

HINTS for the WELL DRESSED WOMAN

The Peasant Line Rules in Blouses

By MARY ELEANOR DONNELL

SHOWERS of tiny white porcelain beads, which look as if they had been rough cast over the material and by some mysterious agency caused to adhere to the background, are a feature of the trimming effects in the newest blouses. That this tiny miniature halstorn is sewn bead by bead to the material it adorns fills one with admiration for the patience of the needlewoman.

These wee round porcelain beads are particularly attractive in the pastel pink coral shades massed in solid form of broad bands upon a white background and there are few more charming evening coverings than a black net one sewn with soft yellow beads in flower and foliage design and fringed to match part of the toilette in which black and gold are blended cleverly. Then, too, there are many shades of blue beads used.

There have been seasons when the separate blouse was on the whole more elaborate, but never has there been a season when it has been more effective.

The collarless blouse is still with us. Though chic Parisians have taken up the collarless models from the start with enthusiasm there are always women even in America there are plenty of well dressed women who sadly but firmly pass by the collarless models or else have them modified by the addition of thin guimpes



ATTRACTIVE MODEL IN WHITE LACE TRIMMED CHIFFON, FULL OF TUCKED EMBROIDERED CHIFFON

NEWEST MODEL FOR THE TAILORED BLOUSE. IN DARK BLUE CHIFFON OVER SOFT SILK TRIMMED IN SMALL WHITE CHINA BEADS

IN BROWN CHIFFON VEILED IN MARQUETTE TRIMMINGS OF GOLD BANDS AND LACE



The bodice of ottoman silk. It has a binding of velvet about the neck and bands of the same around the upper part of the sleeves. Small velvet buttons extend down the outside of the sleeves and the center of the front. This bodice is unlined and is held at the waist line by a band of velvet and of silk. There are two small velvet rosettes in front.

rather than display an unbecomingly throat in the pitiless light of day.

A walk through the shopping district on any bright afternoon will make the casual observer wish that more women were blessed with a knowledge of their limitations. When the collarless blouse is becoming it is charming, but few women past their teens wear it well in connection with a winter street costume with revers collars. It makes one shiver with apprehensions of pneumonia to see the stream of frigid blue necks exposed to winter gales this season. And even where the effect of a low neck tailored costume is attractive from the front view, often there is nothing to soften the hard line of the tailored collar against the bare neck around the sides and back. The ordinary tailored coat worn with a collarless blouse is a lamentably unbecoming thing from every point of view except in front.

If one fancies the collarless blouse for winter wear, the hard collar line should be softened by a lingerie frill or lace collar falling over the tailored collar and coming next to the throat. There are a number of such collars in all grades of fineness.

The peasant line and the veiling idea have strongly influenced the designers for the late winter and early spring blouses. Nine out of ten of the prettiest models shown for spring are of chignon, silk, mousseline, or marquette. The idea is not new, but the treatment is, for the blouses follow the frock lines, and the best looking of the veiled models are exceedingly simple in line and have most of their elaboration, if elaboration there is, applied to the foundation, while the sheer veiling either hemstitched or beaded is arranged in the most pronounced simplicity.

The peasant model continues the prime favorite. Often the sheer veiling material is cut plain, though some of the models have little plaits on the shoulders. Some light trimming finishes the round or U shaped neck and the sleeves and usually dainty little undersleeves and a shallow, collarless guimpe are to match.

Sometimes when the collarless effect is not desired, instead of introducing a guimpe the veiling chignon or mousseline is run on top to form a perfectly plain yoke and a collar, semi-transparent, of course, and perhaps relieved by a line of white or cream at the top.

Often as many as three veilings of chignon are used in order to secure a desired color scheme. One of the best looking costume blouses seen was made to wear with a black broadcloth suit and was of black chignon over brilliant radium blue chignon and this was over American beauty chignon which in turn veiled white.

The bordered chignons are used for some attractive little blouses of simple line, a surplice arrangement with the modified peasant sleeves being a design often chosen for these materials. Persian or cashmere silk veiled in plain chignon, cashmere chignon veiled in plain chignon and cashmere chignon or mousseline in exquisite soft tones without veiling are popular blouse models and much is done with charming antique printed cottons or crêpones veiled in plain chignon or made up without veiling and softened by net or lace collars and frills and touches of black in cravats, buttons, pipings, and other trimmings.

The newest models in the handsome handmade lingerie are composed of heavy soft handwoven lines, beautifully embroidered in the open work and combined with the sheerest of lace.

There is a wonderful unity in the up to date sleeves, nearly all of which are cut along the peasant line. The armhole for the last couple of seasons has been quite in eclipse save under the arm, for if the sleeve and shoulder are not cut in one trimming is often applied so as to give that effect. In the majority of the models the underarm section of the bodice is cut high and a gusset let into the undersleeve so that there is no large armhole and the free movement of the arm is not interfered with, but other models show a slightly enlarged armhole with draped or bloused effect.

Other dressy models are made of tullestry in pastel colorings, veiled with chignon in harmonizing shade. In many of these models the narrow lace yokes and undersleeves are made by shirring this soft material over gold or silver cord.

Band trimmings of every description, braided, embroidered, and appliqued, are the idol of the designers at the present time. Even lace edgings are used in



The bodice and overskirt are made in one piece. The waist line, which is high, is marked by two narrow velvet cords. Just at the bust is a wider band of velvet which extends entirely around the corsage. The upper part and small short sleeves are of

band style and nets of all varieties are cut into bands and used as lace of the yoke and sleeves. The embroideries are wonderfully rich, whether in silk, metallic threads, or in beads. Never have such stunning trimmings been offered in the shops. Gold and silver are used lavishly in all forms of trimming, but as a rule the metallic trimmings are in soft, dull tones and achieve richness and beauty without being garish or barbaric.

The ecclesiastical mania has taken a new departure and now it is the monk's habit that is being imitated. We have the Franciscan girdles and Capuchin hoods and the kimono waist models are decidedly monkish when they are gathered in at the waist line with knotted ropes of gold or silver. The Franciscan culture has now entirely superseded the Japanese sash, for most women, unless slender, object to the broad backed effect which the obi gives and after a trial have discarded it in favor of the heavy knotted cord. This fashion has revived the wearing of the jeweled crosses formerly so much in vogue.

The prediction that the Persian race would wear itself out during the fall season has not been fully verified, although there are evidences of its waning hastened by the cheap imitations of the more elegant fabrics. The passementerie motifs and cords and tassels in Persian colors, however, are among the smartest and prettiest of the newest trimmings.

The shortened waist line is a feature of the spring blouses. Sometimes this is produced by having the shortened waist line under the arm with a straight back and front. Others have the shortened waist line at the front and the side, with straight back, still others have the blouse trimmed to give the empire effect. A few of the more extreme models have a peplum starting from about two inches above the normal waist line.

Now a word as to adapting the blouse styles to the individual figure. Remember that a figure that is large, with an overdeveloped bust, is a most difficult one to adjust to the graceful expressions of the peasant type. No matter how low the bust of the corset is cut, as soon as the hips and the waist are laced into place, the figure above the waist spreads out and grows larger with the flesh that is pushed up from below. In instances of this kind brassieres are apt to make matters worse when worn over the corset. The bust and shoulders of such a figure must be reduced, for with all the natural ease of the new blouses there must be no hint of fullness in any part of the costume.

The only satisfactory arrangement for a person afflicted with such a figure is to wear a corsetette under the corset of the variety which has a broad elastic across the back and is laced in front. This corsetette is laced tightly at the top, allowing the bottom to be easy, to hold the bust down to its lowest natural position. According to the present fashions there must be absolutely no curves, the flat straight figure is what is considered smart. The back of the corsetette holds the flesh down on the shoulder blade in the same way, doing away with that awful dread of all women—the middle aged back.

Over the corsetette is fitted an extremely low bust, long hipped corset. As the upper part of the body by this arrangement depends in no way upon the corset, the top of the latter may be fitted as closely as is needed to prevent the outline from showing through the dress.

No woman should follow blindly a fashion. She should change and chop it to suit her special needs. Every gown created is designed for a model who has certain lines, certain colorings, and a certain individuality of walk and carriage. For a woman of opposite complexion, hair, and eyes of a different build and with an entirely dissimilar manner of holding herself to attempt to wear a gown built for a woman of the first type is absurd—but it is done all the time. Hundreds of copies of blouses, hats, gowns are sent out to women so different from the model as to be

The trouble with the styles of the present, which have tended to much controversy lies not in the fashions themselves, but in their exaggerations. The fashions are fundamentally more artistic than we have seen for years.

The first necessity is to study one's silhouette, which can only be done before a full length mirror, where every angle is shown. Many so-called well dressed women content themselves with the views they get of their frocks in a glass which shows only half of their figure, or in the plate glass windows of stores as they promenade. With this scant impression and the knowledge that their gowns are firmly made and fastened in the back, they believe themselves perfectly gowned. The truth is they don't know whether they are or not, not having seen their pictures in the entirety.

There is more ignorance shown in regard to the silhouette than one would imagine possible. The woman who is accustomed to see herself full faced does not realize that to the world generally she turns her profile or a three-quarter view and she must remember that in dressing she should not dress for herself alone.

Study face, figure, complexion, hair, and how you carry yourself if you would get the most out of your clothes and above all don't buy something because it happens to look well on your neighbor.



Bodice of thin blue chignon. The chignon veils gold lace and velvet and it is finished at the waist by a two inch band of velvet