

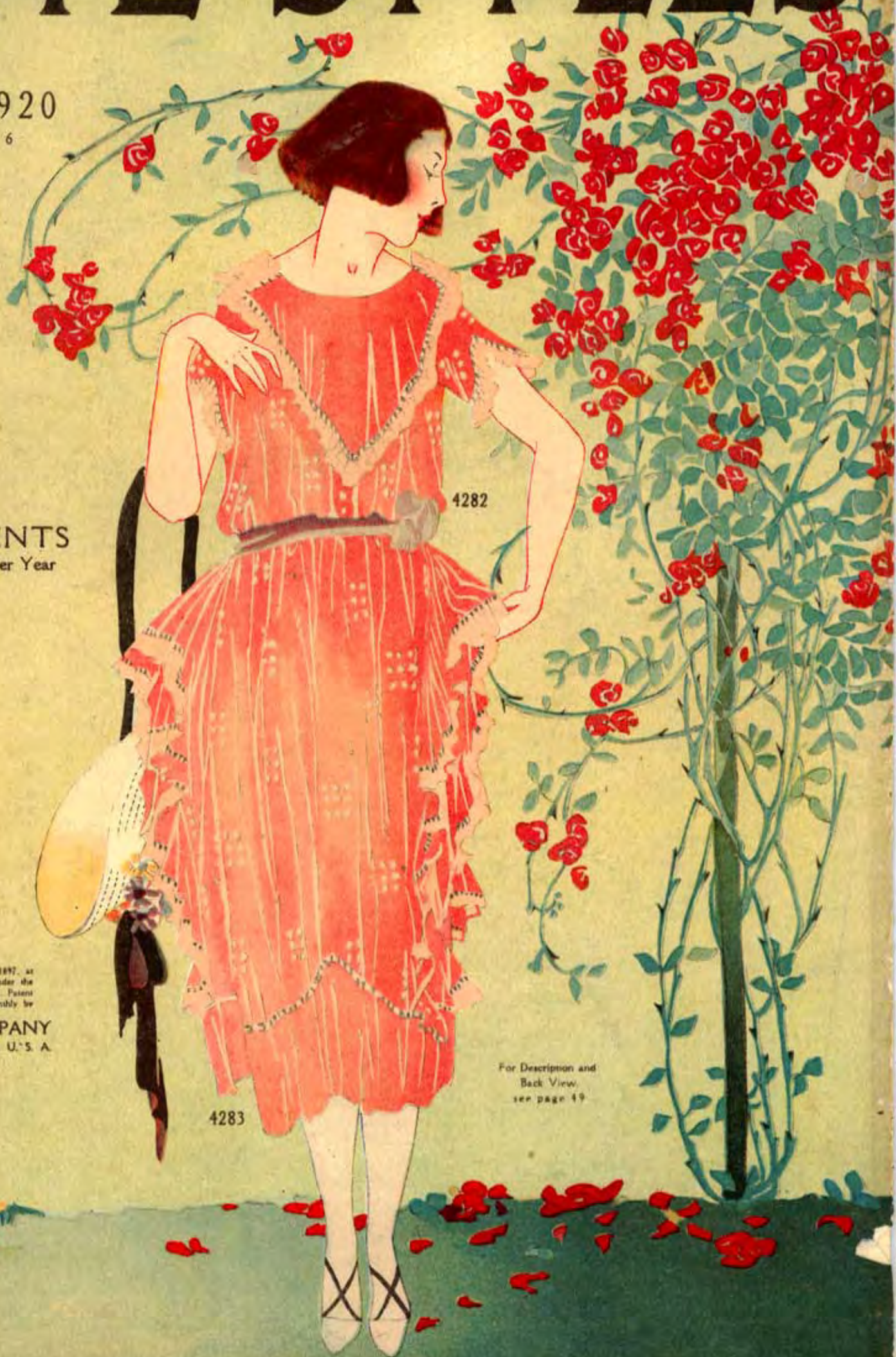
ELITE STYLES

JUNE, 1920

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4282

4283

For Description and
Back View,
see page 49

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Fig. 4284D. Frock of crêpe charmeuse; the skirt has the Algerian hem; girdle simulation of Egyptian embroideries, and silk cord and tassels depending down the sides; kimono sleeves and neck finished with colored stitchery. Material required: 5 yards 40 inches wide.



4287



Figs. 4286-4289. Dress of taffeta; the tunic has loop finish on either side of the front—the bodice is a semi-fitted model with self collar; lingerie vestee and cuffs. Material required: $5\frac{1}{2}$ yards 40 inches wide.



4289

Fig. 4290D. Dress of linen; the vestee is of coarse lace as are the collar and cuffs; self girdle crossed in front, tied at the back. Material required: 5 yards 36 inches wide, $3\frac{1}{4}$ yards lace 12 inches wide.



4290D

4292



4293



4294

4295

Figs. 4292-4293. Frock of satin with tunic of margot lace; the bodice has lace revers and cuffs; self girdle and vestee. Material required: $4\frac{1}{2}$ yards 40 inches wide, 2 yards lace 36 inches wide, $3\frac{1}{4}$ yards lace 3 inches wide.

Figs. 4294-4295. Dress of cotton ratine; the tunic is in double tier effect on one side; self corded and buttoned; appliqué motifs; linen collar and cuffs have scalloped edges. Material required: 6 yards 36 inches wide.

Figs. 4298-4299. Suit of cotton etamine; the skirt has a tucked band of organdie to match the body of the Eton, which is bordered and sleeved with etamine; embroideries are done in worsted on organdie; satin belt and string tie. Material required: $3\frac{1}{4}$ yards etamine 36 inches wide, 2 yards organdie 40 inches wide.



4296



4298



4297

4299



4300

4301

Figs. 4296-4297. Suit of carriage silk; the skirt is a box-plaited model with embroidered bands trimming sides of skirt; the jacket has sleeve facings and Eton collar of satin; stitchery in contrasting color. Material required: 7 yards 42 inches wide.

Figs. 4300-4301. Suit with English flannel trimmed with three cord tucks, and a jacket of figured carriage silk with collar, cuffs and pocket-border of the skirt fabric; vestier, revers and belt are of the flannel. Material required: $2\frac{1}{2}$ yards flannel 47 inches wide, $3\frac{1}{4}$ yards silk 40 inches wide.

The Magazine of Sartorial Delights. 35 cents per copy.

ELITE STYLES

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JUNE, 1920

NEW YORK FASHIONS

It seems to be definitely settled by now that the woman of fashion will wear rather straight-line frocks for summer, with here and there an exception to the rule expressed in the wide-hip effects, particularly for gala affairs. So many of the French models sent to this country in the Spring collections of the grand couturiers stressed the slim silhouette that a guarantee of the same was apparently intended, at least for the next three or four months. Straight, but not scant; and the length of line gracefully interrupted by flounces, bandings, draperies and the like, when real summery fabrics are employed.

The prospects are that a real lingerie Summer will develop as the weeks go by. Not in many years have there been so many exquisite frocks of sheer cotton and linen stuffs; the fact that these fabrics are as costly as silk, in many instances, will not in the least affect their smart vogue; indeed, their very advance in price seems to have been beneficial in establishing their prestige.

Apparently the little gowns of cotton voile, of batiste, of handkerchief linen, of organdie, are the simplest sort of affairs; but the truth is that their very simplicity is brought about by the vast amount of hand-work bestowed on them, from top to bottom. Embroideries are less conspicuous than formerly, lace is sparingly employed, but beaded seams, à jour work and tiny, hand-run tucks and plaits are the salient notes of beauty and the outward and visible sign of the dress exquisite for the Summer of 1920.

It is astonishing the part that ribbons play in the new dresses; and there is no special weave, color or width that is more marked for popular approval than another. The velvet ribbons in brilliant colors are well liked for lingerie dresses, as well as for the printed Georgettes and the chiffons. Frequently a frock is seen whose girdle is of such violent contrast to the fabric as to inspire distaste and adverse criticism, at first glance. But the very impertinence of the color association has a certain fascination, and in time, succeeds in making a successful appeal.

For example one finds grass green on a frock of amber chiffon, the green girdle topped by Egyptian blue which, in turn, may show a facing of gold hue. It is all so deftly and

cunningly done that, for the sake of the novelty one is willing to overlook the rather startling results.

Green has proved the successful Spring color; and the possibilities are that its vogue will run well into the Summer. The particular shade now in the public eye—literally—is a vivid grass green, and this is varied by the jade shade, which while not new to this season is such a cool-suggesting tone that its continued vogue is well assured.

Several of the French dressmakers have shown a decided partiality for red, particularly for trimming on serge and taffeta frocks. Jenny is one of these, and Lanvin is another. Red is not an ideal color for the warm-weather season, but when used with discretion, it has its artistic mission. Just now it is liked for the foundation of the vestee for little trotteurs of serge; and it appears, also, as the flaming undersleeves and the peasant guimpe in a French model of black taffeta. Moreover, red is highly fashionable for the very narrow belts of patent leather for either

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town wear. It is in questionable taste, except when the long glove forms a part of the attire—and that is such a very extravagant item of the wardrobe that it would appear the better part of fashion to cultivate the half, or the three-quarter arm covering for urban dress.

Of course, in the country, at the Summer resorts, one may go the limit in sleeve brevity

and may be left to take good care of itself when the time comes.

Whether there is any subtle connection between sleeve lengths and shoe vamps, one cannot say, but the fact remains that the latter have grown stubby, and apparently of decreased length, along with the curtailment of the sleeve. There is much to be said in favor of the French sandal, from the standpoint of mere prettiness; but unless it has undergone an adaptation from the American bootmaker, it is quite unsuited to the lines of the foot of the average American woman.

Nothing can be more charming for dress wear; but for morning wear with the tailor-made of the little trotteur the two-eyelet oxford, or the Cuban-heeled oxford built on the lines of the English brogue, is to be recommended. We have all become so accustomed to the flat heel, that it is now considered quite smart, when worn on the right occasion. For Summer white buckskin and canvas still hold good, with brown leathers for second choice. The dressy shoes are represented by bronze, black satin, gray suede and soft brown or black kid, mostly of the sandal type.

PARIS FASHIONS

THE weather was like full summertime yesterday, and the smart young women, whom I met at Bernard-Toublanc's private exposition of his exquisite landscapes, wore costumes which were in perfect harmony with the charming blending of colors in the paintings.

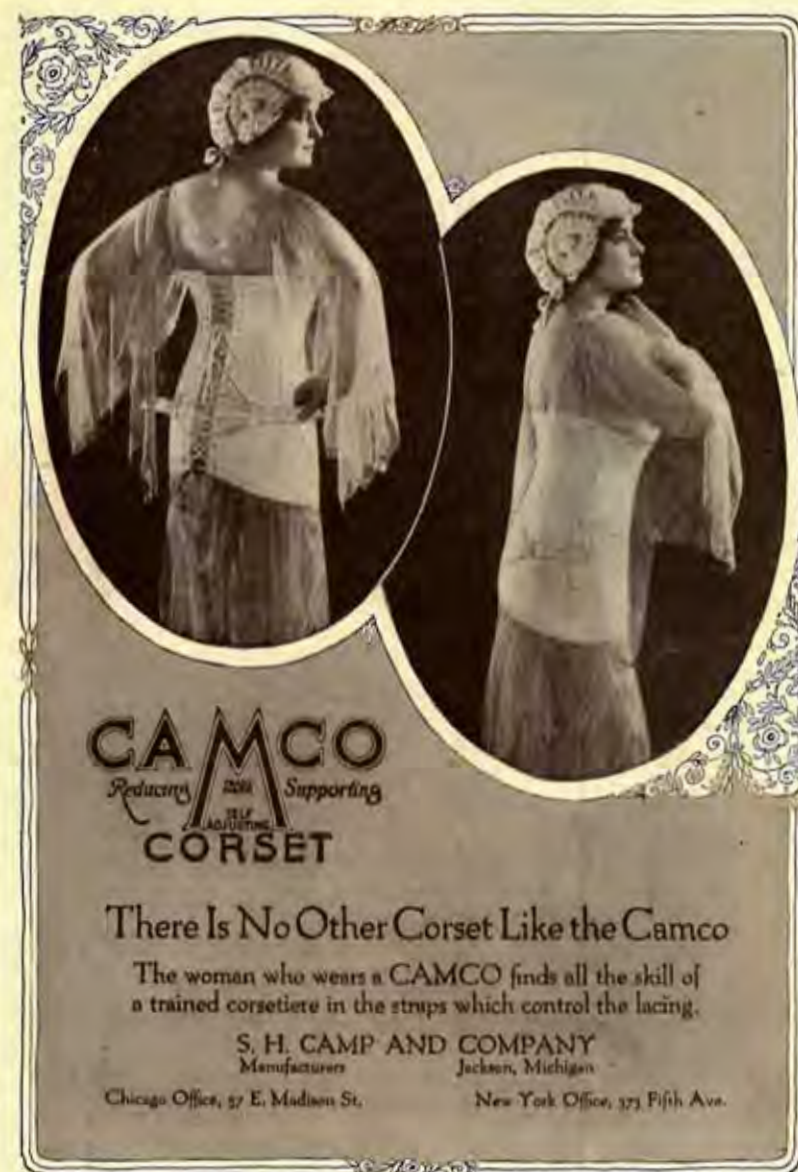
The severe tailored costume, which is the chic thing for morning wear, is never worn at afternoon functions in Paris at present. One-piece dresses with a fur or feather neck piece, or one of the new smart little fur capes; the flounced or plaited skirt with a little flaring-tailed basque, high collar, and belled sleeves, all lightened with the pretty finish of white organdie, are correct for afternoon.

A pretty blonde wore that afternoon a tunic dress of old blue kasha edged all about with galon embroidered in oriental colors and designs. The sleeves were long, but the neck was cut straight across from the collarbone to the top of the shoulder.

This cut is seen more than any other. A bright green dress, with the same neck and sleeve finish, was trimmed on the tight underskirt with perpendicular bands, set at equal distances apart, of varnished leather. The tunic was trimmed in the same way, while the perfectly straight-cut, long-waisted upper part was left perfectly plain.

Madame Lanvin's Spring tailored costumes have skirts as short and scant as any that have ever been displayed. The same may be said of the tailored skirts displayed at the

(Continued on page 49)



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suits or dresses; and these may be transferred from the Spring costume to the dress of summertime.

Yellow has its advocates, and with good reason. When that color infuses the organdie frock, nothing else seems quite so beautiful; and when it is sashed with Nattier-blue ribbon, or graciously subdued with a girdle of black velvet, the dress becomes altogether adorable. One finds it, too, trimmed with black Chantilly lace, following the lead of the Paris designers who have, this season, essayed to combine lace with every sort of fabric—good, bad and indifferent—although, truth to tell, the majority of the combinations are really attractive.

Dotted net and organdie is another happy alliance, the net usually either black or white, though there are exceptions that show the lace dyed the frock color. On the whole, the dyed laces seem consistently placed with silks or with light-weight woolen textures.

For Summer, nothing can be more welcome than the short sleeve, which, fortunately, is the sleeve very largely approved by Paris. Nevertheless, American women should not attempt to adopt the extremely short sleeve for

and escape adverse criticism. It may be remarked, in passing, however, that the intelligent woman will study the lines of her dress and have the sleeves in accord with them. For intelligence is just as much a part of good dressing as it is of any other matter bearing on important phases of the modern woman's existence.

By Autumn, we shall likely see a lengthening of the sleeve, already indicated in certain of the models from the more conservative French houses. But that is a long way off,

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The Length and Breadth of Fashion



FLOUNCES ARE EVERYWHERE IN EVIDENCE, BUT SEEM PARTICULARLY PARTIAL TO WRAPS OF THE CAPE TYPE, WHICH ARE DESIGNED TO TOP THE ONE-PIECE DRESS.

THE inclination of the outer wrap is toward shorter lines. In this it is but following the lead of the skirt which has forsaken the ankle length of last year and has resumed the girlish brevity of former seasons. From this statement, however, it must not be supposed that there has been a unanimous return to the skirts whose only excuse for existence appears to be the exposure of silk hosiery. On the contrary, the new length is something longer than that indorsed by Paris, and something less than that approved a season ago by America. It is a happy medium and, like most happy mediums, it is a thing to be heartily commended.

The Jaunty Wrap

BUT to return to the wraps. They are nothing if not jaunty. The cape contour is exceedingly attractive, but there is a difference between the capes of this season and those from whose successes they drew their inspiration. Heretofore the cape of fashion has been a thing of length, seeking to combine

three-quarter length at the back, which may be made of tricotine, of silk jersey, taffeta or duvetyne. Silk jersey, by the way, is immensely popular with Parisians, and there are many smartly garbed women in this country who likewise evince a preference for it. It must be said that in its best qualities and in blue, black and tan colorings, the tricotette is very lovely. Usually it is lined with satin of



SEPARATE COATS ARE LIKED IN SHORT AND PLAIT-TRIMMED EFFECTS FOR THE SUMMER SEASON.

a self color; or foulard may form the interior finish.

When the cape decides that it will not relinquish its right to length, then it must be of some unusual material by way of gaining distinction. Madeleine et Madeleine have courageously advanced a cape of navy serge lined throughout with white organdie.

The idea is consistent when one learns it is really a third piece in a scheme that embraces a skirt and bodice joined into gown semblance. The frock is entirely of organdie with ribbon of dark blue for the sash. An odd feature of the cape is the double ruffle-like collar of the washable material. The ruf-



THE CAPE-COAT IN PLAIDED WORSTEDS IS THE SMART THING FOR TRAVELING OR OTHER UTILITY OCCASIONS.

a dressy element with a utilitarian quality. This season less attention is paid to the practical side of the wrap and more to its ornamental features.

Therefore, the short cape, hanging in care-free lines from the shoulder and edged about with plaited flounces has taken up feminine attention and patronage. It may be of serge, of taffeta, of satin, of tweed, or jersey cloth—but regardless of its weave or its color it is stamped with a dressy quality.

There are examples where the cape is not more than waist length and literally covered with narrow flounces from the shoulder yoke to the cutaway hem. This style is especially pleasing when the wrap is developed in some one of the irresistible changeable taffetas—in flame tones, in jade green and yellow, in turquoise blue and azalea. Of course, those of dark blue taffeta are more practical, and they are very fashionable as well. Dark blue has had a renaissance, and its vogue comprehends every phase and condition of summer wear.

In Shawl Suggestion

FOR those who prefer a wrap of more serious mission there are models that have shawl-like lines, rather short in front but of

There is one model that combines the youthful appeal along with wearable qualities. The coat is made of Poirer twill and is about thirty inches in length. There are two plaited flounces by way of border, the under one somewhat narrower than the upper. The sleeves are of the set-in variety and the narrow cuffs are finished with a plaited frill. Glorious Roman silk faces the collar and revers and tips the string belt which is of the coat fabric. By way of assuring the proper degree of color, the coat is entirely lined with the brightly-striped silk.

Plaided for Traveling

FOR traveling by steamer or rail there are many interesting coats of the cape order. The fundamental idea is that of a coat neither too narrow nor too wide through its basic proportions, topped by a circular cape whose sleeves may be formed from the cape sides, or which are independently introduced into the coat proper.

The smartest of such cape-coats are made of plaided woollens and in this connection are seen many beautiful chevrons, and now and again, good-looking tweeds are used. Such coats are sometimes unlined, or one may use merely a yoke lining, or line the sleeves for greater comfort in the slipping on and off of the garment.

The long coats of silk duvetyne, cheviot, novelty worsteds and knitted materials are rather voluminous in their lines. They suggest great comfort and, moreover, they are not apt to wrinkle and crush the dress over which they are worn. The latter are not all given to outspreading contours. There are many dresses, in fact, that are distinctly straight in effect no matter how many extra yards of material may enter into their scheme of expression. In several instances, the draperies have been gracefully restrained in cascade form, or suppressed in plait arrangement so that the silhouette remains rather narrow and straight.

The Dress Silhouette

SEVERAL authorities attribute such lines to Egyptian inspiration, and doubtless that will do as well as any other, if any excuse at all is needed for their maintenance during the Summer season. The truth, however, would seem to be that women universally, and more particularly American women, are very partial to straight effects, even while not averse to trying out other ideas. So, doubtless, we shall see the slim silhouette in juxtaposition with the widening type, both being in style evidence and each having its own particular adherents.

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The Lengthening Waistline



SLEEVES OF CONTRASTING MATERIAL, A COMBINATION OF DYED NET AND SATIN, AND A "BAG" TUNIC ON A TAFFETA FROCK ARE INTERESTING PHASES OF THE SEASON'S MODES.

WHILE sleeves have grown shorter, waists, on the contrary, have grown longer. Nearly every one of the French couturiers has decided on each of these points, and the agreement has brought about an interesting compromise in lines that will likely be approved by the American woman.

The new waist length is not in the least related to the chemise type of dress which has, literally, no waistline at all. It has had its reinstatement as a logical result of the return of the fitted bodice, the latter calling for an extension of the material an inch or so below the normal waist line. The termination of the basque is largely a matter of each designer's idea of grace and style; and the differences which exist in the latest models are merely a variation of one theme rather than the introduction of any discordant note.

Nipped-in Effects

A GLANCE at the accompanying sketches will give a fairly good idea of the method employed to shift the lines of the waist from normal to what may be termed sub-normal.



SKIRTS MAY BE QUITE ELABORATE IN LACE AND SILK, BUT THE BODICE MUST BE CONTRASTORILY PLAIN—SAY THE FRENCH DESIGNERS.

The nipped-in effect is sought and it is pleasingly achieved in the majority of instances. It is to be remarked that the attempt to popularize the old-time basque has, as yet, had little effect on the silhouette.

In other words, the corset lines remain the same, and the widened hip and smaller waist dimension is one of simulation, brought about by the arrangement of draperies, the soft wrinkles about the waist and the pulling in of the fabric about the figure, from the waist up. In every instance the waist itself is kept soft—free from any suggestion of boning or other horrors of its long-ago predecessor. For these omissions we should be very grateful, and as an expression of our gratitude it may be we will gladly adopt the basque type, with its lengthened line, front fastening and incongruous kimono shoulder.

Hips or Their Elimination?

BUT whether we sponsor the drawn-in waistline or not, the prospects for the widened hip are excellent, perhaps because a sartorial education along that line has been insistently going on for several seasons. In

the course of time the tunic has become a pannier, and from that stage has progressed to the crinoline and then retrogressed to frills, single, double or triple; and just now there are very enticing representations of all these forms of hip expansion. One has only to pay her money and take her choice, but because of many variations, the choice is accompanied with embarrassment.

If one is slender, then she may go it blind



A FRILL OF LACE SOFTENS THE ABRUPTNESS OF THE SLEEVE IN A REDINGOTE FROCK WHICH INDICATES BOTH NOVEL AND FAMILIAR LINES.

in her selection of the bouffant medium; but if one is (alas!) no longer in the sylph class, she must exercise discretion and consult long and thoughtfully with her dressmaker, ere she rush in to adopt a style that turns a charming idea into a style caricature.

The light quality of the fashionable materials makes draperies and hip bouffancy almost a necessity. Lace was never more popular, and despite its great cost it has been taken up enthusiastically by women of excellent taste in dress. It is combined with taffeta, with satin, with metallic tissues, with organdie and with silk net.

Lace Vogue

AS lace lends itself very gracefully to flounce expression it is not surprising to find many of the dresses with two or three



BOTH WAIST AND SLEEVES ARE LENGTHENED IN THIS FROCK, WHOSE WIDENING LINE IS ONE OF DOUBLE PUFFS ABOUT THE HIPS.

flounces in tier effect, topped by a slightly lengthened bodice of taffeta, sometimes belted, often merely drawn in little wrinkles about

(Continued on page 49)



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The Amateur Dressmaker

TWENTY-FIVE years ago, the waterproofing of cloth, so universal today, was unknown. It was in 1890 that one, Thomas Fearnley Wiley of Bedford, England, took out the first patent for the process known as "cravenette."

An Interesting Process

IT is said that he got the idea from an accident in a Yorkshire dye-house. Certain goods had been wrongly dyed and the workmen were directed to wash out the surplus logwood and alum. After the goods had been dried the improvement was so marked that the dyer ordered a repetition of the alum washing. The cloth was sent to the wetting-machine, but the workmen found that they could not wet it. It passed through the water and came out dry. Thus was the discovery made that cloth could be waterproof and yet remain porous.

The process used today is as follows: Cloths intended for rainproofing are first freed from grease and are then saturated in specially constructed machines with the clear liquor obtained in adding together solutions of pure sulphate of alumina and acetate of lead. The lead is precipitated out and the acetate of alumina is dried in the fabric. The cloth undergoes further treatment with wax, and, in the system principally relied on by Wiley, the wax is applied frictionally from a block under the pressure of a pneumatic roller. This has been improved by more modern methods but the basic principle remains the same.

Needles and Pins

THE dressmaker uses quantities of pins every day—almost thousands of them, one is tempted to say. They have become so common an item that they are accepted quite as a matter of course, yet once upon a time they were great luxuries. Pins are of the greatest antiquity, and it may be assumed that their use is coeval with dress of any kind, the earliest form, doubtless, being a natural thorn such as is still to be seen in use by the women of Upper Egypt, and, until recently, by most of our Indian women.

As man advanced in intelligence these thorn pins were superseded by the hand-made bronze wire pin pointed at one end and having a finer wire coiled about the other end in a manner to provide a bulbous head; and this hand-made pin remained in universal use from prehistoric times up to about seventy-five years ago.

Although during all that time the adage "It takes seven men to make a pin" remained a truism, no improvement in the art of pin-making was accomplished until Lemuel Wright of Massachusetts devised the now universally used labor-saving pin-making machinery which provides the pin shank automatically with an integral round head. The consumption of these pins is estimated to exceed more than a thousand million pins daily.

A Timely Hint

SUCH quantities of crêpe Georgette are used, these days, in the fashioning of dresses, underwear, blouses and the like that it may be well to pass on to patrons a hint as to the best laundering methods. For there is a right and a wrong way, particularly in relation to Georgette blouses. A manufacturer of the latter was, at one time, bothered with a good many "come backs," because of ignorance of this important matter of blouse preservation, so he formulated the following rules for their care:

Do not press a Georgette blouse (or undergarment) when it is perfectly dry. The iron, if it is too hot, burns invisible holes in the garment. This may not be apparent the first time it is worn after the pressing, but about the second time, tiny holes appear and then the woman blames the poor quality of the material, when, in fact, it is her own fault.

Do not wash Georgette garments in anything but suds made from the best soap, because that is free from acids. There is a vegetable matter in the Georgette with which acids immediately form a chemical affinity and either the material falls apart or is perforated with tiny holes.

It is better for the person to wash the blouse herself and to press it with an iron just warm. Remember that an iron that is too warm scorches, even if you cannot immediately detect it, and the result is quick destruction of the blouse.

Shrinking the Hem

HOME dressmakers frequently find it difficult to put in the hem of a woolen—or silk—dress smoothly. This can be done with little trouble by means of shrinking. Place a damp cloth over the hem's wrong side and press from the lower edge toward the top. All the superfluous fullness can be entirely shrunk out, providing the hem is not too wide nor cut of the skirt decidedly circular.

This method does away with the introduction of small plait-darts or folds usually found in the skirt hem, the lines of which are almost sure to show on the outer side of the skirt when the hem is pressed in.

In finishing the hem of a skirt do not turn the cloth in. Baste the raw edge flatly to the skirt proper and over this place a piece of seam binding. The edge that does not need to be caught to the skirt may be sewed to the binding with cotton, but the top edge should be hemmed on with silk; or, better still, with a thread drawn from a lengthwise piece of the fabric.

Use a Ravelled Thread

SEWING or hemming with a thread of the material is a little trick that even few dressmakers know of, and its practice will give the most satisfactory results.

This method makes the stitches as invisible as the weave itself and should be used in every part of the suit or dress where it is desired to conceal the sewing. Of course, some fabrics will not permit of the raveling of the threads, but wherever possible, this method should be tried out.

Kimono Detail

SO many of the new fashions incline to kimono sleeves and shoulders that it is rather interesting to have a little detail knowledge of the native dress of the people of Nippon. We in America are rather given to picking out very elaborate kimonos when we buy one for negligee wear; but the Japanese woman of rank does not habitually wear such. We are told, for instance, that to be arrayed in dark colors is a sign of aristocratic distinction.

Describing his heroine in "Madame Chrysanthème", Pierre Loti says "While her friends Oyoki-San and Madame Touki delight in loud-striped stuffs and stick gorgeous ornaments in their chignons, she always wears neutral gray or navy blue fastened round her waist with great black sashes brocaded in tender shades, and puts nothing in her hair but amber colored tortoise-shell pins."

"Madame Chrysanthème"

IF she were of noble descent she would wear, embroidered on her dress in the middle of her back, a little white circle looking like a postmark with some design in the center of it—a leaf of a tree, generally, and this would be her coat of arms. This spot is called 'mon' and is frequently a feature of the ceremonial dress.

"In Japan the smart dresses of bright colors shaded in clouds, embroidered with monsters of gold or silver are reserved by the great ladies for home use on state occasions; or else they are used on the stage for the dancers and the courtesans."

(Continued on page 52)



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FRINGE IS THE NOTE PAR EXCELLENCE OF THE SEASON.

YES, the Ripple Sweater will be worn again this year. For the debut of the Spring sweater has taken place and wools may now be bought and stitches set up with full confidence that the labor will not meet with that much to be dreaded stigma, "last year's model." We weren't quite sure about that ripple. Otherwise many of us would have been spending the long Winter evenings in congenial work by the warm fireside. Which brings up the question, why not introduce the coming Spring models in the Fall of the year? Then everyone could meet the opening of the Summer season with an assortment of garments she could feel sure were going to be strictly *à la mode*.

We say advisedly "assortment of garments" for nowadays every feminine wardrobe under forty seems to contain a half dozen sweaters, more or less.

However, Utopia not being our present home address—indeed, no pun was foreseen!—we must only knit the faster now that authentic models are out and the 1920 sweater books have come to our assistance with their valued instructions to purl thus and knit so.

The Slender Girl Will Again Frill Out About the Hips and the Elbows

BUT again as to the ripples. Some are alike and some are different; for there are continued models and new ones in the Spring galaxy. The little model with its ribbon-run ripples at waist and sleeves that was the first of its kind to appear last Summer is still present in its original form, bringing with it this time a group of younger sisters in whom one detects variations on the family likeness. One, for example, has the modish



RIPPLES ARE BECOMING TO YOUTH: BUT THERE SHOULD BE AN AGE AND WEIGHT LIMIT.

short sleeve. The ripple is still present, but its edge only just covers the sharp point of a youthful elbow.

We have not as yet seen a tight, short sleeve, but that may be reserved for a later stage in sweater development. Another has a ripple collar come to join the flaring sleeves and jacket. This model is a slip-over with the collar round and narrow in form and used as a finish about the low oval opening of the front. There were several varieties noticed of this model. One has a snug jacket with a

Knitted Things Make Their Spring Debut

fitted knit-and-purl lower section and a ripple sleeve. A second has the same jacket to the waist with a ripple section below and a three-quarter length slightly ripple bell sleeve. The third has a melon-shaped sleeve and a ribbon at the waist in place of the knitted belt of the second model.

The melon-shape sleeve is the one where the ripple fullness is again gathered into a snug-fitting band at the wrist. It seems to be as popular as the ripple ruffle sleeve and is more often used in models of heavy wool.

For the ripple model is not only seen in fine Shetland floss and in silk, but in heavy four-fold yarns as well. Cotton models are also seen this season. A two-fold cotton now selling has the appearance of wool. This yarn has a two-thread cotton strand bound into one with a binder of imitation Angora, giving it a slightly fuzzy look. There are also silk-finished cottons.

Then there has appeared a Filet Ripple model very attractive and sure to be popular with the younger set. Models of this kind are either of plain filet crochet or are variously adorned with filet patterns or with fancy edges. One of the most attractive of this sisterhood has a low square-cut neck outlined in filet roses and has a fancy banded edge and belt. This model has evolved a comfortable means of fastening itself up the side seam, which is said to be a much more ready method than the usual slip-over style of entrance. Four crochet buttons and buttonholes are used between the sleeve and the belt on the right side. The ripple below the waistline is left open.

It Would Seem That Filet Mesh Had Come To Stay

FILET sweaters are again in blossom and are coming up in the spring of their second year more numerous than in the heyday of their first. Perhaps we see more



THE FILET SWEATER HAS EVIDENTLY COME TO STAY. IT HAS TAKEN TO RIPPLE STYLES THIS YEAR, AND HERE IS ONE THAT HAS EVOLVED A CONVENIENT SIDE OPENING.

changes in them than in the ripple styles. Last year's filet was more or less of the same pattern. This year's knows no limits to its infinite variety. Take those two cute little models we are sketching. Quite different, aren't they? One is called a "sensible short model" and is made of two-fold Shetland floss in light brown. Its sensible portion must be the wide but plain crochet girdles for the object of the upper filet part seems to be openly ornamental. The second calls itself a "pretty lavender jacket" and it, too, has a girdle belt but is so very sleeveless and neckless as to almost reduce itself to a vest. You will notice that there is a wider girdle in back than in front and that the butterfly there is also larger.

The sleeveless vogue has induced a blue cotton model to cut itself square off under the arms, leaving only what might be called wide suspender bands over each shoulder. Another gained its inspiration from the apron front we should imagine, for it makes no pretence at joining under the arms at all, but consists of a panel back and front connected only by a belt

crocheted onto the back and buttoning over across the waistline of the front.

Then, too, there are new filet stitches. There is the filet square, much seen in the newest sweaters. This consists apparently in filling in every other mesh, thus making an alternating blocked pattern.

Of the knitted stitches one leaving an open stripe or lacework effect is new as well as that known as basket weave, which is like the blocked design save that oblongs are used instead of squares, thus giving it the in-and-out look of basket weaving. We also see the cable stitch. Apt to be used on the long Tuxedo collar models. Plain Afghan stitch is also coming back as well as a very open crochet called chain loop.

The Two-Piece Sweater Dress as well as the Single Sweater Likes Stripes and Two-Color Combinations to Cheer Itself Up With

STRIPES? Oh, yes, and any number of two-color combinations also. For example, that fetching model with the banded frill, the round collar, and the puffed sleeves is made of white and maize yellow Iceland wool. This wool is so delicate that a strand each of the yellow and the white is cast on for the body which is knitted in lace stripe stitch. The



TWO CUTE LITTLE FILET MODELS THAT ARE QUITE DIFFERENT.

darker bands are of the maize color and the puff sleeve is made by running narrow black velvet ribbon through the open meshes at the wrist. The same ribbon is run about the waist, and ties at the neck in a long spider ended bow.

Orange, gray, blue, rose and peach color make up a Roman band around the bottom, the bell sleeves and the collar and sash of that cream-white sweater costume shown in the sketches. This sweater slips over the head and is worn like a bodice with the straight-knitted skirt of the same wool.

Sweater dresses promise to be much more numerous than last year, when only a few were seen at the mountains and seashore. They are fashioned with simple plain straight knit skirts, and sweaters that are either of the slip-on or coat order.

Bands of contrasting Angora or of Teezle wool are frequent. Narrow these most usually are so that they make soft fluffy lines of boundary markings.

Collars of white in which there are color bands matching the sweater wool are also quite modish, and gay patterned borders for scarf-ends more numerous than easy to describe.

Fringe and Ties, Collars and Belts

NOW as to fringe. It seems to be the mark *par excellence* of the season. We saw only one last Summer; this year it is to be hoped that it will not prove so taking as to take away its own charm of novelty, for having begun to fringe the 1920 sweater does not seem to know where to stop. Its range is from half an inch to knee length at present, the latter seen on a superbly handsome silk model in the new tangerine color.

Let us, however, begin with the modest band. This was seen on an exclusive style



EGYPTIAN STRIPES AND TWO-COLOR COMBINATIONS ARE MODISH.

little model where the neckbands instead of following the usual way of the tuxedo collar tucked themselves through a narrow belt and hung to the bottom of a slip-over sweater. The bottom of the sweater was in basket-stitch like the edge of the bands and the bands themselves were finished with a row of fringe as wide as the fancy stitch of the sweater bottom. There was no other fringe on this model.

Next came a filet model showing fringe only on the edges of the sash belt. Then a more daring and original creation, where a quaint ribbed sweater, evidently determined on sports, had provided itself with a neck scarf of white Angora banded and heavily fringed in the sweater color, while at the tops of the slit pockets a narrow band of Angora was provided with a fringe half as wide as that on the scarf. Follows close on a model where the now popular method of fringing the bottom takes place. It is a very pretty sleeveless model in camel's hair and its collar, front and sleeve edges are knitted on larger needles than the body. So, indeed, is the bottom edge, but not being content with that, it has a three-inch fringe.

The sash, too, is worthy of notice for it is one of the finest of the narrow "string tie" sashes now taking the place of the wider belts and fastenings. It is about an inch and a quarter wide.

Belts, in general, may be said to incline to the extremes, liking a girdle form or the very narrow size. The girdle form, of course, is knitted as one piece with the sweater body and is usually of another stitch and may or may not have an outlining band of another color. A favorite design shows a narrow line of fluffy Angora at top and bottom. Another simulated belt is that where the new lace stripe is used for two or three rows around the waist. Many belts, too, are of the sash variety preferring to tie rather than to but-



SOMEWHERE HIP LENGTH BUT REFUSING TO MEET ACROSS THE FRONT.

ton, this being especially true of the narrowest kind.

Filet sash belts are used, often being of filet square on a filet mesh sweater, or contrarywise. As has been said, ribbon is again employed. Not only the narrow ribbons run through the sweater mesh, but wider ribbons of velvet or two-tone satin. These tie wherever the mood dictates, sometimes in front, sometimes in back, or at the side. These ribbons are usually about an inch in width.

(Continued on page 50)

Figs. 4560-4561. Dress of batiste; the narrow tucks of the skirt are supplemented by insertions of Valenciennes lace, which are used also for the yoke effect and on the bodice; lace motifs; satin ribbon girdle. Material required: $4\frac{1}{2}$ yards 40 inches wide.



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4561

Figs. 4556-4557. Dress of two-tone taffeta; the tunic is of novelty lace repeated in the puff of the short sleeve; collar facing of contrasting satin; rep ribbon lacing. Material required: $4\frac{1}{4}$ yards 40 inches wide, 3 yards lace 36 inches wide.

Figs. 4558-4559. Dress of cotton voile; the lace bands and oval motifs are of filet and embroidery combined, repeated on the bodice; two-tone satin ribbon girdle. Material required: $4\frac{1}{2}$ yards 40 inches wide.

Figs. 4302-4303. Frock of crêpe de chine with panel front machine-plaited sides and back; Irish crochet lace yoke, belt and hip band, back fastening. Material required: 6 yards 40 inches wide, 1½ yards lace 27 inches wide.



Figs. 4304-4305. Dress of embroidered batiste having tucked skirt topped by blouse whose fulness of kimono sleeve is held in by lace band which also trims bottom of blouse; belt is drawn through casing at back and finished in front with silk tassels; plain batiste collar. Material required: 6 yards 36 inches wide, ½ yard plain 27 inches wide.

Figs. 4306-4307. Frock of dotted swiss, tucking done in plaid effect; round neck and sleeves are trimmed with rick-rack braid; string belt of satin ribbon. Material required: 5½ yards 36 inches wide.

Figs. 4308-4309. Frock of batiste; the skirt has a band of embroidery; the tunic is deeply hemmed and about the top are pieces of embroidery that terminate the strips of the bodice; the cuffs and collar are embroidered and finished with velvet ribbon bows. Material required: 6 yards 40 inches wide.



Figs. 4310-4311. Dress of plaided taffeta topped by an open tunic of plain taffeta; the latter composes the bodice, an Eton effect being gained by bands of plaid; plaid border on girdle and above the cuffs. Material required: 3 yards plaid taffeta 36 inches wide, 4 yards plain 36 inches wide.

Figs. 4312-4313. Frock of figured foulard; the skirt has a scalloped edge topped fold one of linen, repeating the trimming about the hips and of the sleeves and collar; satin ribbon; girdle of linen. Material required: 4½ yards 40 inches wide, 1 yard linen 40 inches wide.



Fig. 4318D. Frock of plaided summer silk; the skirt is gathered to the long-waist bodice, the latter trimmed with organdie beneath the self panel; collar, buttons and sash of organdie. Material required: $5\frac{1}{4}$ yards 36 inches wide, $1\frac{1}{2}$ yards organdie 40 inches wide.



Figs. 4314-4315. Dress of plaided organdie; the skirt has a border of taffeta headed by a lace ruche; the neck and sleeves indicate a succession of narrow lace ruffles; taffeta hip sashes. Material required: 4 yards 40 inches wide, 1 yard taffeta 38 inches wide.

Fig. 4316D. Frock of crossbar cotton voile; the skirtband, the collar, cuffs, hip pieces and girdle are of linen in contrasting color, as are the buttons. Material required: $5\frac{1}{2}$ yards 36 inches wide, $1\frac{1}{2}$ yards linen 40 inches wide.



Fig. 4324D. Frock of cotton voile, the tunic embroidered in color, the bands down either side of the front are embroidered, as are the sleevebands; cotton cordelier. Material required: 6 yards 40 inches wide.

Fig. 4320D. Dress of embroidered cotton voile; the sides of the skirt are trimmed with deep tucks, the front and back in princess panels, crossed by double bands of velvet ribbon tied in the back; Irish crochet collar and sleeve finish. Material required: 6 yards 40 inches wide.

Fig. 4322D. Dress of gingham; the back of skirt is plaited, the front has a panel of chambray to match plaited vest; collar and cuffs of chambray; two-tone rep ribbon. Material required: 6 yards 36 inches wide, 2¼ yards chambray 27 inches wide.

Figs. 4328-4329. Frock of flowered crêpe Georgette combined with plain Georgette, the latter making the Turkish skirt, the girdle and the vestee; narrow collar of contrasting satin. Material required: $2\frac{1}{2}$ yards flowered Georgette 40 inches wide, 3 yards plain 40 inches wide, $\frac{3}{4}$ yard satin 18 inches wide.



Fig. 4326D. Dress of Japanese cotton crêpe; the tunic front is bordered with heavy embroideries which makes, also, the corselet effect and the sleeve finish; velvet buttons and girdle. Material required: 7 yards 27 inches wide.

Fig. 4330D. Dress of embroidered swiss made with a tuck-rimmed skirt banded below the hips with organdie whose scalloped top has a lace edge; back-fastening; collar and cuffs of organdie; two-tone satin ribbon girdle. Material required: 5 yards 36 inches wide, $1\frac{1}{4}$ yards organdie 40 inches wide.

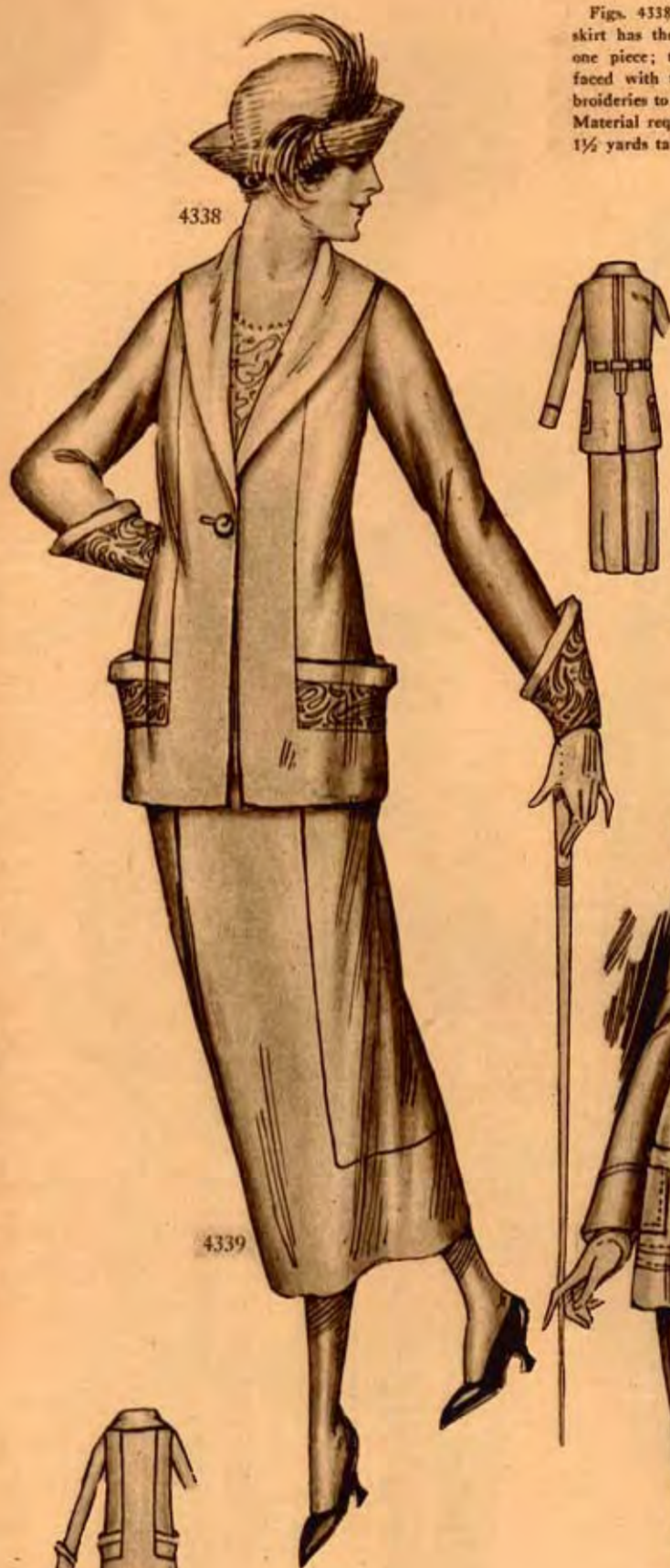


Figs. 4336-4337. Bridal robe of satin crêpe; the skirt encircled with spaced tucks, the tunic of novelty appliqué net, of which the blouse is also made; three-quarter sleeves; train and girdle of the satin. Material required: $5\frac{1}{2}$ yards 40 inches wide, 4 yards net 40 inches wide.

Figs. 4332-4333. Bridal frock of Georgette crêpe over satin; trimmed with beaded net as border for the tunic and for the body of the corsage; self mousquetaire effect sleeves and chemisette; beaded girdle. Material required: 4 yards 40 inches wide, 4 yards satin 36 inches wide, $2\frac{1}{2}$ yards net 40 inches wide.

Figs. 4334-4335. Bridesmaid's frock of two-tone taffeta made in panels of graduated length over a skirt of embroidered mousseline ruffled from knees to hem; bodice of the mousseline; velvet ribbon bretelles; silver bow-knots. Material required: 3 yards silk 40 inches wide, $4\frac{1}{2}$ yards mousseline 40 inches wide.

Figs. 4338-4339. Suit of tussah silk; the skirt has the front panel and the border in one piece; the jacket has pocket extensions faced with taffeta and done in padded embroideries to match the cuffs; collar of taffeta. Material required: $5\frac{1}{2}$ yards 40 inches wide, $1\frac{1}{2}$ yards taffeta 36 inches wide.



Figs. 4340-4341. Suit of carriage silk, the skirt with inverted plait down the back, the jacket belted and indicating double pockets, self collar and revers. Material required: $5\frac{1}{2}$ yards 40 inches wide.

Figs. 4342-4344. Suit of sports silk; the skirt is a straight-hanging model topped by a peplum jacket with vest, revers, cuffs and string belt of linen crash. Material required: $5\frac{1}{2}$ yards 40 inches wide, 1 yard linen 38 inches wide.



4345D



4347D

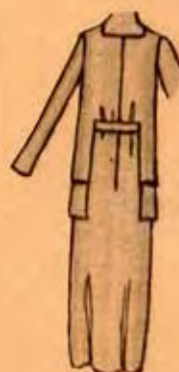
Fig. 4345D. Frock of dotted foulard; the plain skirt is attached to the lengthened line of the bodice, the latter trimmed with organdie collar and cuffs and with floss embroideries; tucked vestee of organdie. Material required: $4\frac{1}{2}$ yards 40 inches wide, 1 yard organdie 40 inches wide.



4349D

Fig. 4347D. Dress indicating a skirt of plaided silk and a back-fastened bodice of tussah silk with long sleeves, square neck and a self belt fastened with a mother-of-pearl buckle. Material required: $2\frac{1}{2}$ yards silk 40 inches wide, $3\frac{1}{2}$ yards tussah 32 inches wide.

Fig. 4349D. Dress of striped taffeta in Roman colorings; the skirt is gathered and joined to a bodice whose back is extended to form the girdle fastened on either side of the panel front; collar and cuffs of cartridge silk. Material required: $4\frac{1}{2}$ yards 40 inches wide, $\frac{3}{4}$ yard silk 40 inches wide.



Figs. 4350-4351. Frock of tussah silk; the skirt has a crenelated edge; the blouse is head-embroidered to match the yoke simulation; self belt. Material required: 5 yards 40 inches wide.



Figs. 4352-4353. Dress of linen; the skirt has worsted stitchery repeated on the blouse hem and sleeves; worsted embroideries; buttoned shoulders; self girdle. Material required: 5 yards 36 inches wide.

Figs. 4354-4355. Dress of cotton etamine; the skirt has double box-plaits down the sides; the blouse has the shield front extended to form the lower part of the sides; floss embroideries. Material required: 6 yards 40 inches wide.

Figs. 4356-4357. Dress of foulard made with a cascade drapery on skirt and with kimono blouse finished with vestee, collar, cuffs and girdle of organdie; satin buttons. Material required: $5\frac{1}{2}$ yards 40 inches wide, $\frac{3}{4}$ yard organdie 40 inches wide.



Figs. 4358-4359. Frock of figured crêpe de chine made with an underskirt of plain silk which contributes the collar and revers of the tunic; simulated buttonholes; jet buttons; worsted embroidery. Material required: 4 yards 40 inches wide, $3\frac{1}{2}$ yards plain silk 40 inches wide.

Fig. 4360D. Frock of pongee, the tunic in one with the bodice; the latter has the front and back of the neck elongated and fastened to the center strip of the kimono sleeve; sash facing of contrasting satin of which the buttons are also made. Material required: 6 yards 32 inches wide.

Fig. 4361D. Cape of French serge topping coat of the same and embroidered in chain-stitching; self belt and collar; satin lining; yoke back fastened with buttons. Material required: 5 yards 50 inches wide.



4361D



4363D



4365D

Fig. 4363D. Coat of silk duvetyn; the cape feature shows Angora embroideries and a self collar; the armholes are formed by a folding under of the cape sides. Material required: 5½ yards 50 inches wide.

Fig. 4365D. Coat of evora cloth; the cape assumes a double form in front and a single one at the back; side straps are trimmed with self buttons; collar of the cloth. Material required: 6 yards 54 inches wide.





4367

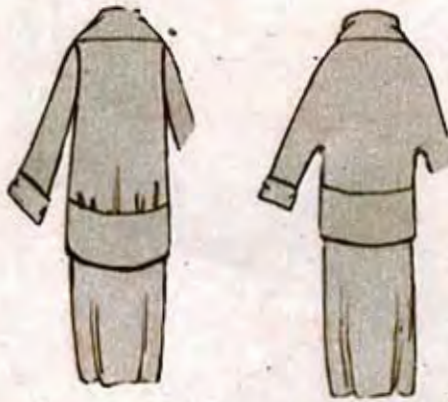


Fig. 4367. Coat of evora cloth made with a deep self border confining the fulness; self collar and cuffs. Material required: $3\frac{1}{4}$ yards 54 inches wide.



4368

Fig. 4368. Coat of wool jersey whose self border is cut in one with the front; kimono shoulders; demi-belt; muffler collar and cuffs of checked angora. Material required: 3 yards 54 inches wide, $1\frac{1}{4}$ yards angora 18 inches wide.



4369

Fig. 4369. Coat of covert cloth; the front panel is in one with the border, trimmed with wooden buttons and simulated buttonholes; self belt, notched collar and strap cuffs. Material required: $3\frac{1}{2}$ yards 54 inches wide.





4370D

Fig. 4370D. Cloak of silk duvetyn, made with a panel back and front and sleeves that are extensions of the sides; collar, revers and cuffs are bordered with cire satin. Material required: $3\frac{1}{4}$ yards 54 inches wide.



4371D

Fig. 4371D. Wrap of silk-knitted fabric, the hem done in embroideries and the hanging cape of the back repeating the border design; front has slash openings for the arms; the collar terminates in double bands in front. Material required: 4 yards 54 inches wide.



4372D

Fig. 4372D. Coat of silk duvetyn; the front and back show stole-bands of satin; the cape is on broad scarf lines belted across the front. Material required: $4\frac{1}{2}$ yards 54 inches wide, 2 yards satin 32 inches wide.



4373D



4375D



4377D

Fig. 4375D. Frock of striped gingham fashioned with apron panels of plain gingham which also makes the short sleeves, the latter finished with crocheted edge to match the collar; plain belt. Material required: $3\frac{1}{2}$ yards striped 36 inches wide, $2\frac{1}{4}$ yards plain 36 inches wide.

Fig. 4377D. Frock of checked gingham bound with linen of a contrasting color; the girdle, collar and cuffs are of plain gingham; novelty buttons. Material required: $4\frac{1}{2}$ yards 38 inches wide, 1 yard plain 36 inches wide, $\frac{3}{4}$ yard linen 40 inches wide.





Figs. 4382-4383. Frock of novelty silk, the skirt draped and hung across the front with sash drapery of plain silk of which the cuffs and bodice revers are made; lace bodice front. Material required: $4\frac{1}{2}$ yards 40 inches wide, $1\frac{1}{2}$ yards plain silk 40 inches wide, $\frac{3}{4}$ yard lace 12 inches wide.

Fig. 4378D. Dress of foulard; the skirt is bordered with satin band of graduated width; satin collar; novelty ball buttons; kimono shoulders and short sleeves. Material required: $4\frac{1}{2}$ yards 40 inches wide, $1\frac{1}{2}$ yards satin 40 inches wide.

Figs. 4380-4381. Dress of satin with draperies and short-sleeve bodice of foulard; round neck and sleeves are corded with satin. Material required: $2\frac{1}{4}$ yards satin 38 inches wide, $3\frac{1}{4}$ yards foulard 36 inches wide.



4384

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4386D



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4389

Figs. 4384-4385. Frock of pompadour foulard; the tunic is of accordion-plaited chiffon with vandyke edge; square-neck blouse has collar, cuffs and neck finish of lace which also bands the sash ends. Material required: 5 yards silk 40 inches wide, $3\frac{1}{2}$ yards chiffon 40 inches wide.

Fig. 4386D. Frock of taffeta, the skirt edged with self ruffles which are repeated on the short kimono sleeves and the self sash ends; appliqué motifs of English chintz. Material required: 5 yards 40 inches wide.



Figs. 4388-4389. Dress of organdie; the skirt is trimmed with self frills in deep scallop simulation; bodice of flowered organdie, the collar, cuffs and girdle of the skirt material. Material required: 4 yards 40 inches wide, 2 yards flowered material 40 inches wide.

Figs. 4390-4391. Frock of crêpe de chine; the skirt is bordered with a single tuck; the peplum blouse has a ribbon run through the waist casing and tied at one side, matching the sleeve finish; bead and floss embroideries. Material required: $5\frac{1}{2}$ yards 40 inches wide.

Figs. 4394-4395. Dress of figured foulard; the skirt shows a series of spaced tucks; the bodice has a jumper of the skirt fabric over a foundation of chiffon and lace; the girdle, sleeve bows and neck finish are of velvet ribbon; bust band of lace. Material required: $4\frac{1}{2}$ yards 40 inches wide, 2 yards chiffon 40 inches wide, $1\frac{1}{2}$ yards lace 15 inches wide.



Figs. 4392-4393. Frock of batiste; the tunic is in two sections of irregular length and elaborated with miniature tucks, self flounces and embroideries; tucked vestee; wide crush girdle of the fabric. Material required: 6 yards 40 inches wide.

Figs. 4396-4397. Frock of cotton voile; the skirt has the tucks edged with self flounces and banded below the hips with filet lace; the latter is used for collar and cuffs; picot edge ribbon about armholes and down one side. Material required: 6 yards 40 inches wide, 3 yards lace 12 inches wide.



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4397



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4399



4400

4401



Figs. 4398-4399. Frock of organdie—the tunic falls over a skirt with embroidery band for border edged with fine tucks and a self flounce; the collar and vestee are of the embroidery and tucks; self girdle edged with velvet ribbon. Material required: 6 yards 40 inches wide.

Figs. 4400-4401. Dress of taffeta—the crenelated edge of skirt is self bound to match the finish of the Eton; girdle of Roman-stripe ribbon; vestee and collar of dotted swiss with self ruffles. Material required: 5 yards 40 inches wide, 2½ yards swiss 36 inches wide.

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4402D



4404



4405



Figs 4406-4407. Frock of organdie; the skirt has wheel trimming of taffeta ribbon which is repeated on the sash continuing the sides of the crossover bodice; set-in sleeves. Material required: 5 yards 40 inches wide, 2½ pieces of ribbon ½ inch wide.

4406

4407



Fig. 4402D. Dress of novelty satin; the panel bodice is of Georgette edged with small wooden beads, the sides weighted with beaded tassels; the sash of Georgette is arranged to give a Turkish effect to the hem of the skirt. Material required: 4½ yards 40 inches wide, 2½ yards Georgette 40 inches wide.

Figs. 4404-4405. Dress of crêpe charmeuse, the skirt with lace border of graduated depth to match the one-side hip arrangement; the bodice has one side of the lace and the other of the satin; satin sash tied over one hip. Material required: 4 yards 42 inches wide, 3½ yards lace 36 inches wide.

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