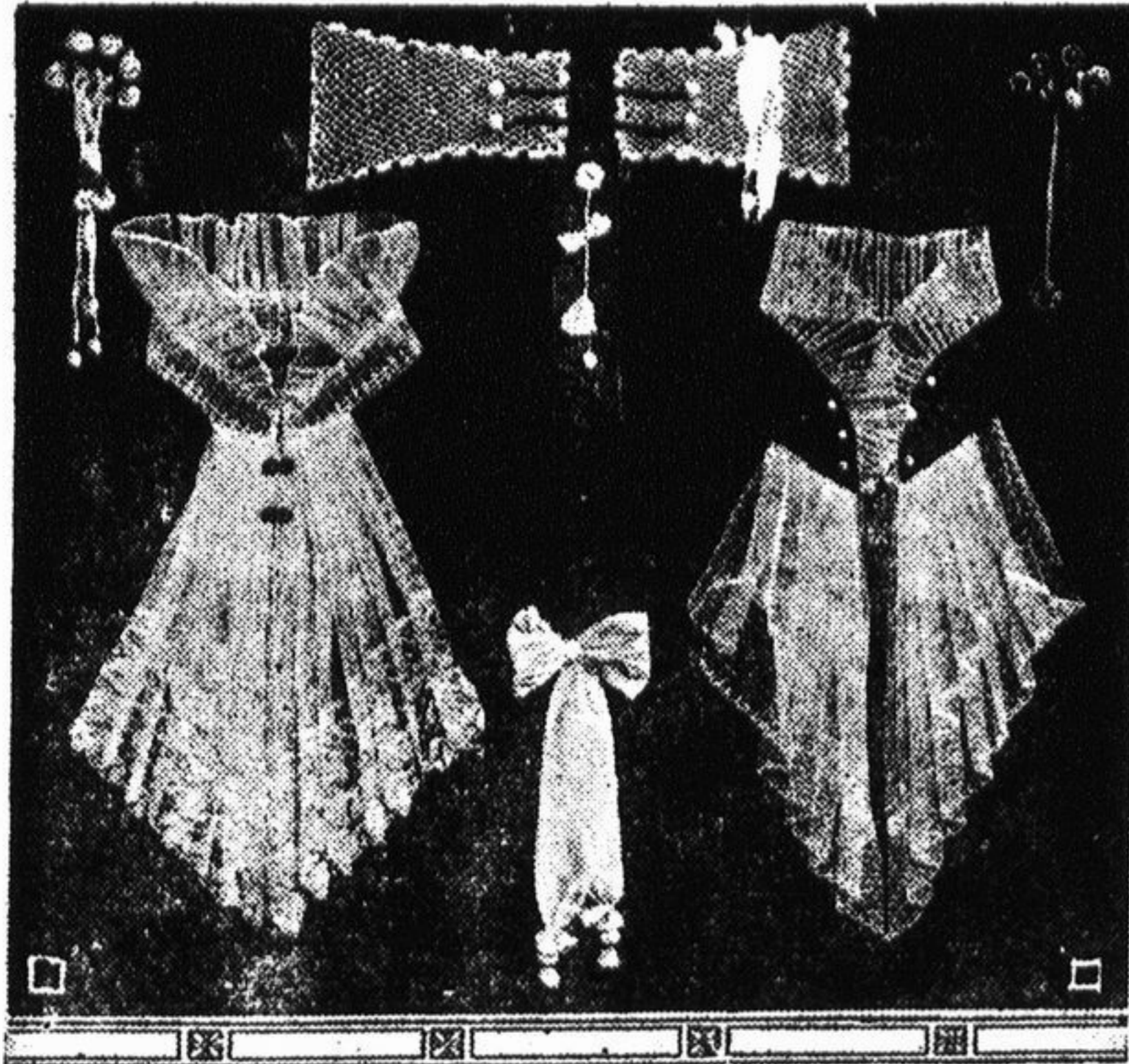


Most Fashionable of the Season's Neckpieces



STANDING ruffles are quite the thing just now and will be for some time to come. Most of them are provided with fine wire supports at the back to hold them up, but fall as they will at the sides and front. It is a fad to leave the throat uncovered or veiled lightly with net or lace provided in these ruffs.

Nearly all of them are made to be laundered conveniently; if not in one piece, then in such a way that the washable portion may be easily taken away from its support and put back after its cleaning. These ruffs are worn in coats or under them, under furs, marabout and jackets. They protect both the neck and the coat.

When designed to be worn under an outer garment they are often finished with a jabot. Two examples of this design are shown in the picture. In one of them (at the left) the ruff is sewed to a band of insertion of shadow lace and is wired at the back in two places. A jabot of net edged with shadow lace is plaited on at the front. A pretty finishing touch is provided by four tiny satin-covered buttons on the jabot. The piece is fastened at the front with a brooch or bar pin.

In the second ruff the lace plaiting (which is sewed into a very narrow band of fine muslin) is basted to a supporting collar of black satin. It is finished with little buttons of white satin.

The standing ruff is not to be considered by the woman whose neck and face are thin or scrawny. Fine net in high collars and chemisettes will do wonders for her, but the standing ruff will detract rather than add something toward her good looks.

A pretty crocheted neckpiece is intended for a slender neck. It is made of two shaped bands boned or wired at the back and sewed to a piece of velvet ribbon at the front. Baby velvet ribbon, matching the wider ribbon used forms two little crossbars at the front. They are finished with small buttons of crochet. A little rose, two leaves and a pendant fuchsia blossom, all in crochet, are sewed to the velvet

ribbon at the front. This is one of the prettiest of the new designs and is most durable. In fact, it will last for years. Anyone familiar with crochet can make it.

Three small fads of the hour made of silk or ribbon are shown in the picture. One of them is a bow of silk crepe de chine. The silk is cut in bias strips three or four inches wide, which are made into plain folds slip-stitched along the edges together. A small cravat bow, two hanging ends finished with little balls covered with the crepe, make up this charming garniture for the neck.

The other two pieces are made of very narrow folds of silk fashioned with little flower forms and hanging ends. In one of them fine strands (each supporting a tiny rose made of the same silk fold) are braided together. Three of these strands are finished with little silk balls matching them in color. Half way of the length of the pendant ends they are fastened together with three little silk roses like those at the top. Two strands are cut off at this point, leaving three pendant.

Silk in three colors is used in making this pretty trifle of elegant neckwear. Three strands are made of one color (blue, for instance), a fourth of pink and a fifth of light green. But any combination that pleases the maker may of course be substituted for the colors mentioned.

The other little piece is also made of narrow folds in three contrasting colors. Strong colors, as sapphire blue, emerald green and carnation red, are used for this piece. Small "button roses" of silk make (in a group) a sort of brooch at the top. The three pendants are finished with little circles made by gathering the silk folds on one edge.

There is nothing more appropriate for a Christmas gift than any one of these neckpieces. The small ones require scraps of bright silk and careful workmanship in making. The ruffs of net and lace are easier to make.

JULIA BOTTOMLEY.

COIFFURE COPIED FROM CLASSIC GREEK MODEL

EVIDENTLY pleasing to its pretty wearer is the new coiffure in which she has accomplished a hairdress not far from the classic Greek model. She has taken a liberty with the original in introducing a puff over the ears which extends over the cheek. The ear is not quite hidden. There is more of a fringe over the forehead also than a close copy would provide for. But the puff over the ear is a modern note just now in high favor. The little fringe is admissible because so youthful a wearer it is sure to be becoming.

The front hair must be parted off and waved in loose waves for this hairdress and it is not a bad idea to



wave all the hair a little. This may be done well enough for the back hair by dampening a little and braiding it close to the head in two strands. Wear the hair this way over night, or until it has dried thoroughly while braided. Then comb it out and it will stay in wave.

The front hair is parted off at each side to form the puff. The remainder is parted in the middle and brought

back to the knot, leaving it very loose and soft looking.

The puff is the only portion of the coiffure that there may be some difficulty in managing. It takes a considerable amount of hair to make it full and soft and yet firm enough to retain its shape. It is not difficult to roll in a little extra hair. The easiest way is to use a pinned on puff if the natural hair is thin.

Where the part shows in this coiffure a small side comb would better be placed, or a short band of narrow velvet ribbon used to conceal it.

The hair is soft, without supports in this coiffure and admits the wearing of close-fitting hats—if not too close-fitting.

If there is a scanty supply of natural hair, twist in a short switch with it to form the knot at the back. This is a beautiful coiffure and really suited to women of any age—below seventy, we will say.

JULIA BOTTOMLEY.

In Velvet and Steel. In the latest expression the coquetish neck bow is a cute little affair in black velvet ribbon edged at both sides with tiny steel beads and centered with a tiny design in the beads or with a little steel buckle. Some of the bows are of inch-wide velvet ribbon, formed into four loops and lacking ends. But others are composed only of seven or eight ends radiating from a steel circlet. The metal edging prevents the narrow velvet from curling or twisting, and although the beads are tiny to attach them is easy. Moreover, the use of steel on neckwear is rather a novel fashion, and that is what the average woman is looking for.

The Suspender Girl. The shirtwaist girl is now going in for suspenders, but they are a glorified vision of the idea which she has stolen from her brother's wardrobe. In fact, so glorious are they that it seems a pity that they must be covered by the middy blouse which she wears with her tennis and golfing skirt. The straps are of dull gold or silver lace supplemented by jeweled chains that hang from each shoulder and in front fasten under a golden horseshoe with a scarab-set center.

FOR BUSINESS WEAR OR HOME IS THIS BLOUSE

WHETHER the business be that which calls the girl away from home, or the business of housekeeping, here is a blouse that is pretty and serviceable. If one must go to business a fresh, clean blouse is inspiring to begin the day with and it is a comfort to know that when it begins to get grimy and slippy it can be consigned to the wash and come out as good as new; perhaps better, as some



embroidery is improved by washing and ironing.

And for the home keeper who must or should run out to market in the morning this blouse with a plain tailored skirt and jacket is just the proper wear.

A strong, firmly woven cotton voile is the fabric that it is made of. French knots and two sprays of small flowers in embroidery adorn the front. Plain crocheted insertion, home made, and about one inch wide, with enough edging to match to finish the sleeves

are required for this plain and elegant waist.

Side plaits a half inch wide are stitched in at each side of the front portion and reach to the bust line. There are six in each group and they appear on the back of the waist, but not in the same position. They are midway between the fastening and the arms at the back and extend the length of the waist.

The sleeves are moderately long and roomy enough to slip up away from the wrist. They are decorated with two little groups of pin tucks (five in number) on either side the elbow.

Two rows of the lace insertion are let in near the wrist, with the lace edging whipped to the last one. The neck is not provided with the edging because (as it is so firm) it would be somewhat "scratchy" in this position. The neck is close fitting, hence a plain band of the voile provides its finish.

This waist will stand washing every week and outlast a season.

JULIA BOTTOMLEY.

Ethereal Corsage Lingers.

The corsage of the afternoon dresses are very like those of the tailor mades, for they are all chiffon, lace and fur, with wide belts or dainty coatees which can quite well be called waistcoats. Then over these one may wear a little mantelet, draped and pulled up in a cozy way to suit oneself. The mantelet can be in vivid figured velvet, or in any material the wearer may choose, so that it harmonizes or clashes properly with the gown. Big shawl collars of fur make the little cloaks important, and their linings must be chosen with care.

Hint for the Bride.

In all the linen sales, especially those called "manufacturer's samples," which are found so often at this time of year, one finds ends of fine towels in both huck and damask, that appear to have been cut with too short a border to hem. These can be scalloped and make beautiful towels, at generally half the original price.

Figured Satin Makes Rich Coat



GRACEFUL enveloping coats of figured and brocaded fabrics, especially those of satin, are luxurious beyond all other garments except those of rich fur. In these figured satin coats the design breaks up and enhances the sheen of surfaces. Their high luster forms a playmate for color and light and the three dance together upon them.

If one is looking for the luxurious, it is to be found in these garments. In the new, and what are termed "fancy" colors these coats are only suited to high occasions. Oftener they are developed in gray, or taupe, or in some rich brown shade and are more generally useful. Perhaps gray is the happiest choice of color for them; it is at home everywhere and it is very elegant and—by comparison—quiet. The figured satin coat does not pose as quiet, however—it is a showy garment.

Linings are in contrasting colors, but they must be chosen carefully. Nothing conspicuous will do for them.

For trimming, fur and marabout come into use. Both these, this season, are dyed into all sorts of colors. They are, after all, best in natural colors and in black and white.

Brown fox, martin, skunk and stich are among the most fashionable furs and favorites as a finish on satin coats. Marabout, next to fur (in the natural color), looks well on them.

The coat of figured satin looks luxurious and comfortable and when made right, its performance is up to its appearance. It is expensive, but it excuses this characteristic by unusual beauty.

Similar coats of figured crepe cost less, but cannot be classed as inexpensive. Mottelasse makes a beautiful coat much like its prototype in satin.

In spite of the vogue for shorter coats than those worn last winter, there are plenty of examples of long coats in satin and in fur. Robert, of Paris, shows a model in seal skin trimmed with martin, much longer than the coat pictured here. Max shows one in moleskin trimmed with pure ermine considerably shorter. So the matter of length need not deter one from choosing a coat longer than those popularly worn and by this means achieving long, graceful lines and the utmost of the suggestion of comfort and elegance.

JULIA BOTTOMLEY.

Especially Notable in Beautiful Millinery



EVERYONE who notices headwear will look twice at these two models in beautiful millinery. They are American designs apparently—creditable enough to New York or San Francisco, or wherever they originated. They are out of the ordinary in shape and fabric, and also in development.

The upper hat is of a gray Lyons velvet very rich in quality. It is the work of a trained milliner and is real millinery. That is, knowledge of the art is apparent in its workmanship. Like all the best models this season it is plain. The fancy band of feather trimming finished with two pompons at the back, is in the elusive blue-gray of the natural gaura feather. The hat is simply a background for setting forth this band. The gaura feather is one of the thousands in which nature shows us incomparable beauty in coloring—which art does not even aspire to copy because artists realize how impossible it is to approach the perfection of nature.

In the second picture a high turban is shown covered with a rich brocade in brown and gold velvet. The same shape is just as effective, covered with one of the various plushes that have become so popular that they are getting scarce. If you have plush prepare to use it now—and find yourself admired and perhaps envied. Plush in coats and even in skirts, in millinery, in neckpieces and muffs, and above all in blouses, is the favorite of fashion. The plushes which adorn this bit of rich millinery are in shades of brown.

They are mounted with a big buckle of cut steel.

This turban is handsome when developed in any of the season's fashionable colorings. In blue or plum or the strange new shades of green, and especially in the lighter shades of gray and in mole it can only be described as exquisite. The plushes are to be shaded in every case and to be in shades and tints of the same color as the body of the turban.

A rhinestone buckle of fine workmanship, or (with some colors) a jet buckle may be effectively substituted for the cut steel. But in nearly every case the steel buckle will be found the best choice.

Either of these turbans will look well made up in black, but there is no very good reason for choosing a black hat for the dressiest wear. It is good policy to own an all-black hat because it affords a change and is often the best choice for some particular occasion or with some particular costume. A black hat should be rather large and of excellent materials.

The small black hat is pretty, too, but lacks the element of the picturesque in most cases. Although the small bonnet-like shapes with quaint strap under the chin reminds one of old-fashioned plates. Little garden flowers in velvet or silk made up into nosegays that nestle about on the brim give a quaint old-timey touch to these bonnets that is especially effective for young faces.

JULIA BOTTOMLEY.

PRETTY TURBAN SUITABLE FOR YOUTHFUL FACE

DESIGNED for the daughter in mourning, or for other youthful faces, this simple turban is a splendid example of fitness in millinery.

Mourning silk—that is, silk in a special weave having a rich but dull surface—makes the band about the head. It is laid in a triple fold over a support of buckramette. The bare-ta crown is not so easy to manage as one might imagine. First a supporting crown of crinoline is shaped and sewed to the brim support. Over this a thin silk is placed, cut and shaped to follow the crinoline, exactly.

On the foundation band of buckramette a covering of thin silk is first



placed. Over this at its upper edge a bias fold of crape is stretched. At the under edge a similar fold of silk is placed and over this the triple fold of mourning silk.

The smart crown of crape has finally to be placed. It is a little higher than the supporting crown of crinoline and is indented about the outer edge. The crape must be tacked to the foundation with invisible stitches, as otherwise it will not stay in place. The crown is made of a circular piece of

with the raw edge turned under and blind-stitched into a narrow hem.

The extra fullness of crape is laid in irregular folds at any place on the band where it becomes necessary to dispose of it. This depends upon the shape of the crown. It will be seen that the crape is almost plain across the front, but has considerable fullness at the right side and apparently less at the left.

The crape lies almost plain across the back of the shape also. The hemmed edge is tacked to the upper edge of the band with its fullness disposed of in this way and this finishes the hat except for the small flat bow made of the silk and sewed to the band at the right side.

The home milliner who knows how to sew neatly may undertake this hat. It is one of the few crape hats which can be trusted to other than professional makers. Mourning millinery is considered difficult to make even by professionals. But specialists who have been trained in the possibilities of crape achieve marvelous results with it.

JULIA BOTTOMLEY.

Beauty's Hour Book.

When you rise in the morning run to the window, which should have been open all night, and take 20 deep, full breaths.

Practice simple all-around exercises for five minutes.

Take either a warm or cold sponge bath, or both.

If you do not react well after a cold plunge, omit it in the future, as it is not for you.

Go downstairs and 20 minutes before your breakfast drink two glasses of hot water; not so warm that it scalds the mouth nor so cool that it nauseates.

Eat a light breakfast, refraining from meat.

Take a short walk for a mile or more, walking along briskly with chest thrown up and out and head held erect.

Work. Twenty minutes before lunch drink two glasses of hot water.

Eat a simple lunch.

Rest for half an hour.

Work.