PEPLUMS

LEFT: *The lady in the foreground wears a camisa with a peplum and skirt made of metal cloth, trimmed with the material used for the camisa, pañuelo and peplum, which may be starched lace or one of those new tulles with extra large meshes.   The second lady, looking at you and with her hand on her hip, shows a skirt with knee-length side peplums, forming a sort of tunic with the camisa. The embroidery which trims this emsemble is bold   The third lady turns her back to show off the back part of her skirt with the double-faced train. A black-and-white color scheme is suggested for this terno.   The train may be made of any richly embroidered silk.*
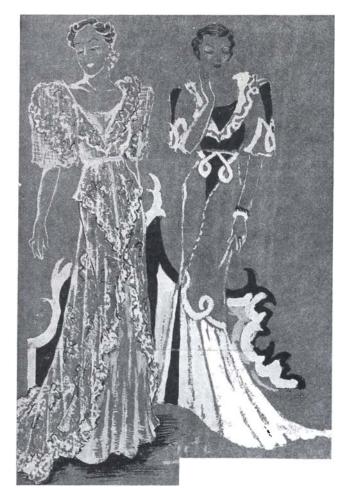
HAPPY COMBINATIONS

RIGHT: *"Glitter" is the word suggested by the terno worn by the lady at the front, left. Note the draped skirt in shiny light and dark colored satin, sprinkled with spangles.... The skirt worn by the lady seated at right boasts of an over-skirt or exaggerated peplum that swings gracefully when she walks or dances   For the new debutante, we suggest this lace and organdy and net combination worn by the girl at the top. No other combination can be more charming.*

FILIPINO DRESSES ON PARADE

LACE and SATIN

LEFT: *Lace and satin have been happily combined by the designer in the skirt of this terno with its graceful drapery. The satin is used for the underskirt which the lace skirt, open at the front, reveals . Both sides of satin crepe are used in the skirt of this white and black ensemble. The satin side of the fabric is used for the upper part of the skirt while the crepe or dull side is used for the deep flounce and appliques.*

DRAPERY

RIGHT: *Drapery. now so much in vogue, is skillfully used in the three skirts roughly sketched at right. One has a sort of tapiz wrapped around the hips and held with a pin, then its ends allowed to fall gracefully. Another skirt (upper right) shows sides shirred to center panels, which are heavily embroidered. The third skirt is plain in front and printed at the back. plaid material being used here.*

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