

FOR THE HOME

DRESSMAKER

THE NEWEST SPRING HATS IN PARIS



THE hats shown for this spring all have totally different characteristics from those of last year. This is only natural, of course, but we were not prepared for the violent and radical changes.

Last summer hats were all on the most decided mushroom shape, some turned decidedly up in the middle of the front, but all crowns were low. Now crowns are four inches or more in height, hats turn up perpendicularly on the side and the trimming is mostly composed of straw, although flowers, feathers, autumn leaves and aigrettes of all sorts will be used on dressy hats.

A new feature of the spring hats is the ruffle of lace, which is fastened under the crown and hangs over the hair. As to size, there seems to be no change.

Ruby and geranium red, strange to say, are both seen on spring millinery, while peacock blue, combined with black, is also employed by the smartest "confectioners." It seems hardly likely that such warm colors as these can hold their popularity, for they are both suitable only for cool weather.

A large picture hat of black chip is trimmed with a large jet buckle, holding in place two long black plumes. The hat is something on the mushroom shape, but it also has a few Gainsborough lines, while the lace ruffle on the hair makes it most becoming.

A walking-hat in green straw is bound in black satin and trimmed with green straw pompons. It is very odd in shape and shows the gradual stages by which the milliner leads their patrons from the mushroom.

The picture hat at the corner of the page is done in shades of ruby red, but it has no special feature except the very high crown, while the little mushroom hat next is intended to wear with a pongee suit, and is of golden brown chip, trimmed with odd golden flowers. It is small, this "tailored" hat, and has every line that is usually becoming to the average person.

The Panama trimmed with long quills is most attractive and would be suitable worn with linen and flannel suits. The Panama is the most beautiful straw we have, not excepting the napoleon, which, by the way, seems out of favor this year, although the French will never ignore it entirely.

A smart and pliant hat is that of black straw. Its crown is surrounded by a fancy band of the palest green, while the military looking plume is of the same shade. It is certainly most attractive and suits well a certain type of girl.

The large hat of lighorn shows the

necessary art with which the Parisian must choose color. The roses are deep pink, while the draped veil is red—a most dreadful combination it sounds, too. Yet if the roses are geranium pink—that brownish pink with no hint of rose—and if the hat is of geranium red, which is almost a brick red, the combined shades are good, very good, but it takes an artist to know exactly which shades are just right. The slightest variation, a faint tone off, and the hat is ruined. Altogether, it is perhaps safer not to wander from the old way, for the hat would be charming if the roses were rose pink and the lace of white.

Hats draped with lace are most attractive if worn at the right time in the right place; but it is perfectly obvious that they are entirely unsuitable to the chic tailormade girl. They belong, rather, to the Fluffy Ruffles, the girl in a light dress and Dutch neck.

Our Letter From Paris

PARIS, March 5.

THE hat shops of Paris are beginning to bloom like some beautiful garden in the tropics. Sombre grays and quiet browns have no place among the glaring colors of the season, of which the most popular are cerise and ruby red. There are cerise milan straws on the derby shape and trimmed with huge roses. There are big hats with a sugar-loaf crown piled high with American Beauties, and there are huge flat salons in cerise chip, with large aigrettes and feathers of some exotic bird, always placed in the front of the hat.

Then there are aigrettes—not those featherly affairs, but home-made decorations formed by long loops of ribbon standing up straight, there are aigrettes of roses arranged one above the other, and there are aigrettes of lace or little flowers.

The "haute noblesse" are now appearing daily in daring hats of straw, and although small toques have been heralded and are frequently seen, those women who prefer large hats are wearing them of a more gigantic size than ever.

The "mondaines" who are not yet ready to wear summer straws have donned hats and toques of pleated mousseline de soie, finished at the left side with a huge bunch of goulash, paradise, or an aigrette of either the hussar or Magyar variety.

The Parisienne's fancy for large hat-plumes grows apace, and the latest is the "dollar" size—huge, unwieldy affairs of blond tortoise shell or amber inset with gold.

For a cheviot or other cloth dress that other accessory of a perfect costume, the application, purrises its triumphant course, and for early spring it is being made of old-time chintz, framed in rather broadly attached bands of taf-

feta or satin; while others are made of fine cloth with pockets.

The "vraie Parisienne" is mourning her fluffy petticoat, that was so recently dear to her heart; but, of course, where sheath skirts are the "dernier cri," such frothy dainties must be sacrificed on the altar of "la ligne."

Returning from the daily drive in the Bois de Boulogne was a charming figure seated in one of those splendid limousine motors that are such favorites with "les grandes dames."

She was dressed in a volute striped in shades of palest heliotrope, the coat quite long and cut away on a vest of platinum gray heavily embroidered in heliotrope and silver, while her hat was of platinum gray straw slightly raised on the left side, a la Rembrandt, the crown neatly covered with heavy-headed mauve and heliotrope carnations, their sparse foliage and a cloud of light gray tulle. She made a charming picture against the background made by the beautiful Place de la Concorde.

ELOISE.

In the latest fashions from the city where style is born there are no remarkable features, and there is nothing that cannot be readily carried out by the women of this country.

Spring hats are always a source of interest, and the ideas suggested today are good. Cerise is becoming to the average person, provided she has not auburn hair, and every one will be glad to hear that the enormously expensive fancy feathers and plumes have been superseded by ornaments of straw.

The idea of making aigrettes of flowers like forget-me-nots and rosebuds is quite new, and when wound in and out with tulle, they should be most attractive.

Waistcoats of chintz or cretonne are within the reach of all, and they might readily be bound with black ribbon or the left-over pieces from the dress.

New Corsets for "Sheath Dresses"

EACH article of woman's apparel can only be used one at a time, but if one were to compute the wearers by the number shown it would seem the feminine consumer wore at least three or four of that object of torture, the corset, concealed about her person at all hours of the day. The variation is infinite, but the new styles seem to follow closely one unvarying rule. That rule is to fit the figures with as long and as high an armor plate as possible. Even for evening wear they come up well under the arm, while the front curves in at the bust, giving a rounded, unbroken outline so necessary when worn with the sheath gown or modified empire now in vogue.

For low evening gowns this extra height can be turned down upon the corset without hurting the fit of the garment, so perfectly is it made.

The hips are so long that the long back and extended hip line of last year seem short by comparison, and it is only by the aid of three sets of garters that they can be kept in place.

In material, corsets are, as ever, the favorite, although some lighter weight ones are made of broche, a raised embroidered material, while the dainty trimming that finishes the top is sometimes of flat put on in a wide band edged with a tiny ruching of white satin ribbon.

Color is rarely used nowadays, although an exception was a very pretty medallion trimming, each circle of lace covering a small oval of flowers' silk.

Embroidered Jumper and Belt

A VERY becoming belt shown on some of the spring dresses is somewhat on the principle of the old-fashioned jumper or suspender waist. It is usually made of some contrasting material. For instance, if the dress is silk the belt and suspenders

are of haberdashery, but if the dress is of broadcloth they are of em-
broided silk or velvet. The jumper is made in the form of two bands which extend from the waist line over each shoulder, while a piece across the front over the bust holds them in place. A belt around the waist fastens on the left side, with a single end, which hangs almost to the hem of the dress, where it finishes in a tassel. When these are made of broadcloth they are quite remarkable in their effect on the figure, at the same time they are a vast improvement over the peculiar contraptions worn a year ago, which so closely resembled suspenders that almost every woman was regarded as being guilty of petticoat.

The Empire Hat

FASHION has for some time taken to its bosom empire designs for both costumes and jewelry and they have been also admitted to the sacred precincts of millinery, for the empire crown is the latest, and in a model made of tulle it was most effective.

The rim was rather wide, slightly turned up in front, the color mauve, the new brown, and the tall, round empire crown was simply draped with folds of the tulle, while from the left side three plumes of the same shade formed the only trimming.

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The three models given today are all of them suitable for summer costumes—then, cheviot, mousseline. Indeed, the long, unbroken lines are most becoming to the average woman, so if she uses these new models for alteration she will have no pang of regret that last year's fashions were made this year.

Fads and Fancies in Belt Buckles

BELT buckles are seen in all styles, but the present taste seems to run to designs that really look like buckles, not door-plates or dinner plates, as was the fad some time ago.

The square, round and oblong shapes are all popular, though the square ones of medium size are seemingly the most favored.

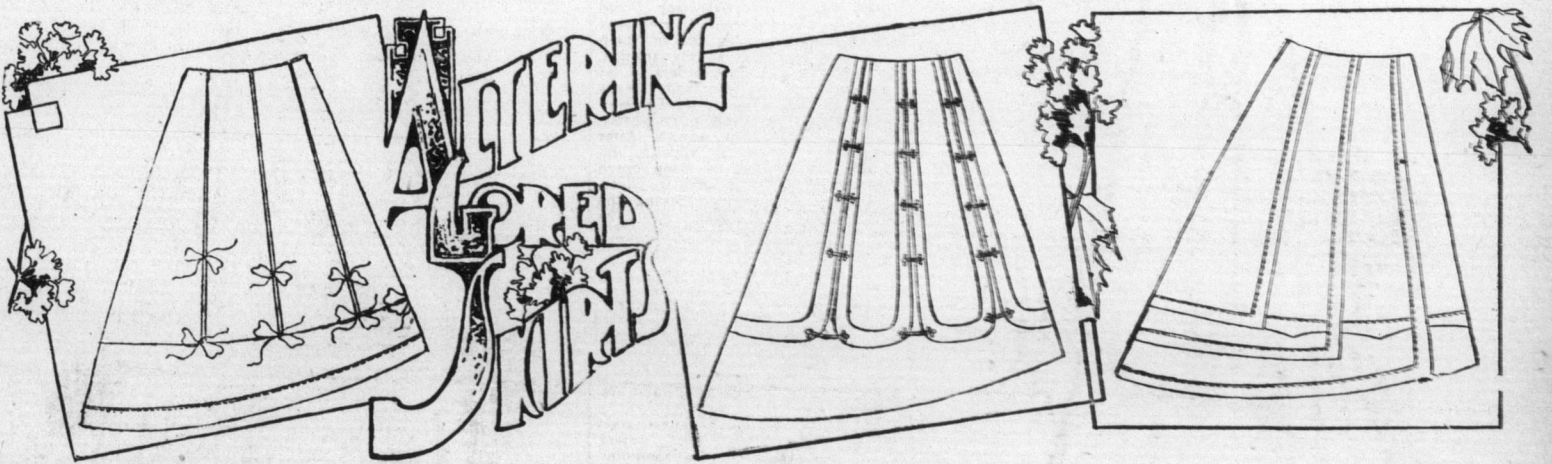
The newest are decorated with hand-engraving in intricate design, both gold and silver showing the same decoration. There are also machine-engraved ones, not so expensive, but most attractive and looking not unlike the outside of the watches our fathers and mothers prized so much.

Much depends on the figure of the wearer in regard to the choice of a buckle. A small round waist loses half its curves if hidden by the large bulky array of gold or silver seen on some individuals, while the small, its effectiveness gone if the figure is large and massive. Let the figure be size wear the buckle of majestic proportions. If it be worn at all, trusting that in admiration for the ornament the critic may overlook the contour of the belt it fastens.

Tailored Stripes in the New Suits

IT REALLY seems that the tailors are at last learning how to use their material so as to show off the good points of their customers as much as possible. This change in their attitude is shown in the new suits in which stripes are used to show off to better effect the figures of their wearers. In a volute suit intended for the very tall and very slim woman the stripes are very conspicuous, and around the skirt are two four-inch bands, arranged so that they cut the height of the wearer in half; while the coat is trimmed with narrower blue bands of the same material, all of which gives the figure every possible benefit of doubt and greatly decreases its height, while adding to its breadth.

A remarkable suit is made of volute in a less obvious stripe, but its peculiarity is that the stripes run neither up nor down, nor round and round, but diagonally on the skirt. This makes the back seam a combination of straight and diagonal stripes, and gives to the whole dress the appearance of a rather odd toga.



RESOURCEFULNESS is only a question of habit, an attitude of mind when necessity says this thing must be done and mind answers it shall. There is nothing in the way of an old-fashioned dress that cannot be altered to suit the style at the present moment. All that is needed is to have a little knowledge of cut and material, what is permissible and what is not.

A gored skirt may be changed to one giving the effect of the circular, but how? Why should a handsome

dress be discarded because it is cut in nine pieces instead of two? If that can be done, why cannot the circular ruffle be hidden?

The easiest way to hide seams is by the application of false tucks, and when these are put in correctly they do much to make the dress becoming. For a cheviot or other cloth dress graduated tucks are fastened on each side of the seam and curved on the hem of the ruffle at the bottom. Sometimes braided designs of soutache hold the tucks together and in place,

but they may be used or not, as preferred. For this it is necessary to buy material to match the skirt or some that tones in with the color scheme. A contrasting material or braid would not be very good.

On the next skirt, however, if material is not procurable the false tucks might well be of wide soutache. This skirt is built something on the order of an overskirt or a triple overskirt, and it is therefore at the top of the present fashion. The false tucks of this model may be used if the skirt

is with or without a circular ruffle, but great care must be taken to see that the lines are parallel and arranged at a becoming distance apart.

In the next model, intended for a dress of lighter material—silk, crepe or some sheer muslin—the decorations to hide the seams are made of soutache braid, ribbon or footling. The latter is especially good if slightly shirred on each side, or ribbon No. 15 may be used in the same way. The bowknots are made of the shirred material and the lower and upper lines of knots must

be divergent toward the back. In a light dress the footling would look charming if it were dyed to match the material, for then it would tone in with the whole and not call attention to the alterations.

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