

# For the Home Dressmaker



## Marked Differences in the Crowns of Hats

FROM the time she ties her hair back in its cluster of curls, or its loose braids, the question of her hat becomes a thoroughly absorbing one to the average girl.

The soft turn-of-shanter crowns that have come in again, in bold contradiction to the tiny crowns of a year ago, are particularly suited to the 12-year-old girl's hat, although there's many a girl who looks better, because of the shape of her face or her general build, in a small crown. For her, there are small hats with rounded crowns—some of a modification of the derby shapes that were seen in such profusion last spring and summer.

The favorite trimming of all is ribbon—ribbon or a narrow silk scarf, drawn and twisted into loose, graceful folds and tied or draped into an odd, effective bow. Upon the placing of that bow—whether in front, or back, or at the side—depends the whole style of the hat, and whether or not it is becoming. Directly in back is the newest position for it to take, and the bow made to rest on the hair quite as much as it does on the hat.

But in this point, as in that of the size of the crown, the widest latitude in style prevails. If the bow is more becoming at the side, it is deftly adapted to give the effect of a bow at the back, one side of the brim is rolled up, and the ribbon is massed at the side as well.

These scarfs, by the way, have assumed a tremendous importance. Often they are of striped silk, even of a gay, pretty plaid, and sometimes a single color will have odd little figures in soft Persian coloring sprinkled lavishly over it.

Wings and quills hold their own for young girls' hats, principally because there is nothing else which at once gives service and style at a minimum of cost.

A modified form of the Peter

Pan hat is having a small furore all by itself. It is not the extremely narrow hat, which, strange to say, is enjoying undeserved popularity among the first fall hats, but a hat as wide as is the usual toque, with the trimming made to add just a little more to its width. Yet, in spite of these changes, the idea of the quaint little shape is anything but interfered with.

## Headgear For Grown Folks

A SAILOR of crepe suitable for a young widow who has just removed her long veil has a long bow of crepe under the brim, and folds of crepe around the crown ending at each side in three stiff ear-shaped tabs, held by buckles of jet grapes.

One turban with a fancy coronet of braid had choux of uncut velvet and silk resting low on the hair in the back, with two wings just in front of them, one falling on the hair, the other erect and slanting sharply to the back.

A rather severe little toque, entirely of braid, slightly raised at one side, has a soft crown and stiff rim. The only trimmings are flat folds of silk, with two long ears of silk beneath two broad black wings held in place by an oval, dull-jet buckle.

Very stiff little hats with low, round crowns and straight shallow brims are simply bound with silk, and have a plain band and flat bow to one side.



## TAILORED SUITS FOR THE GIRL OF TWELVE

EVEN the girl of 12 has her little suit, smartly tailored and with the emphasis of style laid upon the buttons, which, though plain, as becomes everything in tailor fashion, are often very rich. Buttons, by the way, figure very largely upon the clothes that girls of all ages wear, from the tiny tot, with great fur buttons set upon her coat, to her debutante sister, whose suit has its greatest beauty spot in them.

Plaids are even better liked for

the small girl's suits than they are for her older sisters. Often she wears a plaid dress, with a thoroughly boyish top coat of covert cloth or of melton. But the little plaid suits are most girlish and attractive, and, best of all, from a mother's standpoint are preferable to plain cloth in that they seem not to spot nor soil so readily.

Like her older sister, the little girl's skirts are carefully shaped—gored and made to flare. Circular models, for obvious rea-

sons, are tabooed for her.

As to jackets, they are loose, or at the tightest, are little blouse coats, belted in and clasped with a plain buckle.

Few of them are trimmed, braiding being the usual thing where trimming is used at all; or, following older fashions again, the collar and cuffs may be of velvet—usually of a good, strong shade; even a bright shade is good.

A favorite jacket for a twelve-year-old is very like the pony jackets

which were so popular last spring, and Norfolk styles are as perennial with her as is the sailor suit.

Both double and single breasted effects are good, only if she's a chunky little mortal don't have a short, double-breasted coat for her. It will emphasize the "chunkiness" to a most unpleasant degree.

For separate coats, box coats, full or three-quarter length, are usually worn, made of slightly rougher materials than were worn by even the young girls last year.

## SOME INTERESTING NOTES OF FASHIONS

AN EXQUISITE crepe de chine gown, worn by a very fair woman, was the wine color in fashion in our grandmother's day.

A host of new reds are about—the soft dahlia shades, really not red at all, but a wonderful deep, "different" pink, loveliest of all.

Black promises to be very popular for every sort of thing, from the richest of evening gowns to the plainest of walking suits. As is usual when black comes in fashion, all sorts of intricate treatments are planned to introduce subtleties of material or trimming.

Shadow effects are among the most popular of the many striped stuffs shown.

Tulle and mull and the rest of the many diaphanous stuffs which promise to be exceptionally good this winter, show embroidery applied in lavish ways.

Radium silk, that wonderful stuff that is a cross between silk and chiffon, comes in the most exquisite gray shown in any material for

many a long day. Apparently, it is solid color, but with the shifting of light the surface flushes into rose and pales to blue, shimmering back in a moment to its own clear-toned gray.

After all that has been said and done against them, girdles are still with us, appearing today in a dozen new forms (most of us thought the whole gamut had been run!), from the high, swathed effect that takes a wonderful, willowy figure to wear, to the one which is eloquent of Japanese influence.

Lace combinations are to be even more daringly made this winter—heavy and light, or one sort of heavy lace combined with another, or with others, as many and as picturesquely put together as possible.

Plenty of the new hats are made of felt "flats," folded and draped into shape. And toques are better than they've been for years—even the turban shapes promising to drift in along with them.

Going to the other extreme, stockings, even those for winter, stay as chiffon as they were last

summer. Silk stockings, by the way, are enjoying an almost unprecedented popularity. Where a woman used to indulge herself in an occasional pair, by way of an extra bit of daintiness, she's apt to have them by the half dozen.

When a monogram is used, it is

almost invariably of an involved sort—the individual touch got without making it too prominent.

Embroidery upon stockings grows better liked all the while, especially when the embroidery matches the stocking in color.

## Stunning Colored Shirtwaists

THE most fascinating shirtwaists are about, meant entirely for mornings, of course, and as tailor-made as anything can be, yet delightfully feminine in their whole make-up. They are of madras—the thin, gingham kind used for men's negligee shirts, and follow the fad for stripes set by Paris.

Pink and white, blue and white, gray and white, lavender and white—all the changes of color possible are combined with white, the stripes of color exactly the width of the white, and the prettiest stripes are fully three-eighths of an inch wide.

One stunning shirt was pink and white—a type rose pink, and worn by a rosy rose of a girl, whose hat,

rose-trimmed, exquisitely but simply, seemed the last picturesque touch to the simplest morning costume.

Plenty of fulness was in the shirtwaist, and a ruffle of the material ran down the front. Even the sleeves, although modeled upon the stiff shirt sleeves of the old-time tailor-made girl, utterly belied their own masculine character by being full—"easy," a maker called it—then came in demurely to a stiff cuff made for links.

Nothing could be more attractive for the sombre suits we are to have with us this winter than such shirtwaists, in the color of the suit and white or in a contrasting color, like that rose shirtwaist, which, by the way, lived up to a suit in the soberest of bronze tones.