



USE OF PORTIERES

MUST HARMONIZE WITH THEIR SURROUNDINGS.

Unless in Accord with Other Furnishings of the Room Their Utility is Destroyed—Suggestions Worth Remembering.

Portieres should beautify rooms, but if the general style, material and pattern of these hangings are not appropriate and in harmony with the surroundings, then they may mar the effect of a whole apartment.

This is particularly true when the doorways of small rooms are to be hung, for unless the draperies are in accord with other fittings abnormal proportions are made and the lines of the entire room rendered grotesque.

In choosing designs for portieres to be used in small rooms, get plain stuff, or when the ceilings are low, striped goods, for the perpendicular lines add height to the ceiling.

Never, unless the room is large, select hangings with big-figured devices, for the contrast between the size of the pattern and the room space is so great as to dwarf the doorway.

The apparent weight of such draperies should be governed by the size of the room. If the apartment is small, light-weight materials are in better taste than portieres made in sets.

The latter if the figures are woven in self colors or tapestries are not bad, but when crude combinations of colors are seen, or enormous and none too graceful patterns finished with deeply-knotted fringe, they should be passed by in favor of something different. The only fringe suitable now for portieres is the narrow "thumb," either in balls or tassels.

Reps in plain colors, heavy pongee silks, burlaps, denims and other thin materials having just enough weight not to blow straight with each draft are prettiest for doors in apartments. Larger rooms will take tapestries, brocades and velveteens, either figured or plain.

All portieres will wear longer if they are lined—that is, if backed with a material the same shade to give them more body.

USEFUL EVERY-DAY COAT.

Especially Adapted for Girl of from Fourteen to Sixteen Years.

This is a useful every-day coat, that can be worn over any dress; it is in



very pale gray fine cloth, lined with silk; the fronts are strapped with cloth.

The collar and cuffs are faced with figured velvet and strapped at the edge. The coat may be worn open or closed.

The hat is of coarse pink straw, trimmed with a soft silk scarf.

Materials required: Two and one-half yards 46 inches wide, four yards silk lining and three-fourths yard velvet for facing.

BETTER THAN USING RICE.

Silver Slippers and Rose Petals in Favor for Weddings.

"Silver slippers and rose petals are taking the place of rice at all fashionable weddings," said a clergyman. "It is a change for the better."

The silver slippers—to replace the old boots—are about half an inch long. Silver paper cut in the shape of dainty slippers. The rose petals—to replace the rice—are the real thing. Thousands of petals stripped by hand from hundreds of pink roses.

In great bowls the silver slippers and the pink petals are heaped in the hall, and when the bride and groom emerge, instead of being cannonaded with coarse rice and dirty old boots a sunset cloud, as it were, envelops them, an odorous pink and silver cloud of rose petals and little shining slippers.

"Yes, it is a change for the better, his, and day by day it gains ground."

Individuality in Styles.

The questions of individuality of style and suitability of color are very important factors of dress.

How often does one see a woman of the athletic type, who looks very smart in tailor-mades, ruin her appearance at a dinner?

She arrives in a flimsy confection of pink chiffon, with her hair elaborately waved.

Such dressing is absolutely unsuited to her strong personality.

Had she chosen a simple gown of white; if she had wound her locks around her head in a heavy plait, her appearance would have been

SMART SUIT FOR WALKING.

Designed with Skirt and Coat and Silk Gouse.

Walking suits are charming and come in a number of smart guises. A French homespun is artistically designed with skirt and coat, and shown with a charming blouse of silk Toscos. The front of the skirt is made with a panel which extends in a loose fold around the bottom, and there is an extra trimming of flat bands of braid above the fold of homespun.

The coat is trimmed with panne velvet, which forms the revers, collars and cuffs. It fastens at the front with a vest of white leather of the softest, finest quality. There is a wide tuck on either side of the back and front, the tucks ending above the waist line in front under bands of the cloth, which are cut in one with the coat. The bands are ornamented with a row of velvet buttons. At the back of the skirt part of the coat is tucked from under the panel, while the shoulder extends over the upper part of the sleeve, the sleeve being attached to the armhole with a tuck. The buttons of the sleeves are finished with cuffs of velvet, as previously mentioned. The cuffs, in turn, are ornamented with crochet buttons and simulated button-holes.

Millinery Violets.

The violets that are worn this winter do not resemble the sweet-scented little purple flower of the woods. In outline they are the same, but there the likeness ends. Our newest millinery violets are very large, very dark, and in color very unnatural. At a little distance they look rather like pansies, but undoubtedly they are effective. For felt hats it is considered necessary to mix silk and velvet flowers, the touch of velvet being sometimes introduced on the leaves also. Another favorite trimming for the cloche hat is an enormous ruche of soft silk, showing fringed edges. The silk must be of the best quality, otherwise when the edges are fringed out they will not sit up properly, and it must be admitted that ruches of this kind run away with a great deal of silk.

PELISSE FOR THE WINTER.

Dressy Garment Made Up in Plain or Corduroy Velvet.

Velveteen either plain or corduroy, makes a dressy little pelisse for winter wear, and if of a good quality will clean nicely, and many of them will wash. Our model is in a pretty shade of grayish green, lined with white



silk; it is a plain sacque shape, double-breasted; the collar and cuffs are faced with cream lace.

The bonnet is of cream satin, the turned-back brim being faced with coarse lace, rosettes and strings of ribbon.

Materials required: Three yards velveteen, four yards silk, and one yard lace

The Matter of DRESS



Perhaps at no time in the past has there been greater diversity in styles and in materials worn at various functions. Skirts are trailing, of the short walking length, or just escape the floor; they are empire, princess, glove or loosely fitting princess, with no suggestion of the empire, or they show the Louis coats with trailing skirts, or elaborate coats and skirts, or the severest of the tailored variety of the latter combination.

Velvet is especially smart in gowns and in coats, whether tight or loose.

Hats as a rule are prettier than ever, but some extraordinary effects are seen.

Although fur is now so much used as a trimming for evening gowns and evening mantles, I am of the opinion that the latter garments are most effective and distinguished when made on very simple lines and left practically untrimmed. Of course, everything depends on the dress with which the mantle is to be worn; if that be exceedingly elaborate the mantle or wrap can afford to be simple, and vice versa. Now that our evening cloaks are always made to accompany some special gown we find them in many different materials and styles. Perhaps the graceful burnous is about the most satisfactory and becoming shape. The burnous wrap looks best when made of soft cashmere and lined with liberty satin or of supple satin, and lined with a heavy make of crepe de chine. Beautiful embroideries are arranged on the fronts and hoods of the cloaks of this genre.

The reign of the three-quarter length tailor-made coat has commenced brilliantly, and now this delightful garment is almost ubiquitous. And all the best of the new tailor-made coats show rounded fronts. In many cases the back is longer than the front; the sleeves reach almost to the elbow and are semi-Japanese in outline.

The white shirt waist can well be eschewed for the time being and a shirt of crepe de chine to match the cloth coat and skirt costume substituted instead. A dark blue serge skirt and coat would be most effectively completed with a dark blue crepe de chine shirt, made with broad tucks and spotted with white cotton. White frills at the wrists and down the center of the front, and outlining the collar-band, will, if made of very narrow and finely hemstitched lawn, give the finishing touch justly recognized as distinguishing between the blouse of yesterday and that of to-day.

Perhaps the height of magnificence in dress is reached in the evening gowns. Embroidery appears on every frock, be it Greek or Louis XVI. There is a great craze for what is known as Egyptian embroidery—copies of old Egyptian conventional designs. The Greek keynote pattern is always effective in rich fabrics.

I should say most of the evening dresses have sleeves, and although it has been observed that there is very little bodice worn in Paris just now, there is a good bit of drapery in the sleeve. The bodice is cut very low back and front, for the most part square, and filled in with pieces of heavy embroidery, lace and tulle, and the sleeve, as I have said, is a mass of drapery, often covering the elbow but leaving the arm bare at the top or veiled with a transparency. This draped sleeve is a pretty fashion, though perhaps not strictly classical.

The two frocks illustrated in our large picture are simple but elegant in design. The first has a distinct Louis

XV. flavor. It is made in apricot yellow satin shot with pink, while the draped fichu and center panel beneath are of gold fillet lace, embroidered in raised chenille with groups of autumn-tinted leaves.

The bodice points down the center in the front, and is cut short on the hips, and the little under-sleeves, which the drawing scarcely shows, are of very fine net.

Dedicated to the use of the young girl is figure No. 2, and it is made of white satin with little pleatings of tulle peeping beneath broad bands of



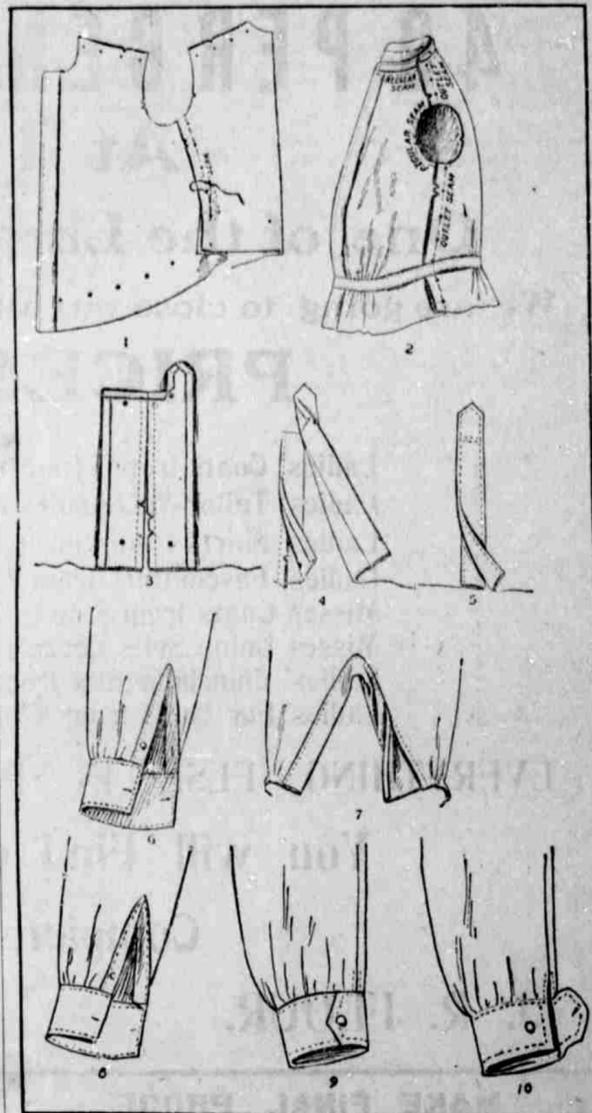
Charming Afternoon Frock.

satin, which are held together by strings of pearls, the skirt trimmed with the same decoration. The whole idea is expressive of youth, simplicity, and perhaps just a little indicative of an expensive taste. Not that, when I come to think of it, the purchase of a satin evening dress should be termed expensive, for expenses to-day lie as much in the making as in the material, and undoubtedly it may be granted that a satin dress will outlive two chiffon dresses. And chiffon nowadays insists upon embroidery as well as a lining of chiffon, while net, which is considered a privilege for the thrifty, will call aloud for a decoration of ribbons, and again demands a lining of chiffon and underlining of soft satin, so, to be really just, the diaphanous gown although it assumes the virtue of economy, has it not. We may, though, except from the rule the frock of ninon, which can be made extremely attractive on a slight figure when it is trimmed with large tucks, or ribbons, and allowed to display some dainty chemisette of tulle or lace threaded with ribbons.

The Sewing Circle

Efficiency and Economy in the Making of Shirt-Waists at Home

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A fine morning in early December saw every member of the Wallingford Coterie in her seat when Miss Joscelyn took up the lesson where they had left it at the last meeting. With the wall behind her, she began by pointing to Figure 1, which represents the front and back portions of a plain shirt waist basted along the under-arm seam. She drew their attention to the seam edges joined with their corresponding notches coinciding with geometric precision. She showed them also the line of basting stitches carried through the large perforations which indicated the regulation figure's seam line.

"The patterns I prefer," she said, "call for stitching almost all seams three-eighths of an inch from their outer edge. The exceptions are the 'outlet' seams which may be let out or taken up, according to the degree of the deviation of the figure to be fitted from the original pattern; the latter is always suggested by the large perforations. Figure 2 shows you the method of basting the shoulder and under-arm seams, and also the correct adjustment of the inside belt. In actual practice, 'finish' must always be considered, and you will have to treat your seams accordingly before adjusting the belt. The usual 'finish' is the French seam, save where in sheer materials the whipped-in line of 'veining' is preferred. We can hardly spend time just now in explaining the details of either style of finish, since these belong not so much to dress-making as to the mechanical part of sewing. I would, however, remind you that when fitting, the basting of the seam line shifts its position in accordance with the finish selected. The French seam being sewed twice, the first line of stitching must be at least one-quarter, and possibly one-third of an inch nearer the seam edge than the actual line for fitting. Trimming the raw edges and turning the seam for the second stitching that the French seam requires will thus bring the actual seam line exactly upon the one necessary to fit the figure properly. The seam edges to be joined with whipped-in veining, as it is called, must be trimmed at, or just beyond the line of large perforations (for the regulation figure) according to the width of the veining to be inserted, since the latter widens the seam. For figures differing from the regular, the exact seam line must first be found. It may then be shifted according to the finish used."

One of the ladies interrupted with a question at this point in the lesson. Replying, Miss Joscelyn said: "No; it is not absolutely necessary to stitch the belt all around the washable shirt waist. A great many women prefer to adjust the fullness of the fronts when they put on the waist. The inside belt is stitched across the back only, and tacked to the under-arm seams. It is then made to button snugly at the belt line, or else its ends

are furnished with loops or button holes which are slipped over the skirt hook sewed to the corsets just below the line of the belt.

"We come now," Miss Joscelyn continued, "to the styles of shirt waist sleeves, and the two different methods of finishing the opening at the wrist. Figure 3 represents the first detail in the tailored 'over-lap' effect, which is similar to that used in the making of shirts for men.

"At the left you see the underlap basted into position, and at the right the overlap, each with its notches laid to coincide with those in the slash in the sleeve. The edges on both laps are folded down ready for stitching. Figure 4 shows the next step, where the laps, folded over at the perforations, are pushed through the slash to the right side. You see them folded down and in position to be stitched. Figure 5 shows these laps completed.

"Figure 6 illustrates the finished laps, supplied with button and buttonhole in true tailor style. It shows also the link cuff in its correct relation to the over-flap and to the under flap, flush with the edge of the one, and allowing the other to extend, that it may be slipped out of sight when the cuff is buttoned.

"The continuous flap is a finish seen very frequently. Being less noticeable than the overlap finish, many prefer it for silk or flannel waists, with a straight band or with strap cuffs. To adjust the continuous lap accurately, separate the point of the slash and stay it with two or three tiny back stitches to the center of the straight strip which forms the lap. Turn the seam to the right side and make it three-eighths of an inch from the edge, from one end of the slash to the other. Gash the seam slightly at the point of the slash to facilitate a smooth and flat turning. Figure 7 shows you how to bring the lap over the seam to stitch it in place.

"Figure 8 illustrates the correct adjustment of the straight band or cuff to the sleeve, finished with a continuous lap, and also the button and buttonhole which serve to close the latter. Note, please, that the lap is folded under along the front edge of the sleeve."

"Pardon me, Miss Joscelyn," remarked a member, "but will you please explain which edge you call the 'front' one?"

"Assuredly. The front edge is the one to which the end of the cuff is attached which lies uppermost when buttoned.

"Figure 9 represents the lower end of a shirt waist sleeve with its strap cuff properly adjusted. The seam is left open from the notch downward, and its raw edges are hemmed neatly back. They lie flush when the cuff is buttoned. Figure 10 shows the cuff inclosing the edge of the seam, and its strap projecting beyond the other."

A charming dinner gown is of dull silvery green satin.