

Millinery Which Reflects the Season



END-of-the-summer-millinery, for those who are able to indulge themselves in hats which illustrate the seasons, is shown in greater variety this year than ever before in the memory of the most observant of milliners. The poet celebrates the coming and going of the year in verse and women note its passing seasons lovingly in their apparel.

Three exquisite hats are pictured here, one of them from the most renowned establishment in Paris, and the other two, in every way as excellent, originated in America. They are especially appropriate for wear at the end of the summer and through the coming fall.

In the first hat a straw shape is decorated with a very heavy ribbon laid across the crown and tied at the left side at the shoulder. This ribbon is very heavy and soft. There is a wreath of velvet plums with velvet foliage and small white berries about the crown. This hat may be developed in several colors, but in bronze or purple shades and in bronze-browns will be found most beautiful.

The second hat is a combination of straw braid and velvet which may be developed in any of the rich and quiet colors now fashionable. It is remarkably simple in design. The round crown is covered with velvet, and the outline of the brim is emphasized by a French fold of velvet put on with

perfection of workmanship. Thrust through the brim and under this fold a coronet of the daintest of feathers, known as the Numidi, furnishes the decoration for this elegant hat.

The third hat is a straw shape faced with chiffon in black. It shows the movement toward wider brims and picturesque shapes. Its trimming consists of a spray of autumn flowers, posed in the bandeau and upturned brim at the left side, and a similar spray at the right. The chrysanthemum or the hydrangea or small fruits, with foliage, may be selected for this model. JULIA BOTTOMLEY.

Putting On, Taking Off.

Do not forget the old rules for putting on and taking off gloves. When putting them on, do not try to get the whole glove on at once, but first work on the fingers, taking care to have the seams fit exactly even at the sides; draw the glove over the hand and then put in the thumb, but leave the seam of the thumb down the center. Remember that a glove once put on wrong can never be stretched into the right shape again, so it is well to take the little care at the start.

One of the features of the season is a touch of color in white dresses. Sometimes this touch is in the form of black velvet.

Graceful Gown in Gray Broadcloth



A RETURN to simplicity in lines and style is promised in dress designs for the coming fall season. Prophets of fashion say that we shall be governed by things military in the matter of clothes. We may therefore expect shorter shoulder lines, straight skirts, waistcoat effects, buttons and braids in decorations. The poise of the figure will change, and the proper thing in carriage will also be military. That is, this will all happen if the purveyors of fashion are right in their predictions.

But the transition from our loosely hanging, easy-going garments of today will not be too sudden. The gown pictured here shows signs of transition. One first remarks in it the absence of the long tunic and the disappearance of any extra drapery in the skirt. The skirt is, however, cut so that it does not hang in straight lines but has the effect of wrapping the figure somewhat.

The small coat is provided with a set-in vest of chiffon velvet, extending from the under-arm seam to a point a little above the swell of the bust. It is finished across the back and sides with a plaiting of the fabric of

the dress. This is draped from the sides toward the back in a sharp curve. A short panel at the middle of the back hangs from above the waist line to more than half the length of the plaitings below. The body of the jacket is cut with the shoulder in one piece, and the three-quarter straight sleeve is set in with a little fullness at the top. The jacket is finished with a rolling collar of the velvet held in place by small wires. It is provided with buttonholes and large buttons matching those used to decorate the front of the skirt. By way of a finishing touch a little pocket at each side is simulated.

The bottom of the sleeves and of the jacket, the pocket-flap and the top of the sleeves, are decorated with a fine latticework of the smallest soutache braid. This decoration appears again in a band across the front of the skirt. The dress is worn over a long-sleeved blouse of wash silk or crepe de chine. It is a graceful model on which one may safely decide while awaiting the establishment of the military styles which are, so far, only rumored. JULIA BOTTOMLEY.

Woolen Dress With Braid Trimming



ANOTHER of those practical little woolen dresses, designed for the young miss who will soon be taking up her school affairs, is pictured here. Except for its decoration of braid it is so simple as hardly to need description.

Any of the standard woolen fabrics are suited to a dress of this kind. Challies should not be overlooked in making a selection, and the plaitness of the model makes a wide choice of materials possible. There are many pretty, quaintly figured patterns in challies and in other light-weight woolens suited to little dresses of this kind. For durability, close-woven serges are excellent.

The body of the dress is made over a lining of light muslin to which a plaiting at the bottom of the dress fabric is sewed. The long-waisted bodice and skirt in one is draped and

sewed to place over this lining. The shoulders are long, extending over the set-in sleeves.

The dress is decorated with narrow soutache braid in contrasting color, or a deeper shade of the color of the goods. A folded girdle of satin completes the garment.

To keep it fresh looking detachable undersleeves of fine muslin and a gimp of the same are provided, to be removed and laundered when they require it. Fine all-over embroideries may be used instead of muslin, or dotted swiss or fine lawns.

If one has much time needlework may be used instead of braid for decorating this dress. A heavy embroidery floss works up rapidly, and the pattern for decoration is a matter of the individual's fancy, though it should not be overdone. JULIA BOTTOMLEY.

Cape for the School Girl



THE simplest of wraps both for children and grownups happens to be the strongest feature of the new fall styles. This is the cape. It was inconceivable that it should be developed in so many variations of shape and combinations with other garments until the fact was apparent. Now we have long plain capes covering the figure, half length and three-quarter length capes (some of them in combination with other wraps and nearly always detachable), and others that are short and used as a touch of style on coats. So that the cape may be accepted and used in any way the individual chooses.

A pretty cape for a school girl is shown in the picture. Such a simple garment is easily made at home, and nothing could be better for the cool days of autumn and the long Indian summer. This cape is made of a rather heavy woolen fabric in a fancy weave which looks like a wide waist cheviot. Any of the standard woolens are appropriate for these capes, and we shall see them in serge, broadcloth, cheviot, Scotch mixture, homespun and various novelty weaves. The

old reliable staple colors, dark blue, brown, gray, and the dark reds make the best choice for children. The capes are lined either with plain material or with stripes or plaids.

When the home dressmaker undertakes to make a cape she should provide herself with a pattern in order to get the adjustment over the shoulders as it should be. Some capes flare more than others, also, and the finishing at the neck varies, as do the methods of fastening.

It would be difficult to find a more desirable model than the one pictured here. It is so managed that it may be fastened up about the throat, when required, by buttons and loops on the under side. Straps crossing in front hold it in place when it is worn open at the front, as shown in the picture.

In keeping with the fad for suit hats, caps to match capes or other wraps keep pace with the times. The cap shown in the picture is a type illustrating this fashion. Patterns for this and for Tams and for simple cloth hats are sold by all standard paper pattern companies. JULIA BOTTOMLEY.

The Beach Bonnet, and Others



TWO very pretty bonnets which illustrate little frivolities or headwear in which the summer girl is privileged to indulge herself are shown here. One of them, the beach bonnet, is patterned after the sun bonnet of long ago. But it is made of less substantial materials and suggests a short life and a merry one for its own experience. The beach bonnet is also called a garden bonnet, and is, in fact, a sun bonnet to be put on for the practical purpose of shading the eyes and face whenever the girl on an outing may need it.

These beach bonnets are made of thin wash fabrics, such as dimity, figured lawns, organdies, cotton crepes, or any of the semi-transparent fabrics. They are trimmed with val laces. The bonnet in the picture is made of a lavender lawn. The brim is stiffened with an interlining of crinoline having a fine thread-wire sewed about the edge. It is trimmed with a band of the lawn edged with val lace, which extends around the crown and forms two rosettes at the front. The crown is simply a puff of lawn.

These little bonnets made as described may be successfully laundered if they are taken apart and the work very carefully done. In this case the brims are to be a little stiffened with starch. But laundering is really not counted in when they are constructed. They cost next to nothing and the same lace will serve on a new bonnet. They are very pretty in flowered lawns and in the quaint figured cotton crepes. The brims must not be too stiff, for they are supposed to be "floppy" about the face.

A much more ambitious bonnet, designed for garden parties or other festivities, and one which will do service

both winter and summer, is shown in two views. It is made of velvet and lace. Ribbon and flowers are used in decorating this highly picturesque example of headwear from Carlier of Paris. A bonnet of this kind is made over a light wire frame. It is not an easy matter to accomplish it unless one understands something of the art of the professional milliner. In fact, to make so unusual a piece of headwear requires much exercise of skill. The example shown in the model is fascinating and full of distinction. It will prove a valuable asset to the smart woman who has occasion to vary her millinery. JULIA BOTTOMLEY.

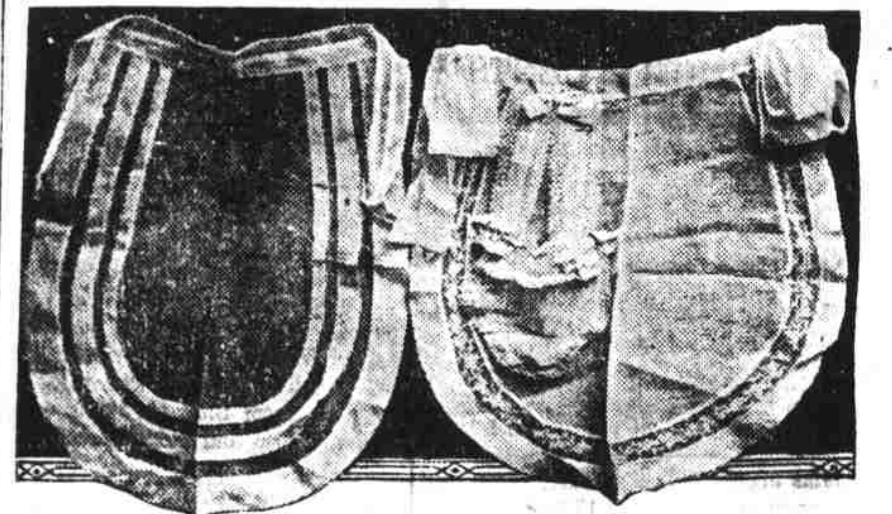
Wraps for Evening.

Old shawls make capital evening cloaks edged with lace and lined with a color. Persian and oriental shawls are best adapted to the purpose. Mexican shawls can be turned to the best account in the toilet, but old scarfs are invaluable for negligees mixed with tulle and flowers, and they drape evening dresses to great perfection. Scarfs will make panel backs to skirts, held together with any material that best assimilates with them.

Spice Sachet.

A satisfactory sachet for scenting powder or putting into little bags among your clothes or household linen is made for the most part of ordinary spices from the pantry shelf. It calls for equal quantities of ground mace, nutmeg, cloves, cinnamon and caraway seed. All these spices should be freshly ground, so that they will be full of spicy odor. Weigh the combined ingredients and add the same amount oforris root, ground.

All Sorts of Airy and Dainty Aprons



IN SOME parts of this country the pretty custom of serving guests with light refreshments at five o'clock tea, or on other informal occasions has always been taken care of by the daughters or young women of the household. This intimate method of service is almost a universal fashion and it is to be hoped will become one of our established customs.

All sorts of airy and dainty aprons made purely for decoration and suggestion have been designed for the wear of the charming servitors. For these aprons the lightest and sheerest of fabrics are chosen, ranging from fine nets, through swisses and organdies to flowered lawns, dimities and all similar fabrics. The fine wash laces and satin ribbons are used for decorating. The narrow lace beadings, sewed in patterns, simulating bow-knots of ribbon, flower-forms or graceful scrolls, are machine stitched to the fabric. This beading serves to carry baby ribbon and to provide a decoration in keeping with any color scheme. Narrow insertions and frills of lace are used in any way the fancy of the maker may dictate. The result is that there is no end to the variations of these little decorative accessories.

Aprons of this kind are all small and cut in graceful and fanciful shapes. Just now a heart-shaped apron is much in vogue. Sometimes it is developed with a little heart-shaped bib attached. Ribbon decorations are nearly always in a color.

Two illustrations are given here showing the latest fancies of the apron makers. One of them is an apron of plain white net trimmed with bands of organdie in white or any desired color. Such an apron is prettily developed in light-colored nets and trimmed with ribbon. It may be provided with a pocket and further embellished with little ribbon bows. An apron of plain white organdie trimmed with narrow lace is shown

in the second picture. Its novel feature is the separate pocket, or reticule, made of the organdie and lace, which hangs from the waistband. Sat in ribbon in pink or blue is used for the bows which finish it.

Flowered organdies and lawns are used for these aprons and for the more practical sewing aprons which are made in the same size. JULIA BOTTOMLEY.

Medallion for Bag.

In making this bag, a circle should first be drawn on the silk and then the design, marked, traced directly onto the material from the paper, by means of carbon paper. The embroidery should then be done either entirely in satin stitch, or a combination of satin and outline stitch. A circle of cardboard cut to fit the medallion is then sewed into place between outer silk and lining, and after this is finished the bag may then be made up.

Silk Ribbon Belts.

A favorite way of finishing the waist line when separate skirts, and blouses are worn is with a ribbon or silk belt. Wide ribbon that can be laid in folds or taffeta or satin can be used. One way of giving a smart finish to these belts is to work buttonholes in two little pointed ends of ribbon in front and button these over colored glass or bone buttons.

To Fringe Material.

When fringing anything requires a deep fringe, tear it up as deep as you want the fringe at intervals of a finger or so all the way across the end, then fringe out these short pieces one by one, which is a much easier way than pulling out a long thread every time and having it break and being obliged to hunt for the end with pin or needle.