

## For the Home Dressmaker

## HAIR ORNAMENTS FOR THE HOLIDAY FESTIVITIES

THERE are women who look better without any touch of color above their faces, and women whose hair is at its best when its lines are not broken by any ornament; but the variety among coiffure ornaments is now so great that almost any woman may find something eminently becoming to her if she has but the wisdom to choose the right thing.

Leaving the jeweled tiara, which is always in order for full dress and seldom extremely becoming, the feather and simpler coiffures have precedence this season.

It is not easy to adjust these ornaments becomingly, and they are not so appropriate and becoming to the debutante as flowers; but the modern young matron chooses a feather ornament and adjusts her hair to suit the ornament.

In Paris, as is usual with Parisian modes, this has been carried to greater lengths than will probably be seen here, but the designs exported for American trade are more conservative.

The paradise plume is as popular in coiffure decoration as in millinery, and this soft, sweeping feather is more easily adjusted in the hair than are the little ostrich tips which rival the paradise tips in popularity. Sometimes this paradise feather is held by a jeweled ornament. Sometimes it starts from a knot of tulle, which finishes one end of a little coronet wreath of twisted tulle.

One attractive design in white and silver shows two little Mercury wings of net almost entirely covered with gleaming silver paillettes and a sweeping white paradise plume springing from behind the wings.

Similar ornaments are offered in black and gold and delicate colors. One sees, too, knots of velvet, either in chou or bowknot form, embroidered in paillettes and holding paradise plumes.

Some of these ornaments are exceedingly simple, only a bit of ribbon velvet arranged cleverly through the hair. Any clever girl could easily copy many of the models given on this page.

The first illustration is a tiny band of old delft blue velvet ribbon, one inch in width, wired on the inside with a rope flat wire. It has a tiny bow, very stiff, on the side.

This may be carried out in any color, but the shades of blue or the pinks are the most generally becoming.

The next ornament is of pink louisiane ribbon, about four inches in width, arranged in a graceful, loose bow and coiled around through the hair. It is wired with a flat silk wire, the same shade as the ribbon.

The third illustration shows one of the newest models. It may be made of tulle or net, in white or in any of the pastel colors, wired and banded on the edges with black velvet ribbon in narrow width. The bow is very large.

A clever girl, pictured in the fourth drawing. This ornament is made of bandy of black velvet in Greek style, with one large rose fastened on the side.

Pale blue satin is charmingly combined with a long sigrette in the fifth illustration. This may also be carried out in delft blue supple velvet, with one long ostrich plume.

## New Evening Gowns

ALL the new evening gowns are cut low in the neck, but the lines are most carefully studied to give the effect of being extreme, while in reality they are not.

The square cut, with the straps over the shoulders, is more fashionable this winter than the round cut, with sleeves falling off at the shoulders, but, as a rule, there are tabs of embroidery or rings of lace that fall from the straps in long, graceful lines.

The constant iteration of long lines seems absolutely senseless to the uninitiated, but the well-dressed woman, whose clothes win admiration, knows how much there is in the expression and realizes that this is the crucial consideration.

## Winter Millinery

A GREAT many shades of red, especially the new wine tints, will be used in both shapes and trimmings.

For evening wear dressy hats of lace or milline will be worn.

A favorite trimming for handsome hats is the uncured ostrich feather in boa effect. This is wound around the crown of the hat in a very graceful fashion, and is often completed by an ostrich feather pom-pom. The latter, however, is not always used. The boa effect can be combined with floral trimmings or a long plume can be substituted.

Combined with flowers, however, marabout plumes are often used from ostrich.



## BECOMING COLORS FOR BLONDES

IT IS generally believed that blue is the blonde's color, but if she has the slightest tinge of green in her eyes, pale blue will be fatal to her, though, strangely enough, green is becoming to blue-eyed blondes.

Turquoise may be worn by those with green eyes, and so may white, pale and dark green, mauve, deep brown, navy blue, cerise, silver gray, bluish pink, black, yellow and lilac.

The blue-eyed blonde can wear all these colors, and in addition pale blue, while those with brown eyes and very fair hair may add dark red to the colors enumerated.

The blonde with vivid red and cream coloring will look her best in shades having a tendency to diminish these slightly overblown charms. A soft, dull black will become her; also navy blue, dark brown, purple and a combination of black and white.

The pastel shades of heliotrope,

## Standing Collar



Of linen, with ties of same.

lavender and green will suit her better than the true tones of the colors, while for evening wear lily leaf green and pale lemon may be chosen. In pink or blue only the most delicate shades should be selected.

The colorless blonde must avoid black, dark green and purple, choosing instead bright navy blue, white, cream, pale blue, mauve pinks, gray, amethyst and possibly olive green. If the skin is very white, this type will become fluffy-transparent black for evening wear, especially if the lips are red.

The fallow blonde must exercise the greatest care in selecting her colors. Many authorities agree that yellow, pale gray and ecru will become her. Deep, warm colors will suit her better, such as rich deep reds, browns and blues, relieved with ivory white about the throat, rather than ecru, which neither matches the skin nor contrasts with it. Warm gray is allowable.

The red-haired blonde should choose dull black, milk white, pale green, navy, but not genuine pale blue, dull cadet blues, very pale lemon, mauves and purples, dark brown, pearl gray and dark green. This type having dark eyes will often find the deep dark crimson becoming to her; otherwise, all reds and pinks must be strictly avoided.

There is the ash blonde, with clear white skin, seldom much color, and hair almost mouse in shade. She should choose the most delicate tones if she would look her best. Strong vivid colors would prove so heavy as to take away more than half her charms. Perhaps this type looks her very best in white or black; pearl gray, too, is good.

Other colors suiting her are apricot, yellow, peach color, pale green, pale blue, very palest pink and most of the pastel shades.

Such strong colors as red, ma-

genta, royal blue and bright violet should be severely let alone.

For those with chestnut hair, dark eyes and fair skin, creamy white is far and away the best choice, while black will be equally becoming for evening wear.

## Broad Figured Garters

FIGURED silk garters will be worn by fashionable women. Not like the narrow, plain ones that were formerly used for hard wear, but artistic kinds, made of pretty colored silks, gathered and smocked so that they are decidedly decorative.

Instead of being about an inch wide, as the styles of a year ago, these new ones are at least three inches in width, with an edging of narrow baby ribbon or of Valenciennes lace.

In black with yellow rosebuds, or in white with purple orchids, these silk garters are stunning when pleated or smocked in the latest fashion.

## The Charm of the Neatly Dressed

THERE is an exquisite charm about a neatly dressed woman. She does not wear her hair as if it is just about to fall on her shoulders.

Her gloves are not ripped at the seams, nor are any buttons missing from her boots.

Her veil does not reveal a hole over her chin, nor does the binding of her skirt show ragged in places.

The well-groomed woman considers that neglect in these little things is full of shame to womankind.

Note the well-dressed, tailor-built woman.

Her cloth gown fits her without a crease, and there is neither speck nor spot on it.

Her linen collar and cuffs are snowy white, and remain properly

## PARIS NOTES

THE very latest fashion in vogue is to wear satin and silken knee-breeches, in lieu of the beruffled and ribbon-decked garment worn until now, and this is the outcome of the Paquin skirt, which is so tightly fitting across the hips that not a pleat must be seen in the underwear for fear of spoiling the effect.

"La jupe gainée" is the most-talked-of mode of the present hour in Paris, and it has been voted very smart indeed. And so, to wear with this new skirt, knee-breeches are made, built of liberty satin and lined with the softest chambray leather or thin white silk.

They button or buckle just below the knees, with jeweled or fancy buckles or buttons, and give a piquant eighteenth century appearance to the present time.

These knee-breeches will be accompanied by black silk stockings and patent-leather shoes, with broad silver buckles; the Louis XV period, indeed, seems to prevail just now, with the Louis XV vests of velvet and the full cambric or lace jabot and jaunty marquis hat, that are seen at present to such an extent.

All the big couturiers are at present making the most elaborate coats to their visiting costumes, which are not in the least of the tailor order, so that it must not be thought that a dress, because it boasts a coat, is necessarily tailor-made. Many of the fur and cloth jackets are furnished with outside pockets, sometimes with and sometimes without flaps, and generally edged with braid.

Never have hats been more picturesque and more expensive than they are this winter.

Huge velvet and silk blossoms, giant pansies, chrysanthemums and single dahlias are used to trim big hats, while entire sable skins are employed to adorn soft white beaver felt chapeaux, in conjunction with snowy sigrettes and all kinds of costly fancy feathers.

The fashion of the trimming being placed on the crown of the hat still obtains.

Striped and shaded velvet capelines in light and dark gray and black, with one huge, sweeping feather swathing the crown and falling gracefully over on to the shoulder, are making their appearance, and they are extremely chic and new.

Ruchings of old-time taffeta, fringed out by hand, are used for trimming the cloche shapes, and they give a quaint and dainty effect that is very attractive.

## Cravat Bow



Of figured silk, with pointed ends.

## Eccentricity and Individuality

ECCENTRICITY and individuality are marked features of this season's fashions.

At first glance it would seem as though there are absolutely no marked rules and regulations to be followed, but that each woman has but to choose what she thinks most becoming and be straightforward in the height of fashion.

Empire and princess models reign all supreme, according to the dictates of some of the leading dressmakers. According to the dictates of other dressmakers, equally prominent, the Empire and princess are not to be considered.

In fact, there are two or three almost diametrically opposite arbiters of fashion this winter, and the result for the moment has been a demoralization of the average woman who trusts blindly to the taste of any one dressmaker and at the same time seeks advice from friends.

## Adjusting Gathers

IN ADJUSTING the gathers of a garment or ruffle they should be drawn up between the thumb and first finger, and stroked into position with the needle.

When a gathered edge is to be joined to a straight edge, it may be neatly accomplished by whipping.

fixed in their places.

Her gloves do not wrinkle, but button smoothly over her wrists; her shoes are dainty and polished.

Her bonnet or hat is pinned on straight and her hair is neatness itself.

She is the picture of delicate finish and wholesome order.

## How to Make French Seams

THE French seam is always used on fine underwear.

To make it the cloth is seamed on the right side, taking a very narrow seam, and then trimmed off as closely as possible.

It is then turned and stitched on the wrong side, the first seam being entirely inclosed.

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A COLLAR lining of taffeta should be cut so that the front part is on the straight of the material and the curved part of the collar will then come on the bias.

When altering a blouse it is a mistake to move the shoulder seam to the front. A better plan is to let it drop backward instead of forward.

It is a good plan to bend steels or whalebones at the waistline when making a bodice before putting them into the casings, as the bodice will then fit closer to the figure.

In sewing a piece of material on the bias to a straight piece, the former is apt to become stretched. To avoid this the bias should be placed underneath, and it will then be sewn in evenly.

Always make the neck of a blouse slightly smaller than the base of the collarband, and in tacking it into position it is an excellent plan to cut a few notches in the blouse so as to avoid wrinkles when the collar is finally stitched on.

Don't, in order to avoid a tight blouse, cut a large armhole so as to give more play to the arm. A far better plan is to ease the side seam. A wide armhole causes the blouse to be pulled out of place at the waist when the arm is lifted.

It is often difficult to prevent the pile of velvet from being crushed in stitching it, and a good plan is to place a piece of the same material face downward on it. The fingers, resting on this, will not flatten the pile.

To strengthen shirt buttonholes, stitch them round with cotton after they are finished. They will then last much longer and not tear away from the material.

A thin silk, or one that frays easily, can be cut out better if laid between sheets of thin paper, and the pattern cut through paper and material together.

After stitching down a seam, press with a hot iron; and if no seamboard is at hand, it is useful to know that a rolling-pin, wrapped in a clean cloth, will answer the purpose equally well.

In making a blouse, too deep a round must not be cut for the neck at the outset. It is better to try it on first, and then outline a semi-circle in front with a row of pins, cutting it evenly on a flat surface.

If thin crinoline is inserted in the bottom of a skirt hem to stiffen it, care should be taken to cut it on the bias. It may be slightly stretched before being sewn in place, so as to follow the curve of the hem of the skirt.

## Dark Shades Foes to Beauty

BECAUSE a woman has passed middle age is no reason for adopting black and wearing it on all occasions, as if she were in mourning.

The dark shade brings out in a most pronounced way her lack of freshness and faded color, all the crow's feet and lines in her face, and often throws shadows that give a drawn and haggard appearance to the skin.

Unless stout, a woman past 50 can wear dull rose, pastel shades of green and blue, soft gray, a goblin blue, heliotrope and reseda green, dark blue.

If inclined to embonpoint, black in the dull, with white and cream about the neck, is more becoming and makes her look younger than when the dark colors are put directly against her face.

A dark hat worn by an elderly woman should always have a touch of white about the front next to the hair.

## Tunic Effect Seen

SOME of the new skirts for dressy gowns have tunic effects, but rather carried out by an upper skirt of trimming than by an upper skirt of the material.

It is more than probable that what will succeed the present type of toilette will in some form or other be the tunic.

Such, at any rate, is the opinion of many dressmakers, and were the tunic boldly launched for a dressy sort of a winter toilette, nobody in Paris would be taken much by surprise, so it is said.

Still this is more likely to be brought out for very late rather than the early winter, and for evening rather than street wear.