One can virtually slide around the floor on this without rising from the kneeling posture.



Cushion Top Repeats One Motif Four Times



For a Chair Back

on the backs of wooden and willow chairs is almost a necessity unless the chairs are upholstered with cretonne or provided with cushions. One could make enough of these chair backs to cover all the back chairs.

On the runner, which has been suggested for the porch table, the scroll design has been used just once in the center and the other motif twice, once on each side. The fringed edge is an unusual way of finishing and may repeat the colors of the design. Beads can be tied into the fringe to weight the runner so it will not blow off the table.

On the square cushion, only part of the design has been used and is repeated four times. If natural colored crash does not appeal, try working out the design on colored lineas, cotton crepe or oilecloth. If a stencil is made of the design, it will probably look better in one color on a bright background than worked out in several colors.