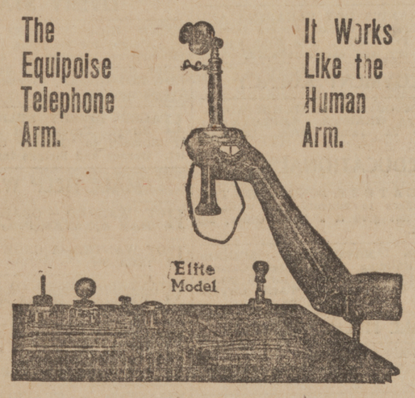
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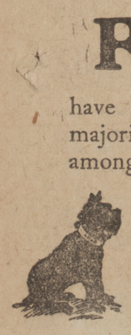
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WAYS OF FRESHENING FADED WINTER FINERY

A New Hat Just Now Helps Greatly in Brightening up an Otherwise Worn Looking Costume, and the Between-season Chapeau is Wonderfully Attractive With Its Combination of Felt and Straw and Its Picturesque Trimmings Giving Promise of First Spring Styles.

How the Up-to-Date Girl Gives Character to the Machine or Hand Embroidered Bodice Pattern by Following the Various Outlines With Ruchings and Quillings of Velvet or Lace—The High Girdle Which Gives the Very Short-waisted Effect Seen in Madame Roland's Portraits, to Enjoy a Vogue.



The winter has reached a point when it is almost universally necessary to supplement a wardrobe with new garments. The most plentifully supplied winter outfit at this period shows wear and tear, and so those much on the carpet of fashion need to look about for entirely new things, or for accessories which will refurbish without too much contrast of newness.

Bearing this in mind, the shops at this time invariably display a genre of millinery which is distinct from any season. The heaviness of the winter is lightened, without, however, too much leaning toward the flowery prettiness of spring, hat materials and trimmings blending the two with a happy between-season result.

A new hat is a very freshening influence, and such models as now come under the head of ready-to-wear hats are not only comparatively inexpensive, but often exceedingly pretty. Yard materials, taffetas, piece lace and a very successful melange of silk and straw braid accomplish a number of these hats, the prettiest of which show none of the picturesque slant to the front made by the high rear trimmings that have had such a vogue. It is quite evident the chapeau Watteau, as many of these perky hats were called, has wearied by sheer excess of prettiness. Those supplied for this intermediate movement, while not entirely indicative of spring styles, yet display so radical a change that they cannot help but cast the future shadow to some extent.

For practical wear some little chapeaux on the turban order, made of taffeta braid are very effective. These are simply trimmed, one model of brown braid showing a crown scarf and back bow of deeper brown velvet ribbon and a great pink rose. This was put under the edge of the hat at the left side.

Oddly shaped wings accompanying a crown band of pheasant feathers trim another smart street hat, which was a side tilted shape of dark changeable green taffeta.

The hats made of yard materials are easy enough to fashion, though it requires a certain knack to cover the buckram frames properly. Sometimes at the edge of the brim, over the necessary seam, there is a velvet, silk or tinsel gimp, and the newest way to put on the shorter ostrich feathers is to stand them up almost straight, so that the plume bobs with walking. Some of the willow feathers are used in this way, and though such plumes are extremely dressy, one is sometimes seen in a little French walking hat. A sort of Tyrol shape is one walking style which claimed the right to the willow plume. A simple scarf draped round the jaunty shape and finished at the side in a bow formed the only other trimming.

The mushroom shape, which was so admired for a time this winter, presents very admirable qualities for every day, and it is now shown in coarse straw in colors appropriate to the season. Velvet ribbon gathered at the top in a very flat trimming, shirred under the edge of the brim and bunched at the back in an elaborate cache peigne, is the sole trimming of these hats.

A very dressy hat combines something of the colonial with the shepherdess shape, this last feature coming in through a high trimming of flowers or ribbon at the side. Such hats are made of straw or taffetas braid, with velvet or silk composing the simple drapery of the top.

Small roses and silk chrysanthemums in a solid hedge against the brim and hair is the side decking of the smartest of these hats, one of which, with the others described, is here shown.

Next in importance to fresh millinery at this season, is the odd bodice, which may supplement some omission or help to continue a skirt whose proper waist is no longer in condition to wear. There is always talk of odd waists being shelved, but indications for spring and summer point to a renewed interest in them. In fully made and half made state, the shops display more styles in odd waists than may be counted. The more exquisitely confected ones, whatever their materials, are naturally dear, for a vast amount of hand work still embellishes everything.

Many varieties of lace are also still used in a single bodice, with the entirely new kink of introducing a touch of delicate color here and there over the garment. For example, a waist of lace net and plain net, decorated with a wonderful flower design of Irish lace, showed here and there tiny baby roses of pale pink. These were in the Irish also, a stock, sleeve edge and girdle of pale pink satin ribbon repeating the delicate note.

The lingerie bodices put up in boxes are most desirable purchases, for since the stock and long cuffs of these are already complete, putting the waist together is a simple matter. Happily, too, fancier materials are now seen in this form. Partly fashioned waists of net, embroidered silk, and beautifully worked cashmeres, show often a very elaborate collar or bertha trimming as well as the cuffs and stock. These details are finished to the last stitch, and the waist patterns on which they appear are very fascinating to the girl who is beginning to make her own clothes. The simplification of the **feat is an encouraging feature** and the lines marked out permit girls of individual tastes and skill to set them off with elaborate trimmings. This additional embellishment is very necessary for the cheaper bodices, which run so often to a single and not too smart design, but one which may be made sometimes quite special and charming by means of a little extra trimming.

In the bodice drawing on this page are shown two ways of individualizing ready-made or half-made waists.

At the left of the picture is a house bodice of yellow taffetas trimmed with white lace inserting and ruchings and bows of bronze velvet. Without the velvet, which is also here used for a high girdle, this waist was offered at $3.98. Since the added decoration only follows the line of the original one, the extra smartening is the easiest possible matter. In reckoning the quantity of velvet, especially that used for the ruching, it is necessary to buy three times and a half more than measurement calls for.

The second waist is of band lace, fancy lace and plain net, and the added decoration is shown by the dark band trimming, the fringes and the girdle. Pale rose taffetas forms the girdle and bias banding, and the fringes are made of the same silk in rosebud form.

The plain crossed bodice of the seated figure is one of the new sort supplied for tailored coat gowns. It is in a deep shade of green—a green with almost black reflections — and the pretty guimpe and sleeve ruffles are of white mulle.

The value of any accessory which will smarten a rather worn-looking waist, and which at the same time may be bought ready-made, is something the home sewer should never forget. Everything from a stock to the tiniest little bow may be bought ready to put on nowadays, the smaller ornamentations coming in card form and selling by the dozen. All these ready-made fixings tremendously facilitate the making of a waist; and mere incidentals, such things as hooks and eyes, drawtapes, etc., are already, so to speak, put on.

Ornamental bodice trimmings are specialties with some shops, and at this time the most splendid of them are greatly reduced. Among these may be found vast collars, introducing upon a quiet ground machine embroideries which are very handsome. These are most often put on bib-fashion, the back of the collar in front—especially if the lower cut is round—and if there are large cuff pieces as well they are placed at the elbows of smart sleeves, even if the arm coverings themselves go to the wrist.

Sometimes beautiful suspenders may be had which a little extra ornamentation or individual arrangement will turn into something quite splendid.

Such a decoration is here demonstrated in the bodice drawing, the gown with which it is used being a Princess model of pale grey veiling and white lace. The suspenders, with their long sash ends, and the cuff pieces of the sleeves, are of heavily embroidered ribbon in black and white with faint touches of pale blue. These touches are added by hand, and around all the decorations there is a piping of pale blue over one of black. The rosettes placed at the waist are of solid blue.

For theatre and dinner gowns, when it is not desirable to have them cut low, there are delightfully gay little guimpes of embroidered tulle and spangles. These give quite a sparkling touch to a white bodice, and if there are long cuff pieces as well or bishop undersleeves, such accessories are precious indeed. With them a gold girdle would be in keeping, made in skeleton form of narrow bullion braid, or solidly of piece tissue or wide ribbon.

Apropos of girdles, a French journal writes of the coming season:

"We shall doubtless see a great many ceintures such as Madame Roland's portraits depict, which give a shortened line to the waist, and are very becoming to some figures, though they may not be generally worn. The straight front corset will still be worn, and so will the long, slender bodies in Louis XVIII. style with large sleeves and a good deal of width around the shoulders, from which fall deep berthas."

Nothwithstanding this last advice—which doubtless concerns a single style—there is much evidence in fashion circles that sleeves are to be smaller. The mutton legs employed for tailor gowns are definitely small, and a slight padding at the shoulder stands them up there in quite an antiquated way. More dressy sleeves, some of which are suggested by late models, will run to most artistic drapings, shirrings, puffs, etc. These will likewise show often additional trimmings, lace sleeves, garlandings of ribbon, rosettes, bows, etc.

MARY DEAN.

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Mary Wiggin. "As our cat went through a hole in the fence, Bob Jones' dog bit off her finish."

Tableau.

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