

Hints for the Home Dressmaker



Remarkable Range of Styles in Millinery Assures Every Woman a Becoming Headdress.

APARENTLY it takes all kinds of hats to set the fashion in millinery this year, as it did last. One thing is certain—the hats worn today bear small resemblance to the hats that have been. Not for many a year have we had anything quite so astonishing as are those now met with on every hand—or, rather, head—some excellent examples of which are here shown. Even though there are so many exaggerations in shapes, styles of trimming, and combinations of material used, there is no good reason why suitability and becomingness should not be achieved.

A good many women, both in dressing their hair and choosing their hats, study only the effect from the front; whereas, the head being round, should be studied from all sides. A hat loses tremendously from an artistic point if it is weighted down with a mass of heavy trimming. If its construction is such that much trimming is required, it should be light and airy in effect. A mistake frequently made, and one which must be most inconvenient, is that of choosing a shape which will not conform to the usual style of dressing one's hair, but necessitates extra puffs, curls, or the like; or, indeed, another style of dressing the hair. Where the artificiality of the hair is so plainly discernible, the artistic part is completely destroyed.

If the becomingness of a hat were studied from all sides it is doubtful if one would ever see—as one often does—a really large brimmed hat, heavily trimmed all over with immense loops of ribbon, feathers, flowers, and the like, put squarely on the back of the head. One can hardly help wondering how they are kept on, for they look as though they were falling off, and it is a question from which point of view it is the most absurd looking.

In bowmaking, that work can be done when the purchase is made, and with no additional charge.

It is not unusual to run across girls and women who seem to possess a most decided talent in hat trimming. They not only copy easily but are quick to invent many touches which make their work quite perfect. Women possessing this gift rarely wear anything on their heads which does not look well. Others may not take to the work so easily, but if their taste is good they should be able to learn to copy well—and so wear as becoming hats as the other women.

In a way millinery and dressmaking are similar. A first class artist in either line can demand seemingly exorbitant prices for her work; and the price is charged not so much for the materials used as for the skill in designing and making. So it should seem worth while to the woman who has a love of beautiful, artistic things to cultivate so far as possible the art of being her own milliner and dressmaker.

Among the small hats several good shapes are shown, and suggestions for trimming given. One is a fine dark blue straw with a white facing. The hat covers the top of the head easily, but that is all. The crown is low, and the brim not wide, and this latter rolls up all around, being held close to the crown on both sides by cascade rosettes of black velvet or taffeta ribbon. One rosette holds the brim in place on either side, and besides these there are two rosettes which fill the hat across the top quite well, and meet the breastwings, which stand upright. This hat costs at least \$15 to buy ready trimmed, yet could be copied nearly enough for a much smaller sum.

A jaunty walking hat is of a rich red straw, with the edge of the small rolling brim bound in velvet the same shade. The crown is quite high and has a draped fold of the velvet, finishing on the left side in a flat rosette, which holds in place a bunch of short quills, both these things apparently held by a square gilt buckle.

The "beehive" is a popular shape with many, and two examples of it are given here. The smaller one is of mole color hedgehog straw—an apt name for the rough, spiky quality of the straw braid—and the only trimming is a wreath like arrangement of closely packed loops of ribbon velvet in blue, ending at the left side in a regular stiff cockade, like a coachman's wedding favor, the two short ends hanging over the left side. The other one is of chrysanthemum straw,

wreathed with small flowers, and two Mephistophelean quills slanting outward toward the left side.

The small shape with the plumes would be unbecoming to many, but looks well on some women. This hat is in a light foliage green, triple loops of velvet ribbon put at close intervals, so as to accentuate the height of the crown, and two shaded green plumes giving a most becoming outline to the left side. This is unquestionably a shape that needs to be worn with knowledge and a deftly arranged coiffure, or it might prove the opposite of becoming.

Black straw or chip hats are again in vogue, but lined with straw of a bright, contrasting color, in chip, or else being prime favorite. One should be certain it is cerise and not vermilion, for the border line is a small one between the admired and admitted rose shade of red and the disliked and tabooed ones of scarlet. A cerise satin trimming is often accompanied by cerise feathers, and such a hat gives an assured touch of style to an all white costume. Black and peacock blue, and black and grass green are other combinations used; also the more daring one of black and orange.

Chrysanthemum straw, which was referred to above, seems to be enjoying an undeserved popularity at present, for it really does not wear especially well, and is aggravating, too, as it injures veils and catches in one's hair in the most annoying fashion. The high crowns mean upright trimmings, ostrich feathers are buckled in stiff clusters, which tower above the crown on the right side, while flowers are formed into upright spiked shapes in the same way.

Trimmings or ornaments for the back of the hat seem to be entirely "out," but one misses them as they filled the gap between the brim and hair at the back, and gave just the finishing touch. To meet these altered conditions the style of hairdressing has been changed by many. The top of the head is kept flat, a braid of hair being worn around the crown (this makes a sort of firm foundation for the hatpins to hold to), while at the back a cluster of curls and twists stands out, on which the hat brim apparently rests.

If one understands lace work, a most beautiful hat can easily be made. It is possible to buy the pattern for crown and brim, with all braids and materials and full directions. Such a crown and brim can be cleaned a great many times, and used at all seasons as a dressy hat. The shape of the foundation may be

changed another season without having to do much, if anything, to the lace, and the trimmings can be entirely changed.

A fancy taken up by some is having the effect of a lace cap under a large picture hat. A daring example of this style is shown in a white leghorn, the height of the crown being emphasized by a wide band of gold ribbon galon, and a cluster of ostrich feathers in black and a lovely corn gold shade waves aloft in truly regal fashion. Such a hat as this would by no means be adopted by a small woman, or one who had not at least several others less pronounced.

It is well to always keep in mind that a hat is one

of the most important parts of a woman's dress, and the effect of the entire toilet may be marred or enhanced by one's choice in this line.

White ribbed knitting by machinery is the latest novelty in materials for motoring headgears. Thus toques and small hats with shady brims are quaintly covered with the ribbed knitting, entirely devoid of any trimming, apart from a large scarf veil draped over the crown and jauntily caught up over each ear into a chow bow, or held down with some giant pins' heads. Lacy patterns are employed for these veils, knitted with finest llama or goat's hair wool, formings head wraps lighter, if possible, than any Shetland specimens.

White etamine embroidered in cotton may form an extremely nice evening dress. One recently seen showed a square bertha heavily braided in an artistic design; the elbow sleeves and décolletage showing a touch of pastel blue satin ribbon. The rich braiding of the collar was repeated in a wider width at the hem of the skirt. Another dress was of coarse cream net. The bertha was embroidered with cream silk floss in a broad, decorative design and edged with tiny white balls. These again gave weight to a silk sash, worn high, as is the fashion, and tied at the back a little on one side.

Nothing is more useful for this season of the year than a white suit, preferably of ivory serge of the reinstated chevrot make, and braiding, still so much in favor, looks well on white.

An original idea is a vest of bold shepherd's plaid in black and white, the suit to which it was attached being finished in black coutache.

The printed mouselines will be much seen in reception and dressy afternoon and also in dinner gowns. The lovely borders that came in last spring will be more popular now, as the prices will not be quite so high. Of course they are no longer the novelties they were, but they are beautiful and will be much worn.

Notes of Interest to the Ingenious Needle Worker.

TINY handkerchiefs that slip into the gloves for evening wear are coming into general use, perhaps because there is no pocket in which to put any others, and it is old fashioned nowadays to carry a handsome lace edged handkerchief in the hand. Glove handkerchiefs, however, are bordered with lace, with the monogram worked in the corner. A colored border, with the monogram worked in the same shade, is often considered a fitting accompaniment to a tailor made gown, and the purse handkerchief is just a little larger than the glove handkerchief, but has no lace at the edge. It depends for its ornamentation on the monogram and should be of the finest linen. In the summer, when wearing linen gowns embroidered with some particular flower, the tiny handkerchief has a border of the same, and many women have their names on their handkerchiefs embroidered in an exact imitation of their own handwriting.

Lace coats are a useful adjunct to the toilet, but by no means inexpensive. They now are long enough to reach to the hem of the skirt, and while white, cream, and black are the dominant shades, some of the flet coats are dyed the color of the underskirt and some of them are made with a tunic effect, just opening in a V shape at the neck. They look pretty over silk or satin, and some fall with a burnous effect at the back. Many of these coats are spotted with silver or interwoven with gold thread; they are exceedingly pretty over Pompadour and chine silk or over plaited chiffon underskirts, especially rose or pale mauve.