

Showing the Handsomest of Furs



SCARVES and muffs of ample proportions are made up in plain, flat designs, with little decorations, in the handsomest furs. The perfect matching and shading of skins, and their clever joining, affords the furrier his opportunity to show what workmanship can accomplish. By sewing small skins, like ermine, moleskin and mink, so that they are matched together in patterns, variety is given to the surface as well as lines of direction, in muffs and neckpieces. It is a patchwork problem worked out in fur which appears in the best of the season's sets.

Designs are more beautiful this year than we have ever had in fur sets. There is a fancy for pure ermine—that in which the black tips appear only as a trimming, and the body of the garment is all white. Molestin is fashionable, and is trimmed with other furs. Chinchilla is cut in small pieces and matched in a pattern in the manner already mentioned. Mink, cut in narrow strips in which the dark streak of the back covers nearly all the surface, is sewed into indescribably beautiful effects.

Fur garments are rich and luxurious, with a wealth of fine skins in evidence, which convinces one that the supply must be diminishing rapidly. A good fur should be cared for, as it amounts to a good investment. The supply is falling behind the demand constantly. Every year a handsome piece represents more money.

In the picture a wide scarf and big flat muff are shown in pure ermine. The muff shows the skins sewed so that the lines of direction are diagonal. There is a fringe of tails across the bottom of the muff, with five of the tails let into the surface. Two large flat cabochons of the fur are added by way of further decoration.

HEAD DRESSES OF THE SEASON ARE ELABORATE

HEADRESSES which are quite as large as small hats, and considerably more conspicuous, appear in the displays of gowns and cloaks designed for full dress. Gold and silver laces, pearls, bands, set with much jewelry, laces, gorgeous brocaded silks and the metallic fabrics, all figure in the construction of the caps which form a support for ostrich plumes, aigrettes and fancy ornaments and feathers of many birds.

Rhinestones and pearls are the favorite mock jewels in the construction of these elaborate headpieces. Some of them support long strands of pearls, which extend from the headpiece to the neck and form a neck strand falling to the waistline.

Some of the caps are almost exactly like Dutch bonnets in shape. The shapes are supported by wire, and these headpieces are not as soft as small millinery shapes.

Maline is employed in some of the headpieces, and black quills of ostrich appear as a decoration on numbers of them.

Jeweled sprays and butterflies make a finish for some of these fanciful headpieces, but the greater number is garnished with showy feathers.

The coiffure becomes a matter of secondary importance to the wearer of such elaborate headpieces. They are immensely becoming, but it is not likely that they will meet with very general adoption. The chances are that less striking designs will appear and will prove more to the liking of conservative dressers.

For designs in shape all ages and countries have been drawn upon for ideas. Old Egyptian designs, the wonderful headpieces of the East, and the elaborate designs of the present day are all being combined in the new designs.

The majority of muffs show the flat oblong shape. Some are rounded at the bottom, all are large. There is an occasional large barrel-shaped design.

Fitch fur makes up into very effective sets and is immensely fashionable. It is more governed by fashion than other of the popular furs and is not really as valuable as the admirable hard furs, like mink and martin.

Fox is fashionable, but not a durable fur. An innovation this season appears in fox dyed in strange new colors—sulphur and curious copper shades among them. These eccentricities in furs are luxuries to be indulged in only by people who do not need to consider economy. They are among the fads made especially for those favored of fortune.

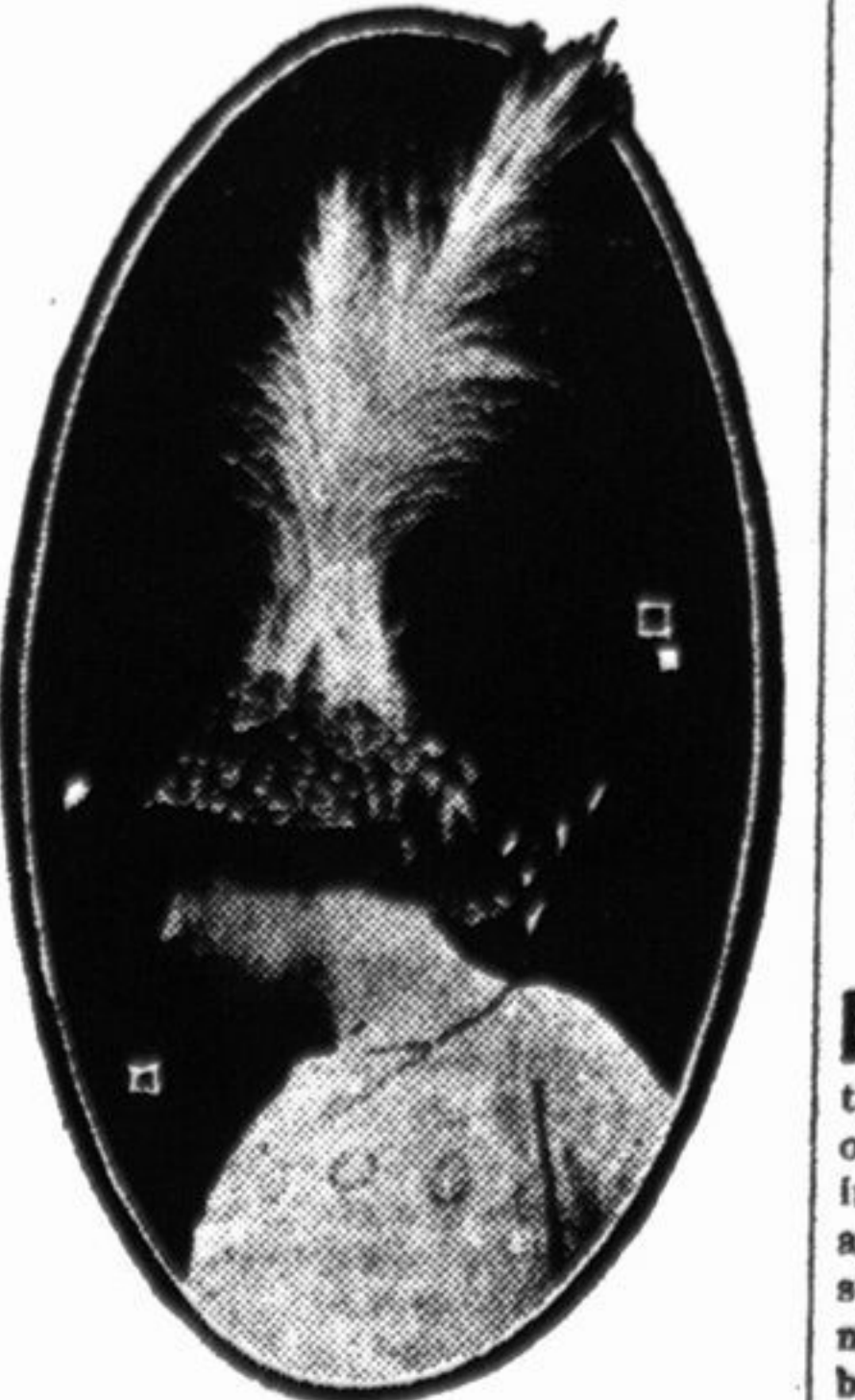
The natural red fox has been developed more attractively this season than ever before. Undyed furs—it may be said in passing—will outlast dyed ones, as a rule. Also they may be dyed after a season's wear. But few furs will stand re-dyeing after being worn.

Furs properly cared for and made up in the designs now fashionable will give many years' service. They should be considered as jewels are. Every whim of fashion in the matter of size and shape should not be considered with reference to them. A flat scarf and a large soft muff are never out of style, and neither is a good fur cape.

Besides these ample pieces, several odd neckpieces made of what may be called "semi-precious" furs, are much liked this season.

At the present rate of increasing demand furs will soar out of reach of the average income in a few years. As it is, one wonders where the supply comes from. JULIA BOTTOMLEY.

Just what has brought about such a revival of elaborate headwear, it is difficult to tell. And just how strong the fashion will grow to be, remains to be seen. But, if you contemplate attending the opera, or fashionable concerts or occasions of state, the matter of your headpiece would better be under consideration. When such magnificent pieces are worn by those who can carry off the extremes of the



mode, less pronounced ones are sure to follow and to become a part of the play in which society indulges in its new clothes each season. A good example is shown here, in which a cap of gold lace studded with pearls supports immense aigrettes. All the hair except a fringe about the face is coiled at the back, is held in place by a headband, and the headpiece is very chic. Another design is shown in which a large ostrich feather is placed in a fancy affair of two or three feathers hanging from the crown.

NEW BROCADES ADD BRILLIANCY TO SHOPPING BAG

THE new metallic brocades, and other brocades in ribbons, exceptionally rich in effect, are used in making up bits of splendor in bags. A great advantage lies in the fact that plain ribbons are used in conjunction with the brocaded patterns and the heavy texture of the brocades (especially those having metal threads) gives body as well as brilliance to this season's bags.

These brocades are found in the medium and narrow widths. They combine to advantage with plain soft satin ribbons for many reasons. The plain ribbon is chosen in the color which is predominant in the brocaded ribbon, and becomes a background, which enhances the beauty of the latter.

Three handsome bags are pictured here. They are easy to make and ele-



gant enough for any one. Although the ribbons used are expensive, only small quantities are necessary, and there is hardly any other gift embodying so much elegance for as little money, as these luxurious bags.

The bag at the left of the picture is made of a rich brown satin ribbon, about five inches wide, stitched to a strip of gold and brown brocaded ribbon in which many shades of brown and tan appear, and there is a liberal mixture of gold flowers. The flat design of the cosmos blossom is cleverly handled in this ribbon. These brocaded ribbons are marvels of weaving. In them artists use the loom and silk as other artists use the brush and paint. The plain ribbon used is a frame for the fabric picture.

The three strips of ribbon, machine stitched together, are cut in a length twice that of the bag, with an allowance for turning back two inches at each end. The ends with this two-inch hem are machine stitched in two parallel rows forming a casing for the narrow ribbon of heavy satin that is run in to form the drawing string.

A bolt of No. 2 (or even a little

Wider) satin ribbon of first-class quality is required to make the hanger, the rosettes and pendant ends which decorate the bag at each side.

In shades of purple, lavender and light green, with a touch of white, the second bag is also made of three strips of ribbon, machine stitched together. The brocaded strip shows a pale gray ground with white border and a blurred design of flower petals and foliage in heliotrope, lavender and green.

The bottom of the bag is made of a dish of cardboard covered with the figured ribbon. It is five inches in diameter. The length of ribbon made of three strips (two plain and one figured) runs around the bag, and the edge of one strip is gathered to the covered dish. At the top of the bag a two-inch hem, with parallel rows of stitching, to form a casing, accommodates a small length of round elastic. This forms the mouth of the bag.

Heavy satin ribbon an inch wide, in the same shade as that of the plain satin ribbon in the bag, is used for the hangers or handles. Narrower satin ribbon in the same color and shade, provides the rosettes at the side. This is a lovely opera bag, suitable, too, to be worn with a visiting gown. It is less expensive than bags in which brocaded ribbons are used, for the figured ribbon may be either a printed or "woven-in" design.

The third bag is a splendid bit of finery in which plain gold-colored satin ribbon and a narrow gold brocade (showing a surface almost entirely of metal threads) are combined to make an opera bag. The cord is of gold-colored satin-covered cable cord, and might be effectively replaced with the regular metallic cords which are shown for this and similar purposes.

The narrow brocaded ribbon is cut in the required lengths (enough for both sides of the bag), and joined by pipings of the plain gold-colored satin. A bottom for the bag is made by covering an oblong piece of cardboard about two and a quarter inches wide with the plain ribbon. A mirror inserted here adds to the attractiveness of the bag.

Both top and bottom of the bag are bound with the brocaded ribbon, machine stitched to place. Machine stitching is a factor in the shapeliness of these bags. The covered bottom is finally sewed in and the cord hangers sewed to position.

This is one of the most fascinating of the new designs, any one of which will make a beautiful gift for Christmas time.

JULIA BOTTOMLEY.

Using Old Tablecloths and Napkins.

Old tablecloths of fine linen may be made into napkins, but napkins made of heavy table linen are neither good looking nor pleasant to use, but an old table cloth made of heavy linen in fair condition will make hemstitched covers for the sideboard and serving table, or for bedrooms. If it is fairly heavy, the odds and ends can be used for plate and tumbler doilies, either scalloped on the edges or finished with linen lace or lace braid.

Corsage Rose Sets Off the Costume.



WITH soft lace drapery which forms their bodices, gowns for evening or for afternoon functions are completed by draped skirts meeting the bodice with a girdle or sash. Often the top of the skirt extends itself into the waist line drapery, and often a separate girdle in a contrasting color is employed.

But whatever the finish at the waist line, for these gowns for high occasions, the splendid corsage rose is rarely left out. This is a rose made of ribbon or velvet, mounted with or without millinery foliage and having a ribbon-wrapped stem.

Such a rose is posed at the front of the gown, usually a little toward the left side and just under the bust. It is a splendid factor in the costume; it is in fact "featured," given the star part in the composition of the picture.

The roses of satin or velvet are made in all the fashionable new colors. Certain yellow and strong light green shades, also deep orange and black, have been favorites. These corsage roses—in passing—will blouse into quite formal dress. They are large and are made of ribbon about three inches wide, or wider. The ribbon is cut into lengths to form the petals, each length being twice that of required petal plus an inch extra for plaiting in at the base of the petal and winding in at the stem.

A wire provides the stem. A little ball of cotton is wound about one end, the size of a thimble, and over this a bit of ribbon is placed and fastened to the stem by winding it with a thread or tie-wire. About this center a short length of ribbon (folded lengthwise) is wrapped to imitate the small petals, still unopened, at the heart of the rose.

After the center has been made in this way, the petals are made. Each

short length is doubled and plaited in at the raw edges. The plaits are sewed down. After the petals—say ten or eleven in all—have been made, they are fastened about the center of the rose already formed, tied to the stem with thread or tie-wire. Finally the corners are curled back on some of the petals and blind-stitched down. Shape the petals, cupping them with the fingers. Wind the stem with narrow green ribbon, winding in a spray or two of millinery rose foliage.

These roses made of velvet ribbon about two inches wide in a deep gold color are mounted with velvet foliage.

Besides satin and velvet ribbon the heavier gauze ribbons are used, and the gold and silver tissue. Roses of this sort are expensive bits of luxury when bought ready made—from about two to five dollars each. The value is placed upon the time consumed in making them, and the workmanship, far more than in the material used.

For less dress-up times, the little rosegay of rosebuds made of several different colors of narrow satin ribbon, is still a great favorite. These small roses are made of a length of satin ribbon (folded lengthwise along the center) or of separate petals made of narrow ribbon. They are mounted on little stems of small green covered wire. Sprays of fine millinery foliage of maidenhair fern usually are used with them by way of variety. Narrow velvet ribbon in green or purple winds the stems together, and finish the nosegay with a little bow. These small nosegays are scented, and form the daintiest of accessories worn on the coat or fur for the street. Small bits of ribbon or silk will make them. They are always appreciated, bound to please those who possess a sense of the value of such finishing touches to the toilet. It would be difficult to think up a better Christmas gift for one's friends. JULIA BOTTOMLEY.

Fanciful Trimming on Hats of Velvet.



BY WAY of variety some odd, new trimmings placed in odd new positions, have been devised for the latest of the new velvet hats. Rich velvet in black and in colors holds its own as the overwhelming favorite of the season. But, to keep from having too much of even a very good thing, it has become necessary for milliners to devise oddities in trimmings.

A soft and becoming hat has a drooping brim covered with velvet and laced with satin. A very full puffed crown, much larger than the average soft crown, is draped so that it falls over the brim at the back in the fashion of a cap. It is a clever and effective arrangement.

The crown is supported at the front so that it stands quite high. And here one of the oddest of feathers in fancy ostrich is placed. It is a fancy affair of two or three feathers hanging from the crown.

ing fancy which could not be better placed than on the girlish shape which it adorns.

A sash of black ribbon tied in a small flat bow at the front finishes the hat.

One of the few plain shapes with velvet fitted to it smoothly, is pictured in the second hat. It is one of those having an eccentric brim, widening at the back and indented at the side. The shape, perfectly covered, is untrimmed, except for a rose made of ribbon, mounted in millinery foliage, which marks the indentation of the brim at the side. It rests against the crown, with foliage extending over the brim.

These hats, extending from one side to the other. It is a very chic design, which is presently in vogue.

AFTERNOON GOWN A TRIUMPH OF FRENCH DESIGN

HERE is an unusual and attractive gown from the salon of a notable French designer. It has the grace of simplicity and it embodies several of the best style features of the present season. Among these there are the loose and comfortable management of the sleeve, the tunic, the girdle, the easy adjustment of the bodice and a



skirt a little shorter at the front than at the back and hanging in about the feet.

There is a little under bodice of embroidered chiffon with elbow sleeves, finished with a wired ruching of maline. A band of beaded embroidery adorns the material of the bodice, which is draped in the fashion of the classic collar.

tricacies in construction of the most simple looking of French gowns. It is quite likely that this one is made in two pieces, with the skirt and chiffon bodice attached to a short under waist. The skirt overlaps at the front.

The tunic is apparently fastened at the left side and attached to the bodice. The girdle is boned and is of soft satin, lined in irregular pleats. Girdles are, almost without exception, made in colors contrasting with that used in the body of the gown. Sometimes a girdle is in several colors, those in plaid of bright tones being favored for plain cloth gowns. Another development of the always present girdle shows silk in three colors laid in pleats, making a three-toned girdle. Certain it is that, in the management of the waist line, our present modes are the most artistic, the most easy and graceful of any that lie within the memory of the women of our country.

The study of a gown of as great artistic value as this one should involve that of the dressing of the feet and the arrangement of the coiffure, because both these matters should enter into the consideration of a dressy costume at any time. Satin slippers in black with rhinestone buckles, and silk hosiery of the color of the gown, take care of the clothing of the feet appropriately.

The coiffure is one of those designs classified as the "casque" style, in which all the hair is waved. It is arranged over the head like a turban. There is no chignon at the back. The ends of the hair are turned under the waves and spread about in such a way as to dispense with a coil.

In cutting a gown of this character wide goods are more easily managed than narrow. Skirts, overlapping at the front, while narrow, give room for easy walking because the front seam is not joined down to the bottom. The under petticoat must be soft; the most clinging of fabrics, as chiffon or crepe de chine, or lace. An inserted sounce will take the place of a petticoat. Anything heavy enough to interfere with the falling of the skirt in dress and clinging lines would destroy an important item in the beauty of the design. It is the hang and not the garments which is of paramount importance now. The figure, without distortion of any sort, without restraint, but in the lovely, natural silhouette, is glorified in present day styles, which really amount to cleverly arranged drapery. Garments must not shape the figure today; they must be shaped by it, or appear to be, anyway. Hence so many gowns seem to be designed for the careless figure.