

Creation in Black and White Ribbon to Be Worn at the Back of Neck.

Can you tie the new choux? Choux tying is an art, a fine art, you will say after you have tried it. It requires practice and you can profitably put in all your spare moments for a week upon it.

When you see the girl behind the ribbon counter toss a piece of ribbon into the air and bring it back in the form of a loop, and when you notice how she turns and twists it, pulls and manipulates it, and how, with a final yank, she draws it into a bow, you will perhaps think that the whole business is an easy one and that you can do home and do likewise. But, when you come to the actual tying of the ribbon with your own

hands, you will find that it is not quite so easy. Your choux will have an "all but" look which characterizes so many home productions, and when you put it on you will feel as though it were a blemish to your gown rather than an ornament.

Now to tie a choux right, begin right. Do not use old ribbon. If you were to give the girl behind the ribbon counter the old scraps out of your ribbon box and were to tell her to make a summer choux out of those old pieces she would laugh at you and explain to you how impossible it was to bring anything fresh out of your old ends.

An amateur usually works with poor stuff. Like the chef in the kitchen who would achieve a finished dinner and who must have the best products of field and farm, for his manipulations, she should have in her hands that which is capable of being made into something nice.

Wrinkled ribbons of uncertain lengths and still more uncertain hues, faded sections of lace and odd bits of flowers, queer looking passementeries and ragged insertions will never in the world become handsome just by being made up into choux.

The Bow Material. While all the bow family require nice material, the rosette is especially sensitive and unless the ribbon is good, the rosette will never look nice. The ribbon rose is still more critical in its composition and its tone will be dark and disagreeable unless you have the best stuffs to work with.

The sash bow will hang listlessly and lifelessly if made out of ribbon that has been ironed and sponged, and the new London choux will be no choux at all unless you have new material.

Now understand that it is possible to rejuvenate old stuff, but it takes a practiced hand to do it. If you have ever studied under a cleaner, or have taken a course in a dyeing establishment, you can go through an old ribbon box and bring out marvels of newness and stiffness, but otherwise your work will have a lamentable look which is discouraging at the beginning and still more discouraging at the close.

Buy new, O amateur, before you begin and then trust to your cleverness. That is the only way you can hope to have home products that look like those of the shops.

For the London choux take two yards of ribbon. If you want long ends for the back of your sash take more. If it is for the back of your neck two yards will be enough. If you want it for your hair one and a half yards will do, and if it is for your belt you can get along with the same quantity.

How to Tie It. Take the ribbon in the middle and hold it up in front of you. Pull out one nice long loop, twist the ribbon and make a bow knot, just as you have tied a bow all your life.

Do not pull it tightly, but, while the middle is open and loose, make another bow by pulling a loop of ribbon through the knot, and still another.

You will now have four bows. Grab the two upper ones tightly, one in each hand, and pull. This will tighten your knot. Gradually arrange the loops, pulling at the knot all the time and twisting it, and keep on doing this until you have four nice bows with two hanging ends and a hard knot in the middle holding them all.

The secret of bow tying is this hard knot in the middle. It ruins your ribbon, of course, and the ribbon can never be used for anything else. The bow cannot be untied, you will understand, but must remain in just that fashion forever, but if you hope for anything that is smart looking you must pull the ribbon hard and make this middle knot tight.

To quote the girl behind the ribbon counter, who is the professional bow maker of the establishment and whose busy fingers are at work from morn till night, "The knot is the whole thing; pull it tight," and you will understand it after you have watched her a few minutes and have gone home to tie a bow for yourself.

The woman who makes a business of arranging the small things of dress declares that she depends upon the ribbon ornaments this year for the summer touches of the costume.

Said she: "I buy ribbon by the bolt and make it up by the bow. There are as many bows as there are hands to tie them, and I have personally designed thousands for the framing of the gowns that pass through my hands."

"One of my latest devices with ribbon is to cover buttons with it. I tie a neat little bow, no bigger than a quarter, and into the knot I slip a button in such a way that the shank can be used. This makes a very neat ornament and the bow looks brighter and stays in place better than if it were sewed on tight and flat."

Another way to use narrow ribbon is through lace. You thread a blunt needle with ribbon and you work lace with it. You work the lace by going around the pattern with the ribbon, and so you make

a very durable trimming that is a little different from applique and much less work.

The dress of the late season threatens to become more ribbon trimmed than that of the early year. There is a new fancy for taking a wide ribbon and running it through the hat brim just as though you were taking long stitches. Five or six stitches of the ribbon will go all the way around the brim and the whole is tied at the back in a bow, with ends that hang right down to the stock.

The stock is treated similarly and one of the new arrangements shows ribbon two inches wide threaded through the stock perfectly flat and tied at the back

A ROSE CHAIN FOR THE NECK AND A HAT TRIMMED WITH ROSES FOR AN OUT-DOOR OCCASION



THE BOW IN PLACE

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1 TAKE A LOOP OF RIBBON

2



PULL THE LOOPS THROUGH LIKE THIS

How to Tie the LONDON CHOU



3 MAKE A BOW KNOT

In a bow. Newly all of the new trimmings have ribbon, either for a foundation or ribbon in them; and it looks as though autumn modes would be largely founded upon ribbon designs.

It is a pity that this material cannot be made cheaper, for really there is nothing much more expensive to buy and to use than ribbon itself. Those who are of an economical turn of mind and who do not mind a little work can buy taffeta silk and make their ribbon.

A yard of taffeta, cut on the bias and hemmed on each side, or doubled and neatly finished, will readily make a great deal of ribbon. This is just a suggestion for the woman who wants to look nice and who does not want to pay the price.

Mrs. Fish's Spots. The spotted vogue has been given a great impetus by the gowns which Mrs. Stuyvesant Fish brought from London. Mrs. Fish has several handsome dresses, trimmed with chenille spots. They are thicker and heavier than velvet and are put on as though they were woven in the silk, as indeed they may be.

Wonderful things are now done with silks in the looms. There may be beautiful velvet dots, and dots of chenille, and dots even of chiffon can be purchased, all in the piece goods, but such fabrics are among the high priced; and if you want to get up something which has a similar effect you can take chenille spots, obtained in any shape, and fasten them upon your silk by applique or by invisible stitches.

A very effective gown belonging to Mrs. Fish is in ecru silk linen; in groups of three there are very large chenille spots, one in scarlet, one in green and one in blue.

These groups are scattered all over the gown about one-half yard apart. And between these groups, which are really rather widely separated, there are enormous French knots—a perfect sprinkling of them done in black.

You must not hope to get up anything good in the dress line without calling upon black. This really is a foundation or backing for everything and you must have a little of it or you cannot be in the mode.

When Mrs. Belmont went abroad this summer to join her daughter, the Duchess of Marlborough, she took with her half a dozen beautiful gowns which were made

in this country. They were in the thin goods, with silk finish, and they showed the "spot."

This spot, which the French call the "rain drop," and which has been known

for all time as the "polka dot," was carried out in lace, in velvet and in taffeta; in fact, all materials seemed to contribute to it.

One gown, which was a very beautiful

thing in black taffeta, had big spots of turquoise panne and in the center of each spot there was another one of white lace and underneath the white lace spot was a dot of geranium velvet.

It is indeed a time when we look to our

linings, and, with a nice lining, your gown is elegant, even though the gown itself has not received very careful attention.

In the novelties there are checked silk linings, which are worn under the veillings and under the shot outside of all kinds, and a very new wrinkle is to take the checked lining and applique it with rain drops of taffeta, and over this you can wear your thin gown.

The greatest attention is given to fancy linings, and professional dress designers are always at work upon them.

Mrs. Clarence Mackay, who comes to the fore as a leader in dress, wore to the races a gown in gray veiling shot with turquoise blue in arrow shape, long, like the rain drop. The lining was turquoise and white checked silk, and on the checked silk there were black lozenges in taffeta, applied over the checks and the whole used as a slip underneath this veiling dress.

Turquoise and Black. Mrs. Mackay's hat on this occasion was in turquoise blue felt, a very summy affair, and on her hair, at the right side, there lay two long feathers, one in black and one in white. Her gloves were suede, black, very long and over them fell a lower sleeve of chiffon lined with lace.

Her skirts, which are always very much trimmed with lace ruffles, boasted on this occasion fully four white lace flounces, growing wider in the back and extending half way up the skirt in Spanish flounce fashion.

All the society world now turns to the races. In France this has ever been so, and on the days when the great races are run the President and his wife and other members of the nobles and their families go to the races and occupy favored seats on the grand stand.

In England the Derby has a social status and no one questions the right of his Majesty nor his Majesty's friends to adopt the course as an afternoon's amusement.

But in this country horse racing has never enjoyed a social standing. The new world was too busy to bother with sports, and it is only within the last twenty-five years, or more correctly still, the last five years, that horse racing has attained a social prominence.

Now all the people of wealth are going into it, and great stables are owned by the Blackwells, the Belmonts, the Vanderbilts, the Whitneys, the Wilsons and other families noted in the business as well as the social world.

Harry Payne Whitney, who married Gertrude Vanderbilt, has recently run the races on the green and white and at the fashionable race tracks around New York and at the Saratoga track you see the wearing of the green and the flying of the horses with their green jockeys astride.

Racing Colors Rule. It may be that Dame Fashion will very kindly consent to adopt the fashionable racing colors as her own, and that we shall see in this country taking up of the high-class stable colors, just as they do in London, and as they have always done in Paris. If you look closely you can detect them here now.

All the trend of dress is toward the picturesque, and this is carried to an extent which might be called abhorrent. Gowns are built, not on the quiet, neat, tailored, severe, classic order, but on the frilled and fluffy style. Little extravaganzas are indulged in. The women who never thought it good form to wear flowing ends are now tripping through the streets with their hands grasping flying scarfs. Long cloaks have their great streamers dangling from the front and from the back, immense taffeta flyers hang from the neck, and the skirts are fringed, and the Watteau woman's seen on Fifth avenue as well as in her native havana.

For the woman who wants to dress in costume, this is a great season, for she can do so and be in the height of fashion. She can select whatever extremes are becoming to her and dress almost eccentrically, yet ever a la mode.

For women who have found the straight line of their own style, this is a pleasing one, and they dress in long, loose gowns, with abbreviated designs such as the bolero, the Eton, the short Newport jacket, the new blazer, the Norfolk and the straight front, without departing from the domains of direct fashion.

In Hosiery's Realm. Hosiery is keeping pace with other fashion. White silk stockings are the latest, and they are embroidered in colors and inset with lace figures. To get up a pair of white silk stockings you can buy the plain ones.

Choose a pair in cream—almost a flesh color—for they are more becoming to the skin. Do not get pink stockings, but those that are a little off the color of dead white. Let your embroidered designs be put on in such a way that they simulate a boot top.

Sew turquoise on the outside, to look like shoe buttons; now, around the calf of the leg set in lace designs and around each lace design run an embroidery in blue.

Stockings of this kind must be cleaned, not tubbed. And you must learn how to renovate such parts of the stockings as are soiled without wetting the whole.

There are dainty ways of keeping silk stockings nice throughout the season, and really a white stocking is meant only for the piazza or for your own room; it is not for the street.

The gown, while it is important, plays a small part compared to the hat, the parasol, gloves, shoes, stock and small parts of dress, and it is upon these that the style of the woman depends, for they are the touches which determine not only the appearance of the gown, but its actual character.

By suitable trimmings you can transform a tailored gown into a picture dress and you can work wonders by the addition of flowers, lace yokes and adjustable flounces.

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THE VELVET TRIMMED GOWN