

Two Developments of a Rembrandt Hat



REMBRANDT painted many graceful hats and we shall do honor to his art during the coming season; for they have furnished inspiration for thousands of hats which are triumphant among the new styles. Never was such a widespread demand for rich velvet. Crowns are soft, brims are flexible and full of grace. Their lines are good from every point and they silhouette the face adorably.

One of the Rembrandt models is shown here as interpreted by two designers. It will be seen that there is very little variation in lines. The brim is elaborated in the all-velvet hat by the addition of an extra under brim of velvet smaller than the brim above it. This secondary brim is really a flat puff of velvet tacked to the brim proper, and it is not an essential part of the design. In both hats the brim is a large, flat puff of velvet supported by the lightest of frames, and the crown is a full puff.

One designer has provided her hat with a crown of satin, thus accomplishing a little elaboration in her model. The puffed crown care has been given to disposing its fullness so that the crown falls toward the right side as it should. Both designers selected odd feathers for decorating their creations, of a character so light and airy that no line of the shape is concealed by them. Both selected narrow ribbon and copied the quaint flat pair of bows into which the sprightly feathers at the side are mounted.

The all-velvet hat is trimmed with the Numidi feather in the natural dark brownish gray color. It is far more expensive than the very effective

and beautiful peacock feather which was chosen for the other hat.

There are certain styles in hats which are so good from the standpoint of art that they have more stability than mere fashions. These hats are examples of good style. Besides possessing good style they are immensely fashionable; which two commendable characteristics are not always found together in millinery or other things. Some very ugly things manage to become fashionable for a brief time. But they never are stylish—that is, they have not good style, and therefore have no permanence. But look and you will see that the good style of the Rembrandt hats has put the master's name in everyone's mouth at this present time. We shall delight in the lovely lines of these hats and in the rich, soft velvets and odd, saucy feathers which go into their composition.

With all their virtues these lovely conceptions are comparatively inexpensive. They must be made of good velvet with a live luster. They admit of little trimming—and this may cost much or little. The two examples here show that the peacock feather is quite as pretty as the Numidi. If it were as scarce, expensiveness might be added to its charms. But it is one of those splendid things that is within easy reach. We are used to it and want something else. Therefore feather manufacturers have provided great numbers of fancy feathers, odd and graceful—and unrecognizable. They are originally even easier to get than peacock, but they are masquerading in new forms—which is worth something. JULIA BOTTOMLEY.

they were never before in such high favor.

Neckpieces, as a rule, are small. Very few scarves as large as the ermine piece pictured here will be found in fur or plush sets. There is no very substantial reason for so large a scarf; the long ends are not an added protection.

Beds for muffs are made of down, or very satisfactory one may be made



of wool batting. The down beds are sold in the shops ready made and simplify the work of the woman who makes her own muff.

Plushes are to be bought in narrow or wide weaves. Most of the heavier ones suitable for these sets are woven a yard and a half wide. Three-quarters of a yard will make a muff and scarf. JULIA BOTTOMLEY.

PRACTICAL COAT IN FANCY VELVET OR IN CORDUROY

ONE of the best liked and most practical of coats is made in the style of the Norfolk jacket with plaits extending from the shoulders and a strapped belt. It is developed in corduroy, fancy corded velvets, plushes and heavy materials woven for such garments.

But plushes and velvets come in light weight weaves as well as heavy, and if one of these is to be used the coat must be provided with an interlining. A soft lightweight flannel



ette or some such pliable and warm goods, will give the coat body and warmth.

The lining material for these garments must stand the hardest wear. If they are to last as long as the outside it is worth while to use a good quality of mohair.

There is not much economy in attempting to make heavy outside garments, like these coats, at home. The manufacturers have reduced their making to such a science and are able to buy materials in great quantities

at prices so much lower than others can, that it is best to buy the winter coat of a dealer. The cost of production is figured down to the lowest point, machinery working with great speed and the efficiency of experts in all departments combine to reduce the selling price of such garments. One is fairly certain of good style in them, too, for it is the life business of all who produce them to make them excellent in style and up to a high average in workmanship. Therefore the ready-made coat from a reliable manufacturer is to be recommended. JULIA BOTTOMLEY.

Merry Thought Rings. Surely a more appropriate and happier idea than the merry thought napkin ring could not be imagined.

But it has its limitations, for never must it be broken. In order to follow out the old superstition of extorting the granting of a wish from Fortune.

The ring is made of silver, and perched on the merry thought is a silver gilt grouse, while a dog, hot on the scent, is the decoration of another.

The silver gilt grouse appears as a menu holder, with a slit cut down the middle of the back to hold the card, and there are also dogs, horses, stags and other objects which answer the same purpose. They are very pretty little ornaments, standing an inch or so high.

The grouse is obtainable also as a desk seal or paper weight, so that as well as eating it, it can be looked on as an ornament.

Lingerie Cupboard. The bride, to be up-to-date, should have a cupboard full of shelves as well as a bureau full of drawers to accommodate her lingerie. And these shelves must be fitted with an edging of ribbon and lace and chiffon, put on in the manner of pantry shelf paper.

This edging costs, according to the elaborateness of its pattern and the fineness of its material, a goodly price. But it can be made less expensively.

It consists of a strip of satin ribbon, or a hemmed strip of satin, about three inches wide. Over this lace is pleated, and the two are fastened together with chiffon roses or little satin flowers. The edging is tacked on the edge of the shelves under the little flowers. Thumb tacks can be used for the tacking.

Prevailing Fad for the Frilled Neckpiece



JUST now there is a fad for neckpieces made of net or lace and combined. The sailor collar alone, or combined with fichu ends and finished with frills is "going" like a tornado. They are dainty and easily made—or, when bought ready made, they cost very little. The net and lace are so soft that they are easily adjusted to coat or dress, and that difficult matter of fitting the collar onto no figure in these pieces.

Plain nets and all the dotted varieties are used for the collar and fichu ends. Plain net is used in combination with figured net and is especially liked in the frills of narrow side platings with which the collars are finished.

Besides the various nets, all the light, inexpensive laces are brought into requisition for these accessories, and there is no end to the combinations of net and lace in making them. It is a matter of the choice one makes from hundreds of appropriate patterns.

The sailor collar should be made of the fabric doubled, if a very thin net is chosen. When the sheerest laces are used, net is posed under them, to give sufficient body for shapeliness. In making up finer laces this is not necessary. A well-fitting pattern should be procured and the net or lace should be basted to the pattern until the neck binding is sewed on. This keeps the lace from stretching out of shape.

A bias fold (double) is used for binding the neck, and is a half inch wide when completed. A strip two and a half inches wide is needed to make it, since it is doubled, and a little allowance is required for turning in and sewing. After the binding is sewed on the basting stitches are cut and the pattern removed.

The fichu ends are made of straight pieces gathered into a binding at the bottom and into the sailor collar at the top. Sometimes lace motifs or insertions are sewed in the net, which is cut away under them. Very narrow finishing braid or cord is often used to head the plating where it is joined to the collar. But the narrow-lace insertions are liked best for this purpose and are stitched over the net.

A collar of this kind can be made for fifty cents or less. Nets are wide, some of them, like point-de-esprit, may be had in two-yard widths. The frills on most of the collars are not hemmed. It is a little tedious to lay the narrow knife platings but the play is worth the candle. For a plain gown or coat embellished with a collar of this kind for a finish takes on a degree of smartness and freshness quite out of proportion to the time one spends in making it.

Just now there is a fad for neckpieces in which the sailor collar and this collar and fichu ends are combined. JULIA BOTTOMLEY.

Different Arrangements of High Coiffure



NOW that the high coiffure is certain of success, hairdressers are evolving many attractive arrangements, each making its bid for popular favor. It is certain a new order of things is coming. There is to be more elaboration in styles for the coming season than for a year past, more pretty curls and ringlets about the face, and the return to a modest pompadour at the front. This is something to be thankful for because it is immensely becoming to most women.

The simpler, the very plain, styles are well enough for youthful wearers. But older women require more intricate designs. The new high coiffures are stately and a great advantage to them. Little variations adapt them to youthful wearers—like the puff extending out at each side and covering the ears.

In all the new styles shown so far the ears are concealed, as in those worn during the past season. There are several pretty new arrangements of the hair both at the front and back to choose from. That showing the Psyche knot at the crown of the head or a little higher has been most quickly adopted, perhaps because this style is always good and never quite disappears.

In the style shown here the hair about the forehead is curled in short ringlets. Below these on each side

strand is parted off and rolled into a puff. All the remainder of the hair is brought up to the top of the head, except that portion parted off at the front to cover the pompadour. A small hair roll or support will be needed for the pompadour.

When the back hair is brought up coiled loosely and pinned into position, the short hair roll is pinned in across the top of the head. The ends of the hair which are brought over the pompadour are fastened under the coil at the top of the head. They then are brought down at each side and turned back near the temples and above the puffs which cover the ears.

A short fringe of hair about the face is curled and parted at the middle. When the hair is not long or thick enough it will be necessary to use a small switch to form the coil at the top of the head.

Very little wave appears in this coiffure, although there are models in which a long, loose wave is employed. But the waving of the natural hair is very natural looking, just enough to keep it from being quite straight and about like that which appears in the short switch shown here.

A switch of this kind may be used for many different styles and arranged in a braid or chignon or coil. It is the easiest of pieces to adjust.

JULIA BOTTOMLEY.

VOILE AFTERNOON GOWN THAT COSTS ONLY FIVE DOLLARS

COTTON voiles and challies come in beautiful colors and designs, and make up into the prettiest of inexpensive gowns for afternoon and evening



achieved by the use of richer materials. The voile afternoon gown shown here has a dull olive green ground, over which sprays of sweet peas are scattered. The blossoms are in shades of brown and tan, merging into a pink and pinkish lavender, with the brown tones prevailing. This coloring worn over a slip in light leather brown is very effective. The slip may be made either of silk or mercerized mull.

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The design chosen for materials of this kind should be simple. In this gown the skirt is laid in narrow plaits at the back near the waist line, to take care of the little fullness which must be disposed of. It hangs straight from the belt, and is split at the bottom of the right side for a depth of 18 inches. There is a little drapery in the skirt formed by an extension of the goods, which is gathered into a fan and overlaps the seam where the skirt is slit. This overlap is lined with the voile and held in place by a buckle made of buckram and covered with velvet or silk in the same green as appears in the gown.

The kimono waist is fastened in surplice style, lapping from right to left at the front.

A finish of silk or velvet ribbon in green two inches wide is all the decoration needed except the introduction of a bit of colored passementerie or embroidery at the front of the bodice.

To make such a gown in material a yard wide takes only four yards of most. Twice the length of the figure is the allowance.

As these voiles and challies are to be had for from 40 to 75 cents a yard, it will be seen the outfit for material is modest. The mercerized mulls are not more than 25 cents a yard. Allowing 15 to 25 cents a yard for the ribbon finish, and counting in the price of the bit of embroidery needed, all the materials required come within \$5. By watching annual or special sales even this small sum may be reduced a little.

Such a dress is good summer and winter. It may be developed in all the light and attractive colors that are fashionable for dress wear, as well as in darker tones like those chosen for the gown pictured here. JULIA BOTTOMLEY.