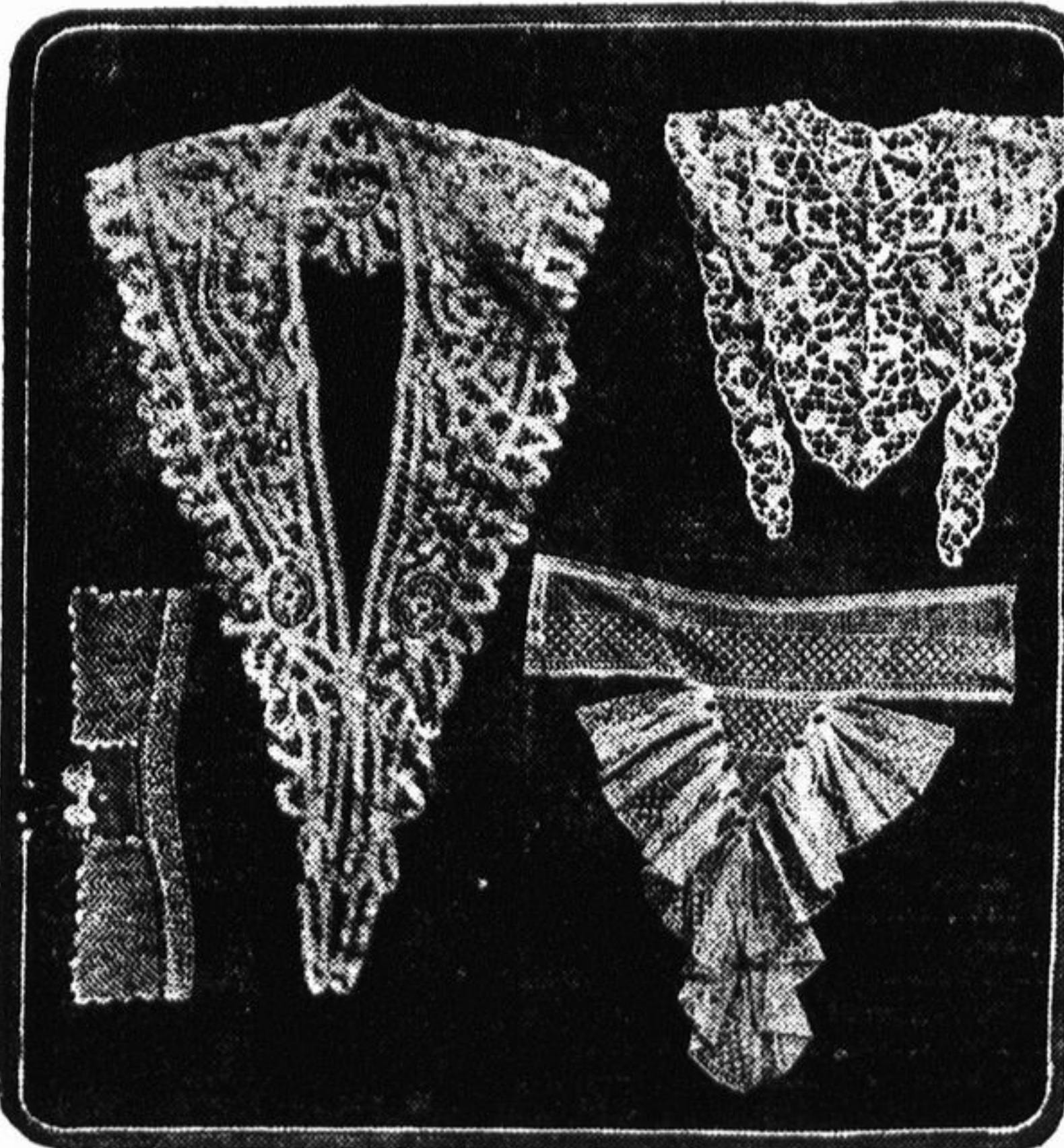


Some Pretty and Inexpensive Neckwear



HERE are four pieces of neckwear, in the prevailing styles, which are handsome enough to be valued possessions in any woman's stock of dress accessories. Yet the materials of which they are made cost next to nothing. Fifty cents or less is about the amount which will buy thread and braid for the hand-made pieces. It will certainly buy enough of the all-over shadow lace to make the attractive collar and jabot, and cover the expense of the tiny buttons of black satin used as a finishing touch on the pretty collar at the right of the picture.

Hand work, tastefully and well done, means elegance in dress accessories. The crocheted collar is made of three separate pieces joined together. They are an Irish lace pattern and not at all difficult to make. There is an insertion an inch and a half or a little less in width and from 12 to 16 inches long, depending upon the size of the neck to be fitted. Two wider strips of the crochet are made, each half as long as the insertion less one or one and a fourth inches. These pieces are finished with a scallop about the outside edges.

When all the pieces have been crocheted they are sewed together as shown in the picture. Baby velvet ribbon in sapphire blue, or any preferred color is run through the edges of the insertion. This is necessary to keep the collar from stretching at the top. A small piece of wider velvet ribbon in the small color is tacked in at the front. Finally a tiny bow made of the crocheted insertion is sewed to the velvet strip.

This collar should be stayed with supports at the back and sides. It will fit perfectly, as the lace will stretch and spread at the bottom and adjust itself to the neck.

The pretty fichu is made of renaisance braid and flows, with three small lace medallions inserted: one at the

middle of the back and one in each tab at the front. A little study of the picture will show how effectively the fine braid has been managed so as to make a showy neckpiece without spending a great deal of time. Such an accessory worn with a tailored suit converts it into quite a dressy affair, especially if a pretty hat is worn at the same time.

Lace fichus are very smart and fashionable, as also are those of net, fine embroidery, batiste and machine-made laces.

The next collar is of all-linen, machine-made Cluny. It is made in two sections set together with a narrow Cluny insertion. Those who know how to make the lace will find this an easy copy to follow. But in this particular case the lace made by mechanical work is so nearly like hand work that few can distinguish the difference. The machine-made product sells for a remarkably low price. Women who are clever at designing use remnants of Cluny edgings combined with small motifs and narrow insertions to make up lovely "coat sets," that is, collar and cuffs.

A piece of striped shadow lace, which may be bought from 14 to something over 20 inches wide, is utilized for the collar and jabot. The lace is cut in strips and does not ravel along the edges. A strip the required length of the collar is curved along its upper edge to fit the neck and then hemmed all around and stayed with wire supports at the back and sides. A small triangular piece is set on at the middle front. This supports the full ruffle made from two strips of lace hemmed at the ends and with edges joined below the triangle. A dozen little buttons, satin-covered, or little rhine-stones or pearl buttons, make an elegant finish for this piece. Three-quarters or even less of allover lace will make two of these neckpieces. JULIA BOTTOMLEY.

pronounced "rib," or ridge than the English fabric, and less luster. Although the French achieve exquisite white they are not as successful as English manufacturers in the dying of black in this particular fabric.

One of the smart new models for fall is pictured here made of black English crape on a medium sized frame. The facing of white is especially admirable on this particular shape, as it defines the graceful curve of the left brim. White next the face is becoming to everyone, and the combination of black and white crape, when managed by a competent designer, is brilliant and elegant above almost every other.

Nearly all trimmings for crape hats are made of crape. They must always be well made and used with moderation. Mourning millinery, to be tasteful, must depend upon its display of careful workmanship rather than its abundance of trimming. Fortunately there is no fabric which gives the maker a better opportunity to show her skill than crape.

The prevailing styles in shapes are well adapted to this character of millinery. The small, close-fitting bonnet-like hats and the narrow-brimmed, soft-crowned models, as well as that increasing number classed as "Rembrandt" hats, give the designer an unlimited choice. They insure a becoming hat for every one who will take time to make the proper choice.

The hat shown in the picture is very generally becoming. Except for the facing the frame is covered with black crape.

New Sashes.

Sashes may be tied at the side of the back with short ends, or may hang from a flat bow directly in the middle of the back with long, side plaited ends, caught at the bottom by hemstitched bands of ribbon or silk. Picot edged ribbon sashes have tasseled ends. Small sashes tie directly in the middle of the front with three inch loops edged with five inch fringes.

Laces to Trim Handbags.

Lace is used to trim handbags, just as leather is now used to trim hats. A dainty handbag of tan suede is edged about the top with a narrow frilling of deep cream valenciennes lace, filled well around the corners.

VOILE BEST MATERIAL FOR BLOUSE

BLOUSES (that really blouse), like nearly all the belongings of women, are best liked in filmy materials. Cumbersome clothes are in retreat; everything has to be soft and clingy, and nearly everything must be sheer. Some people are much scandalized at this liking for filmy stuffs, but in blouses it must be conceded that such fabrics make up into the most refined apparel that can be imagined.

Voile has proved to be the most durable of thin fabrics. It is used



therefore in place of mull and batiste for waists which must stand much laundering. It is splendidly reliable. Strong laces (Cluny or torchon, or Irish crochet) are used in trimming these voile waists, and hand embroidery is worth while on a fabric which gives such good wear.

At present the prettiest waist show small patterns in embroidery designs. Big, coarse flower designs had a brief

vogue, but it never became very general. Now sprays of small flowers, or dots or little figures are done in fine careful embroidery at the front of the waist. Further decoration is added by means of fine tucks and narrow insertions of lace.

A batiste waist is pictured here with very narrow Val lace and sprays of small embroidered daisies furnishing its decoration. The Val lace is not so durable as Cluny or torchon, but if laundered carefully at home will last as long as the batiste. Batiste is the daintiest of fabrics for these wash waists. Nothing else will look quite so fine.

There is nothing more elegant than these hand-embroidered blouses. It is a pleasure to think that any woman who embroiders can provide herself with the finest of them at very little outlay. If bought, one must pay for the handwork, and this brings the price up to an extravagant point—say from five to fifteen dollars. Without doubt the same waist can be made by the capable needlewoman for two or three dollars. Mrs. Millionaire can't have anything better, because there isn't anything more elegant or more dainty than a well-made hand-embroidered blouse. If one has time to make numbers of them, batiste is a good choice of material. But for wear and tear, voile in fine, strong quality will stand the strain.

Bath Bags.

Make cheesecloth bag four or five inches square and fill with a mixture as follows: One-fourth pound oatmeal, two ounces finely shaved toilet soap and two ounces of powdered orris root. Drop the bag into the bathtub just before taking your bath. Moisten and rub the body with it, just as with soap. The bag may be used several times if dried after each using.

Kid Gloves Easily Cleaned.

Saturate a handkerchief in gasoline and shake dry; rub this over the soiled gloves, and see if they are not cleaned as easily as when dipped. Kid retains a disagreeable odor when dipped in gasoline, and this process is usually sufficient to do the work properly.

Sashes for the One-Piece Cloth Gowns



THERE are so many different designs in sashes that they have to be classified and named. Those designed to be worn with one-piece cloth gowns are made ready to adjust and are fastened with hooks and eyes. The one-piece cloth gown (with considerable lace and chiffon in the bodice) is crowding the separate blouse and becoming at least equally popular for ordinary wear. But sashes designed for wear with blouse and skirt, and those to be worn with one-piece gowns, differ considerably.

Plaids, Roman stripes and brocades are favored for cloth gowns, although there are plenty of plain sashes finished with touches of plaid or bordered with velvet ribbon. A very popular sash is made of plain satin, shaped at the ends and lined. Hand-embroidered flowers or conventional designs make the handsomest finish for these. Such sashes are made usually without loops. Recent designs show sashes of velvet ribbon with embroidered roses applied to them. These roses are cut out from ribbons or bands manufactured for the purpose, and the roses are sewed to the velvet with an appropriate embroidery stitch or a buttonhole stitch.

Short sashes of brocaded ribbons are liked for cloth gowns. They are wide and there is a liking for a flat bow as a finish, worn at the front. But there is absolutely no rule as to how the sashes and girdles, which are so prominently featured in the season's styles, shall be worn. They wander about the figure in any direction the wearer wills and fasten at any point that it pleases her taste to choose.

The Roman girdle is made of heavy, soft ribbon in brilliant stripes. It is adjusted about the waist, easily extending above the normal waist line and finished with a flat, shirred bow. There is an occasional exception to this method of finishing, however. For slender people a bow of three loops fastening at the left side helps to fill out the figure and enlarge the

waist. The loops are graduated in length with one upstanding and two hanging.

Speaking of waists, we must note that the small waist is decidedly out of fashion. It is this fact that has brought about the tremendous vogue of sashes. They do not define the waist line, they conceal it. Their purpose is to belong to the figure above and below the waist and to ignore the waist line so far as defining it is concerned. They show a great advance in popular taste, for this management of the waist is far more beautiful than the hard and fast lines of a few years back.

Plaid ribbons and plain ribbons (or sashes of silk) trimmed with plaid are, more than any other, in keeping with cloth gowns. The plaids of the season are subdued and rich.

By all means prepare to supply your wardrobe with a variety of sashes, for they are the reigning favorites among all accessories of dress. The management of the waist is a new art, a new world to conquer, and it has just dawned upon the feminine mind. What will come of it remains to be seen, but you may be sure that whether you have under consideration a toilette for morning, noon or night the sash is the thing you can't leave out. In fact it is quite likely that many of fashion will begin by choosing a sash and finish by buying a gown to go with it.

There is nothing haphazard about all this. The sashes designed for wear with cloth-gowns and those designed for gowns of filmy materials differ quite as much as the fabrics they are to go with. Also, the personality of the wearer must be considered, and the style she wishes to affect must be studied. Happily intuition is often a very safe guide. Another consoling thing is that the sash is not an extravagant fad. It is splendidly effective and adds a suggestion of splendor quite beyond its actual cost.

JULIA BOTTOMLEY.

Oddities in the Fancy Feathers



IF we knew where all the oddities in feathers come from we would be amazed at the resourcefulness of feather manufacturers. They take the plumage of all our barnyard inhabitants and manipulate it into new and strange and beautiful forms. They dye and trim and paste and bleach until we cannot even guess the origin of the feathers which charm us with their queer shapes and markings.

This is the day of triumph for fancy feathers, and no wonder. They deserve their popularity.

Two lovely hats pictured here show how effectively these odd, new ornaments in feathers trim the pretty, demi-dress hats which make up the most useful of our millinery belongings. The first model, with soft crown of velvet and small rolling brim, is a draped affair in taupe color. The crown is managed so that two points or loops of velvet are a part of it. It is a clever bit of draping, too, managing to convert the small, plain turban shape into a little Rembrandt hat of excellent style.

Along one side, and extending into the back, small, ragged chrysanthe-mums of grayish pink shades outline the upward lift of the velvet. Springing from the back five sprightly feathers complete an elegant conception in millinery. These dashing feathers come from the guinea hen or perhaps from the woodcock. At any rate they are all in the natural colors, gray, with white dots laid on, in the incomparable beauty which nature accomplishes. But they have

been retrimmed and reshaped by the artist in fancy feathers. A small "eye" in iridescent plumage, with a marking of white, has been pasted on. These add a sparkle to the otherwise glaucous coloring.

From the pheasant, probably, the beautiful, mottled feathers shown in the other hat, were taken. The standing quills are not changed, except that they are shortened. The band about the crown is of small feathers sewed to a foundation.

Often a long, soft quill takes the place of a feather band, and is laid about the brim in the same way as a band. Among the shapes which turn up at the side or back the mounting of these quills and bands is accomplished by making a slit in the brim and thrusting the quill through this. Nothing else is needed on a soft, velour or velvet or beaver hat for trimming, although ribbon in the color of the hat is often used with the feather band.

With a world of lovely fancy feathers to choose from, there is no good reason to lament one's inability to buy more expensive but not more beautiful trimmings. And all those feathers which involve the practice of cruelty to obtain them, or those which threaten the extinction of species of beautiful birds, cannot possibly be in good taste on the heads of women. For they bespeak an indifference which is unkind, and therefore unwomanly. The responsibility rests upon women.

JULIA BOTTOMLEY.

CIVET FUR TO BE FEATURE OF COMING SEASON

CIVET cat gives us the very dark fur with striking markings in white which is so much in demand for the coming season. The markings are managed by the furriers with remarkable resourcefulness, for it seems one hardly sees two pieces that are alike.

A muff and scarf are shown here that are more ample than the average sets of this fur. In fact, such striking fur is better used in smaller quantities.



titles and as a trimming for other furs, or for neck pieces and muff made of velvet or other fabrics. This scarf and neck piece show the size and shape of many similar sets in other furs. The scarf is plain and the muff rather large and flat. It is curved on the lower edges at the corners. The handsomest and the most expensive furs are made up along their lines.

There is a great vogue of small neck pieces of fur to be worn with hats and muffs made of velvet or other fabrics, trimmed with fur like that in the neck piece. For instance, a neck piece of mole-skin is worn with

a soft little hat made of brocaded crepe and chiffon in moiré color, and a muff of the same fabrics having narrow bands of mole-skin. A touch of lace on the hat and muff is often added. A single bright flower in silk or velvet or cloth of gold finishes the hat most effectively.

These neck pieces, with hat and muff made to be worn with them, make up a set that is quite as expensive as the better fur sets, unless they can be made at home. Muffs are not difficult to make, and the simpler hats can be successfully managed by the amateurs.

Ready-made "beds" filled with down are to be had in several sizes and are not expensive. The velvet or brocade of other fabric is draped on the bed and a shirred lining of satin mes-saline provided, which should match the outside in color. In order to make a muff successfully it is best to examine one at the furrier's and be guided by it. Milliners usually are prepared to make the muffs to match hats and will help one who buys material of them, with suggestions. The value of these pretty pieces lies as much in the making as in the goods. Among the furs available for trimming, none is better than civet. A small neck piece of civet with hat and muff of black velvet trimmed with narrow bands of the same fur and finished with a little good lace, leaves nothing to be desired. The white of the civet fur is yellowish and goes unusually well with creamy laces.

Very satisfactory beds for muffs are easily made of wool batting. Two or three rolls of it will be enough for a muff. Such a bed keeps its shape well and is very warm. The bed should be covered with a thin muslin first, tacked on at the top and bottom. Two puffs of velvet and two bands of fur make the outside covering, with a cascade of lace at the front. In place of lace, limp ruffles of crepe chiffon are often used. A muff is among the most graceful of dress accessories and comfortable beyond expression.

The possessor of a fur cape or coat that has become shabby may cut the good portions and make bands for trimming a set made of velvet. The small collar is lined with a thin wadding under soft satin. The muff is made as already described. A turban shape with soft crown of velvet is finished with a band of fur. A little touch of color in flower or ornament is the last word in this little poem of comfort. It is in such combinations that civet fur shows its best advantages.