

Something New in College Hats.



SOMETHING to delight the heart of college girls has appeared amid cheers of triumph from all concerned. And all concerned include not only the college girl, but the motorist and the tourist, not to speak of the golfer (if that is the name) and all others who devote attention to looking at once smart and comfortable when on pleasure bent. "The hat that can't be mussed" might describe this new departure in headwear, but the description would be too meager, for it leaves out the element of style with which the new arrival fairly reeks (allowing the expression).

This new invention (for this hat has been patented) is made by crocheting specially prepared fabrics into the required hat shapes. Chemille, ratine and other things are woven over a fine wire core. This special preparation gives the finished hat its body or firmness and shapeliness. The method of making, by hand crochet, allows the introduction of colors, emblems, bands and all sorts

MAY BE CALLED
LAST WORD IN
EVENING GOWNS

THIS evening gown, although originated in a French salon, is not impossible to those who wish to copy it. It looks very simple, and if one can imitate to copy its "hang" exactly so as to retain the all-important direction of its lines, this gown may be successfully made at home. It is one of the shorter-in-front models, with sagging (or apparently sagging) lines at the back, which the French now consider the cleverest of effects.

It is a pity that we have no better word than "sloppy" with which to translate the French adjective "degeule." That is the term which describes the present adjustment of clothes which comes up to the requirement of the mode. One must seem to "drag the feet" in carriage and appearance. But this lack of animation in bearing is to be accomplished with grace. Just how long the "slump" in attitude and the Fifth Avenue "slouch"



In walk will flourish as fashions remains to be seen. It is perhaps better than the tearing rush in the gait natural to many Americans. It bespeaks a sort of don't care leisure which may reflect itself in more repose in our nervous systems. "Slouch" and "slump" are unbecoming words, but they are heard often enough in connection with present day fashions to drill us to their real significance. The styles hardly merit them in their literal meaning; they simply suggest them.

The pretty afternoon or evening gown pictured here sets forth the carriage of the figure and the pose of the apparel described in this discourse, but not in the exaggerated measure which may be discovered if one set out to look for it. Some women just adore the sloppy styles, and, alas! are of the type that can least afford to accept

of designs into the body of the hat. The new hat is comparable to the finest of panamas in point of flexibility and in point of style. It is not and cannot be a cheap hat, nor is it very extravagant in price. Above all, it is comfortable and exceedingly smart and durable.

It is not long since the new invention made its bow. It is intended for an aristocratic audience and has succeeded in arousing an enthusiasm among the "frozen faces" which portends a long and permanent success.

For college wear the Kinnard hat (named for its inventor) is made of yarn or other specially manufactured fabrics. Its warmth and beauty commend it, and it is jauntily trimmed or has its decoration incorporated in the body of the hat, according to the desire of the wearer. The college girl may wear, it rain or shine, wave it, change its shape and treat it with the greatest familiarity—it is hers and will stand everything, also withstand it.

JULIA BOTTOMLEY.

There is a foundation garment of white satin caught up at the front and hanging in about the feet. Its high, rather garish luster, is subdued by the tiered skirt of lace in three founces. The bodice is of the lace over a baby waist of satin, and the sleeves are of lace only. The ever-present girdle, with bow at the back in Japanese style, takes care of the natural waistline at the front. Unlike many of the new gowns, it rises toward the back. But this is counterbalanced by the border of marabout which outlines the upper tier of lace and makes the required line, falling at the back, a pronounced feature of the design. This border outlines the shoulder and appears as a stray, supporting the bodice.

Satin slippers with silver buckles, worn with white silk stockings, a muff of marabout and an eccentric hat, complete the toilette. Taken altogether with the hat as a keynote, it reminds one of the lady Ophelia afflicted with a temporary but pleasing "crazy spell." This effect is due entirely to the hat, which is not to be considered by any one whose type is less suited to it than the young ingenue who is posing in it and looking out upon—something—with such childishly enquiring eyes.

The marabout muff is plain and in the natural color. It could not afford to be fanciful in shape or treatment, because all such frivolity needed by a toilette in which the gown is correspondingly plain, is embodied in this piece of millinery.

This toilette would be pretty worn with a picture hat—less striking, but more satisfactory in the long run. It is adapted to all demi-dress affairs and easily made available for full dress by a little additional garniture and a different head dress.

Wide gossamer lace founcing is used for veiling the satin foundation garment. There are many similar dresses following much the same design—three or four founces of lace over a satin foundation. They make the prettiest dancing frocks. The founces, with scant fullness, allow their draping. Three of them covering an ankle-length skirt, in one excellent model, are caught up at the left front. At this point a single rose fastens the drape to place, a similar rose, but larger, finishes the ribbon sash and a rose adorns the coiffure. Developed in this way, it is a lovely model for a debutante. No fur or marabout is needed in the dancing frock, although marabout in the light colors might be used. Little single strands of rhinestones outlining the bodice (especially when partly concealed by soft lace frills) are fascinating on these youthful party gowns.

The lace toilette made up in fine chantilly, after the design shown here, is suited to the wearer of almost any age. Altogether this is a model worthy of much consideration. With the wealth of beautiful made laces available and to be had in a wide range of prices, it may be produced at comparatively little expense.

JULIA BOTTOMLEY.

One of the best remedies for dark circles or hollows under the eyes is eight hours of good, sound sleep every night.

COIFFURE AND
HAIR ORNAMENT
MOST EFFECTIVE

THE very attractive and becoming coiffure pictured here belongs to the class described as the "Casque" coiffure. All the hair is waved and combed to the nape of the neck and the crown of the head at the back. There is the shallowest of parts at the front with the hair at each side brought down over the ears, wholly concealing them.

To make this hairdress the hair must be parted off all around the crown of the head, and waved. That which is left on the crown is to be laid in a flat coil at the back and pinned down securely. All the remainder (except the lock left at the middle of the forehead) is to be drawn loosely



back to the coil and over it. The hair at the nape of the neck is first brought up and the ends tucked under the coil or pinned around it. The ends of the front and side hair are then disposed of in the same way.

Then the lock at the middle of the forehead is parted and brought down at each side over the ears to the nape of the neck. The ends (the lock being light) are tucked under the waved hair covering the coil and pinned into place with invisible pins.

A light fringe of hair curled in flat, short ringlets, is cut across the forehead in a line more or less curved or straight, as best becomes the wearer. These ringlets must be flattened to the head to preserve the correct lines in this coiffure. This may be done by tying them down with a light veil for a few minutes.

The coiffure is finished with an ornamented band and single, curling spray of Paradise. The band in this costume is made of flat jade beads matching those worn with the costume about the neck. But there are innumerable bands, those of black gauze or velvet and rhinestones being among the most effective.

The costume worn by the handsome brunette is of black velvet and silver embroidered net, with a skirt which appears to wrap about the figure, terminating in a high waist line. The rather scanty bodice is made of white chiffon. With a drapery of gossamer lace it would be much prettier and more in keeping with American ideas of modesty, which criticism is made without apologies to the great designer, who, with such wonderful fabrics to work with, yet missed the final finishing touch by placing a glorious skirt with an insignificant waist on so splendid a model.

The coiffure suits the style of the wearer and her costume. It is one of those that almost any one will find becoming, except women with very thin faces and necks. For them there are other designs which soften or conceal their defects.

JULIA BOTTOMLEY.

Slashed Petticoat.

We have had the "tango" gown; now has descended upon us the "tango" petticoat. This latest addition to the wardrobe of the fashionable woman is made of but two pieces, with seams in the side, which, needless to say, are open to a point just above the knee. The front and back breadths of the petticoat are scalloped, sloping gradually up to the joining of the seams at the knee. The garment in this instance is edged with a plaited ruffe of the silk of which the skirt is made, but lace of almost any kind would be nearly as effective. To regulate the height of the skirt slashes on each side of the openings there have been sewn crocheted rings, through which a lacing of ribbon is passed.

All Shades of Gray.

Gray in all possible shades is one of the colors of the season. Pearl gray is being most successfully combined with white velvet and ermine for really rich tea gowns; and a deep shade of smoke gray is being very much used for mantles in conjunction with bands of smoke gray fox. All shades of rich blue are in demand in such materials as velours de laine and liberty cashmere. Costumes in these materials are trimmed with bands of sable or of black fox, and the craze of the moment seems to be for Chinese embroideries of the finest description.

Prevailing Styles in the New Shoes.



EVERY season finds women more exacting in the matter of footwear. Shoes and stockings must be faultless for the well dressed and up-to-date member of modern society, whether she be a devotee of fashion, or engaged in business or simply devoting her time to the business of being a woman.

The styles now prevailing and those just preceding them have brought the fact into prominence. It is not the fashion to conceal them, but to clothe them daintily and set the finest of draperies about them. Lace and chiffon petticoats, slashed skirts and hanging draperies all bespeak attention to fine footwear.

For general wear a neat looking, inconspicuous shoe all of leather, or of leather and cloth, should be chosen. Perfect fit and neat finish are the matters of importance for shoes to be worn for shopping, traveling and general utility. Two pairs are more economical than one, if such shoes are worn every day, and one should alternate them. They are easily kept in commission in this way. One pair dressed and on the shoe tree stands always in readiness. Properly cleaned and aired and polished, they will pay for the attention with long service.

For dressier wear in the winter there is the shoe with patent calf vamp and brocaded silk top in black. This is an elegant shoe with any visiting or dinner gown except the most brilliant of opera or ball gowns. The same vamp with plain black cloth top puts the shoe in another class where

it is appropriate for the demi-toilet or the tailor-made.

Elegant and more showy shoes are shown with patent vamp and gray buckskin top, and others with patent vamp and tops in shepherd check or in cloth or suede leather matching a gown in color. These made-to-match shoes are effective, but not essential to a proper shoe outfitting for the average woman.

For evening dress there is a variety in slippers to choose from. Black satin with a French heel is a great favorite. The range of ornamentation for the toes of evening slippers is quite wide also.

In black or bronze there is the strapped slipper with bead embroidery. It is a graceful shoe and a fine choice for those who need only one pair of slippers with which to look the season's full dress occasions in the face. It is dressy enough for any wear.

JULIA BOTTOMLEY.

Practical Set in Natural Marabout.



MARABOUT is another name for down, which is coming more and more into use as a substitute for furs in muffs and neckpieces. Down forms a part of the plumage of so many birds (all of them, perhaps), that we need not concern ourselves as to its origin. It comes in white and what is called "natural" color, by which is understood a dark brownish gray or taupe color. It is also dyed into any color wanted.

Ostrich is used in conjunction with it oftentimes in making up neckpieces and muffs. There are many grades of marabout, and at first glance it is not easy to distinguish between the fine and the poor goods. All are fluffy and attractive. But the best grade is selected and has long silky fibers.

Marabout is more attractive in white or the natural color than in any of the dyed colors, unless it be the pale tints of blue or pink or yellow. Bands of it are fashionable as a dress trimming. There is an increasing demand for it for this purpose. Whenever a fur border might be used the marabout substitute is altogether satisfactory. It is so light in weight that it sometimes has an advantage over fur in this respect.

Made up into neckpieces and muffs

it is the most desirable wear for between seasons. There is an unbelievable amount of warmth in it. It seems to generate heat, but of course it only holds it. This gives it a cozy feel, which for days that are simply chilly and not severely cold, is pure comfort. In sets for early winter wear or for all winter wear its light weight commends it for concerts, matinees or visiting toilettes.

A beautiful set is pictured here, consisting of a cape with fescu ends, and a large, flat muff. It is in the natural taupe color, which will harmonize with about every other color under the sun or shade.

The cape is a new model fastening about the throat in the fashionable "V" shape. Soft ribbons, matching the marabout in color, are used as a decoration in it. The fescu ends give it sufficient length to be thrown close around the throat and over the shoulder in case the throat needs protection.

Marabout is very grateful. It will stand much wear, for airing and shaking out cause the tiny fescus to fluff in a way highly pleasing. It is as elegant as fur, and far less expensive than any fur that looks as well.

JULIA BOTTOMLEY.

OPERA TUNIC
AND HEADDRESS
IN LATEST MODE

A VERY brilliant toilette, in fact, about the most brilliant (speaking literally), may be accomplished with one of the spangled and beaded tunics which are purchased ready to adjust over a princess slip of silk or other suitable fabric. These tunics range in price from inexpensive ones of beaded net or chiffon at fifteen to twenty-five dollars up to expensive ones at fifty dollars or more. They are fragile but brilliant, and they are very graceful. The weight of the beads in fringe or ornamental band about the bottom holds the garment to the figure. It need hardly be mentioned that they are at least in questionable taste when worn in daylight.

Tunics fashionable just now show a predominance of small crystal beads and bugles in their composition. But there is a mixture of these with spangles and jewels—especially pearls. The pattern is sewed on net—a strong, fine Brussels net, as a rule—but mousseline-de-sole and dress-chiffon are also used for garments in which the embroidery of beads is not very heavy.

A really gorgeous evening gown is shown here, consisting of a white satin princess over which an embroidered tunic of white chiffon is worn. This is richly embroidered with beads in black and white, with a generous mixture of rhinestones. The design leaves nothing to be desired for the woman whose figure is fine enough to warrant a garment designed to get it off. There is a "baby" waist of white chiffon with moderately low neck.

The choice of black or white, or black and white in these beaded tunics is a happy one. Gray, beige and tan or brown are also tasteful. With so much "shine" in the embroidery, very brilliant colors are not needed. There is a certain reserve in the quieter tones that is an element of beauty.

With the tunic pictured here a silk girdle in one of the new bright colors is worn finished with a lovely corsage rose. The corsage rose is a feature of these gowns so altogether beautiful and appropriate that one cannot tire of it or imagine anything quite so good in its place. It is a sort of sunning-up—a symbol of the gown and the wearer.

These roses are made of silk or ribbon in most cases. Velvet is effectively used for them, and millinery rose foliage in velvet is sparingly used with them, and sometimes no foliage appears in their mounting.

For the completion of such a toilette a careful coiffure must be planned and

faultlessly executed. That one shown in the picture is fitting.

It is one of those in which small ringlets or loose puffs cover the crown of the head. A broad band of black velvet encircles the head, finished with a rhinestone buckle at the front and a tall, upstanding ostrich, single-plume, with head curling backward.

It would be hard to imagine anything more complete and beautiful



than this conception. It is becoming to every type—blonde, brunette and all others.

The feet are clothed in black satin slippers, black silk hose. Buckles of rhinestones or little rosettes of maline and ribbon adorn the toe of the slipper.

JULIA BOTTOMLEY.

Blue Centerpiece.

A quaint and pretty centerpiece for the dining-room table, when it is not in use, is of white linen worked in china blues.

Get a centerpiece of rather large size and stamp in cross-stitch design. Work the cross-stitching in several shades of blue and edge the centerpiece with torchon or clusy lace. The blue-and-white is particularly effective if there happens to be a piece of blue-and-white china near to echo the color note.

Covers for the buffet and the serving table could also be made, and further carry out the color scheme.