

For the Home

Dressmaker

## Roses, Ribbons and Leghorns Lead in Millinery



## The Fashion of Braiding Grows Apace

**T**HE fashion of braiding grows apace, newer and more intricate ways of doing it coming to light all the while, and new braids furnishing excuse for yet other treatments.

That flat silk braid, so popular in the early spring season, still holds its own splendidly. With the little drawing-thread hidden away at one edge, it is pulled into all sorts of waving figures, or put on in an involved scroll-work.

One version of it has a heavy cord, which makes a silky bar stand high upon the surface, that crosses and recrosses until a well-defined diamond design is the result. That braid is particularly good, and is often combined with a narrow braid—almost a cord—which has the same very silky look of the cord.

Upon some of the prettiest suits (and dresses, too, for that matter) a wide braid is put on quite simply, outlined on both sides by a narrow braid, which stops every little while to describe a tiny circle.

It is rather a harder matter to put those loosely woven braids on in a design which is all straight lines and corners, for the pairing must be done with exquisite care, or the loose mesh (which adjusts itself easily to scroll designs) spreads out into rounded corners instead of the clean-cut square ones, which are half of the style of the modified walls-of-Troy designs and its echoes.

Some stunning braids come in Persian designs and colorings, used, for the most part, to make tiny vests (or vestees) upon boleros or Eton jackets,

or upon the summer evening and driving coats of pongee and broadcloth, and even upon those of mohair.

Some of the more fancy braids have strong pinks and blues and greens woven in together, with perhaps a thread of gold or silver caught in with the rest to give it even more life, with one color dominating the rest so completely that when used upon that color the whole braid tones quietly in.

Narrow braids made of one of those plain flat ones, with another tiny one (made by weaving three silken cords into a plait) set upon one edge, are wonderfully effective, especially when they are kept to a single tone or to two. Brown and tan—but a tan without a suspicion of yellow in it, really more like a wood-brown—is stunning upon either brown or tan, and the two-toned ones of the new rose shades or of blue or green or of green and blue are almost as attractive.

Some very gray little braids are in evidence—by virtue of their gaiety, very much so! But the quieter ones, put on in more elaborate ways, are preferred for the most part.

Inlaid collars have narrow braids used as a piping by way of finish, and girdles show a hundred styles of braiding. Even wash suits and dresses have fallen under the spell, although, where things are really meant to go in the tub, and that repeatedly, the braiding is usually kept to the simplest sort of styles, and—a most important “and”—both braid and material shrunken before putting them together.



**I**T'S AN old-time season in the millinery world, so say the creators of new, wonderful hat styles. That means a year when roses and ribbons and leghorns lead, with a plentiful sprinkling of any and every sort of trimming upon the rest of the hats—kinds and styles gathered up in the trail of a dozen seasons, instead of one or two things being continually good, everything else looked at just a trifle askance.

Roses riot over every sort of hat, from a would-be severe French sailor to leghorns and wonderful silky-looking horsehair shapes bent into a dozen fascinating curves that seem to follow the soft waved lines of the hair.

A stunning little panama has come out, very new and very costly as yet, but a charming solution of the banded sailor-hat problem. This is slightly rolled as to brim, the crown low and with a deep crease at its very edge, showing how a higher crown was folded down to form it. A dozen gay colors are wrought into a heavy silk braid, which, caught through a demure little pearl buckle, does duty as a band.

That is all there is to it, but it is good straight through.

But whichever way your fancy strays, it always comes back to roses. Not for years has there been so great a triumph for them. Big roses, little roses, in-between roses—every size and every kind is used, the bright, almost bluish, shades of cerise and rose-pink only possible when all the world's a-blooming; the soft rosy shades with a hint of purple about them; tea roses in pale yellows that shade into a vivid pink; and moss-roses, white or pink or yellow.

The ways they are used are almost as varied as the kinds. That all-important bandeau may be massed with them—as many roses crowded upon it as will possibly go. Or a single great rose may be set at the base of a plume or a quill, or seem to hold paradise or peacock or willow plumes in place.

Bird-trimmings, which mean the many kinds of plumes, first, and then quills and wings and aigrettes, with an occasional whole bird or bird's head, are only less popular than roses. Since pe-

cock ideas thrust their way importantly among styles, some of the cleverest “in de-wings” echo the peacock idea—a ring of blue around green, or of green around blue, in soft plumage, made to give the effect, in a way, of the eye of a peacock's tail.

Pecco feathers are upon everything. Their very popularity is bound to suffer the inevitable reaction before many moons have passed. But while they last, wonderful things are being done with them. Paris has “faded” feathers and plumes, purporting to be “natural” color, all during the long, beautiful spring, even, in fact, since the late winter. But what is called “natural color” is more like the natural color of linen—almost an ecru.

Ostrich plumes come in this color, if color you can call it, as do peacock plumes and all the rest of them. And, by the way, willow plumes, with the full tip doubled back upon the feather like the fingers over the palm of the half-shut hand, are highest in favor.

Velvet ribbon, which was very sparingly used upon the earliest spring hats, is creeping back into favor, although the more silky ribbons, as soft and chifflony as it is possible to get them, still hold first place in the affections of milliners. But loops of pale blue or pink or parrot green velvet ribbon introduced between flowers that are set in a bunch of their own foliage are so soft and altogether lovely that they've won in spite of everything.

And buckles come (and are used) in practically countless new forms, from the plain amber ones which Paris has whimsically approved of, to gorgeous things, jeweled or enameled or beaded.

Black-and-white, white-and-black, all black and all white, seem as popular, more so, in fact, than they've been for many a season, in spite of (perhaps because of) the craze for colors which has flooded the fashion world with a thousand new shades and “symphonies” in the shape of hats of a dozen tones resolved in an exquisite harmony. In colors, the rose shades—softened raspberry shades and the real “old roses”—lead so far.

## Princess and Empire Styles for Tiny Tots

**F**ASCINATING evolutions of both princess and Empire styles are about for the tiny tots to wear—the princess ones, in particular, arousing a certain quality of surprise, in that the idea seemed so difficult to apply to childish frocks.

Both shirring and little up-and-down tucks are used, the dress made pretty full and shaped in so that the effect of a deep girdle is got. Of course, there's no attempt at long, sweeping lines—that would be an absurdity, but the style is a welcome relief to the belted-in styles.

Empire styles allow even more latitude. Some of its so-called copies are suspiciously like what, a few years ago, were the pretty childish versions of shapeless Mother Hubbards. But the pretty Empire dresses for children are fascinating. High waists, perhaps cut so low for a guimpe that the waist of the dress is scarcely more than an oddly shaped band, with, instead of the more usual bertha, a collar shaped in some effective way that at once lifts it out of the usual—there can be innumerable changes rung upon these characteristic themes.

To go back to princess styles—the princess skirt has its childish version, further graced with suspenders, which broaden out over the shoulder into regular epaulettes of embroidery. The suspender, by the way, has lost almost all resemblance to its last year's style, coming, as it does, from the top of a high skirt. The blouse worn with it is really nothing more than a deep guimpe.

## Paris Notes of the Latest Fashions

**B**ROWNS, both the true brown tones and those that verge upon chestnut, are the predominant shades for both dresses and hats. And brown adapts itself admirably to costumes of half a dozen tones.

Scotch effects in ribbons are very good, especially when used upon the smart little sailors which have created such a furore here.

Dark violet velvet made the shoulder straps for one striking princess gown of pale violet crepe do chine. Both the gown itself and the velvet shoulder straps were embroidered in a design of violets.

Checks, in all materials, are in great vogue.

Short sleeves are in evidence, even upon the most severe of tailored suits.

That very tiny sunshade that folds in two is the newest form that the parasol—deemed so indispensable an “article of dress” by la belle Parisienne—has taken upon itself.

Some of them, covered with lace—black charmingly—are reminiscent of the days of our grandmothers.

Artistic buttons are a natural outcome of the popularity of tailored styles. Designs in fantastic colorings give a striking touch to plain boleros, jackets or loose sack coats.

For blouses, embroidered lawns are in greater favor than ever, as is also crepe de chine.

Corselet gowns seem to predominate above all others.

Whole dresses of valenciennes lace are among some of the most exquisite dresses worn at important spring functions—valenciennes relieved by the finer forms of the heavier laces, such as cluny and baby Irish.

The high linen collar, with its dainty muslin tie, has the seal of approval set upon it by the best-dressed women in Paris.

Voile is immensely popular—both wool and silk varieties.

White suede seems to be gaining in favor over glace kid for the long gloves which the short sleeves demand.

## HEAVIER BLOUSES

**A**N OCCASIONAL French blouse utterly departs from the traditions of the year, and instead of being made of the sheerest, finest-mesh linen, is made of a rather heavy, open-mesh stuff, as like cotton voile as two peas, yet with the hallmark of linen in its every thread.

The character of embroidery upon such a blouse is always of the heavier type, as more in keeping with the heavier material.