

# ACCESSORIES OF A WOMAN'S TOILET

STOCKS, BELTS AND NEGLIGEEES ARE OF NO LITTLE IMPORTANCE OF SOME GOOD MODELS



One of the elaborate stocks is more easily copied than the severe style.



Belt with quaintly shaped tabs.



Pink silk negligee lined with soft wool.



The clerical collar makes a woman look like a Lutheran parson.

**A**LONG with the other extravagances of the season, stocks and belts, negligees and all the other accessories of a woman's toilette are very expensive. In order to secure novelties, exclusive dealers are having everything embroidered and made by hand and embellished with rare buttons and buckles and bits of real lace. This brings up the price incredibly and bars everyone except a very rich woman from enjoying the chic things that are so fashionable and so necessary a part of her wardrobe.

But clever women have found ways out of this difficulty as out of others, and their ingenuity has evolved some charming and original stocks and collars and belts, often in sets that include cuffs. If a woman can afford one or two correct models in stocks, her eye for color and design will do the rest, and she will be

able to have an ample supply at a comparatively small cost. In hand-embroidered stocks the woman of leisure has a decided advantage, for she counts her time as nothing in money value. The work is tedious in comparison with the show it makes, and only the initiated appreciate the difference between those and the more ordinary ready-made articles.

One of the very smartest stocks makes a woman look a bit like a Lutheran parson; fact, it has some such clerical name. It is a severe collar band that fastens in the back, with two tab ends in front, just like the linen affair that the abbes and dominies in old pictures wear. Its style is in its simplicity. The young, fresh face above a stock of this sort has a marked advantage over every other; it is either extremely becoming or the reverse.

These stocks must be embroidered or

covered with lace or something which will applique flat, and it is possible to make a remarkable variety out of this one pattern. It is equally good in silk, linen, muslin or lace, and in any color that is becoming. Black in silk or linen is strikingly pretty embroidered in white. The effect is almost as good, and the work much less if fine lace or embroidery applique in white is sewn flat on the black foundation. Cuffs that are trimmed to match the stock are about two and a half inches wide, are finished on both edges, and pinned on the outside of the sleeve. Of course, these are properly worn with a very simple gown or shirt-waist. Heavy linen in white, embroidered in white or black or colors, and the same stuff in black, or some delicate shade make charming stocks and cuffs.

For a stock to wear with a more elaborate gown, silk or lace is best, and the variety of styles and shapes is remarkable. There have never been so many, and it is because such high-priced talent and labor is necessary to make the dainty things that their prices are so high. The whole standard of dress has become so high that fineness of detail and in quality of materials is the main point, and nothing else passes for good dressing.

One of the more elaborate soft stocks is a genuine economy, for it embellishes the simplest sort of a silk shirtwaist, and is a blessing in an emergency. A woman who is gowned in a smart cloth, silk, crepe or velvet long skirt may wear a silk shirtwaist with a soft fancy stock to luncheon, the matinee, or informal entertainment in the day time, and feel that she is at least passably well gowned.

Paradoxical as it sounds, the fanciest stocks are the easiest to make, for the fit need not be as perfect as with the severely simple ones. The manner of con-

structing a useful, pretty one is this: A piece of lace is laid in slight folds over a chiffon collar that exactly fits the neck, and this, when neatly finished, is boned upright with several strips of feather bone, silk covered, and is made to hook at the back. In the front, wide lace is made into a full, graceful jabot that may extend to the belt, and is made additionally becoming by a touch of satin ribbon or velvet, in white or some delicate color.

Black velvet ribbon is sometimes very effectively combined with white lace, and that, or whatever second material is used, may be carried on to the collar to keep the continuity. No lining except the chiffon is needed, as the idea is to keep the collar as lacy and sheer as possible. The jabot or "chou" may be made of chiffon, tulle, or anything suggested by individual fancy, so long as it is pretty.

The most marked novelties that have not yet been shown in the shops, and

are not likely to become common because of their unusual character and their scarcity, are made of old pieces of Chinese embroidery. Curious old embroidered silk collarettes, made of row upon row of little embroidered silk tabs or tabs, are cut up and the ends are applied on stocks, while scraps of the embroidery are worked into the collars. They are unique and eccentric in all the old, faded shades. They are picked up in the curio and antique shops, especially those in Paris and London. Only two or three private haberdashers for women have secured them and are using them with success.

For a thoroughly comfortable stock it is hard to improve upon those made of soft black silk or liberty satin, with ends that tie in a bow, and with which dainty top collars may be worn.

Novelties in belts are even more striking than the stocks, and almost all are made with little sash ends, either soft or

severe. The introduction of the princess dress this season has largely done away with belts for dress occasions, but they are as popular as ever for shirts and short skirts and for every sort of gown in which the waist line needs to be defined. Absolute novelties are made to fit a woman's figure giraffe fashion, with elastic in the sides. The point at the back extends upward and in the front below the waist line preserving the up-to-date straight-front shape. Silk, satin, velvet, kid and leather are all used with equal success, and are stitched, embroidered or beaded.

No woman nowadays wishes to be seen outside her own boudoir in a wrapper, but the negligee is indispensable. A beautiful model is made in rose pink silk, with alternate stripes of chiny lace, and is lined with soft, very thin, white wool for warmth. The model is equally good in simpler and more serviceable materials.

LILLIAN EDGERTON BARRETT.

## MIDWINTER STYLES SHOW FEW ECCENTRICITIES

LATEST STYLES SO ACCOMMODATING THAT ANY WOMAN MAY LOOK HER BEST

**M**IDWINTER styles show a wide choice in hats and neckwear. In both the models have lost the eccentric touches which distinguished them at the beginning of the season, and so much are the looks of the wearer considered that the woman must be plain, indeed, who cannot be suited.

The broad flat hats, which, in some cases, are trimmed in a way to hide totally the low crown, are still prime favorites, but jaunty, side-tipped affairs are pressing their close for popular favor, while the creeping in of other brim styles with the old high back-lift seems to indicate that this exaggerated flatness is on the wane.

Already a concession to becomingness is made with these plate-like shapes, which needed to be pushed so far over the face that they sometimes revealed awkward lines at the side-head. They are now lifted at the back by a crown band so as to slant them sharply from this point down to the front. Trimmings of many sorts overlay the piece and rest against the hair.

Under-brim trimmings, placed at the left side of the head, are the beautifying touches of other hats. Short ostrich feathers and velvet grapes are favorites for this purpose. On a big, flat turban of bright blue velvet and sable a bunchy black tip had been employed for the coquetry, and another, posed above the crown on the right, balanced. Purple grapes used in this way are very beautiful, on violet velvet turbans which may include lace as well as fur in their make up.

Indeed, never was lace more used upon headgear, and in the delicate Blonde and Byzantine styles, with wide, billowing, the heavier weaves for hat trimmings, one finds the most charming deckings. Especially is this the case when the fragile laces are cascaded at the back, which effect, if not the newest in the world, is still sufficiently in demand to be considered by the smartest milliners.

Wire hats, covered entirely with these cobweb laces and trimmed with narrow edges of sable and crush roses, are shown by one fashionable house for evening wear. These and hats of stouter laces, fur trimmed, are considered much more elegant than those with only lace garnishings.

For morning wear a flat hat of plain or fancy cloth, with wing or quill trimmings, is considered a stylish top-piece for tailor gowns. Such a head covering, when it is properly made, however, is by no means cheap. Any price in the teens may be charged for it even if only cloth, a wing of velvet and two quills are used.

A firm famous for tailor-made headgear has almost the exclusive sale of these simple hats. The carefulness of their make and the good taste of the different styles account for their costliness.

For fetching styles in both simple and dressy hats the afternoon parade on the most fashionable street in the New World, New York's Fifth Avenue, is an admirable object lesson to the woman who is uncertain what to buy. The on-looking woman sometimes wonders if the paraders on all be Princesses, so magnificent is the general effect of the show; and when they have all settled down in some fashionable tearoom—where 25 cents will admit even the nonfashionable on-looker—she is at liberty to pick them to pieces bit by bit.

At all of these places and in the public dining-rooms frequented by smartly-dressed women, a charming continuity between the hat and the neck covering is observed. If the former is one of the big flat turbans with bands of sable, as already described, it is matched by a fur set in the same skin.

Stylish set in Alaska sable, which is

an inexpensive fur, consisted of a flat collar with long stole ends, and a big stuffed muff. Nine fox tails, placed in groups of three, ornamented the stoles, and the set was a stunning accompaniment to a long box coat in pale tan cloth.

Long scarfs of white or black lace, or gauze of some novel description, are sometimes placed at the back of a brim hat with the intention of muffling the throat with the ends. This new detail was lately displayed in pale gray blonde net, a material which also formed the outside trimming of the gray felt hat.

Unquestionably the smartest neck adornments of the season are of fur, but since these now must lie very flat, the rough imitation furs are not always good purchases. Better every time a minute neck piece in real skin than three yards of boa imitation; and if this cannot be managed, get the imitation in as small quantities as possible.

A neat little neck scarf in an unclassified felt is a short flat piece, dividing at the ends into two tails. Reddish-brown, in a very becoming shade, is the color of this, and it will buy it. Longer neck scarfs in black bear, in the very

flat shapes, can also be had at reasonable prices.

A fad with all large collars is to wear them loosely about the shoulders. Sometimes, indeed, they are disposed in a manner to suggest the ancient period when women wore their scarf and mantilla ends looped over the arms. The effect is charming when the shoulder piece is in pelerine shape, in which quaint cape style there are many bewitching effects in lace and chiffon.

Turning from these all-absorbing details to entire costumes, there was a costume seen the other day on a fashionable street which in charming originality was perfect. Nothing could have been simpler than its materials, and nothing could have been more unpretentious than the model of the gown whose delicate attractiveness did not entirely ignore conventional ethics.

Deep plum cloth with narrow ribbon velvet in the same shade made up this masterpiece, which glimpses through a barred treatment of the new brownish-yellow lace. In the skirt this barring took a curving scallop at the sides of an over-drapery, which fell over a plain apron.

The bodice was of the lace covered by a round Eton of the cloth, made rich with a lace collar and elaborate puffed sleeves. A novel band of the transparent barring over the lace also showed on the sleeves, the tops of which were ornamented by a cap effect made by the collar. Shoulder straps of the velvet ribbon seemed to support the little Eton at this point, and the fronts were held together by three strings, which were attached to the garment by amethyst buttons.

With this went a hat, which one might describe as "squeaky" in shape. A soft puff of plum velvet with blackish shading shaped a brim rolling slightly away from the face at each side. The low broad crown and the fall at the back were made of satin grape leaves in vivid shade of green.

Taking this unusual style as one example of the growing taste for individuality it is quite evident to the student of dress that the best costumed women think out their own clothes.

The time has passed when the dressmaker and the milliner may command everything, and if the woman of elegant pretension has any aptitude for

dress, she can cultivate the gift to the highest point.

It should be the duty of the tasteful to set the fashions and not to follow them, even if the venture may at times require a little courage.

"I am so poor," said a clever New York girl recently, "that I have to make my own styles." So from materials that the shops mark down as old-fashioned she sometimes compounds the bewitching creations.

A handkerchief bodice that she wears with a trained skirt in mauve cloth is worthy of the best French fingers. This, with the aid of a sewing woman at \$1.50 a day, was concocted from three of the silk handkerchiefs with Persian colorings that were fashionable for waistseveral seasons ago. Violet, apple-green and a rich golden-brown are the predominant colors, and the old-fashioned look of the stuff is hidden by an outlining in black bobbe velvet. Following a very handsome scrolling, a border of the material runs completely around the shoulders, with a V-point back and front. This border is repeated in a band around the sleeves. The yoke of the waist is made of the violet borders of the handkerchiefs,

come not only an art, but a means of earning a livelihood as well. From crude imitations resembling nothing in particular, the flowers have come to resemble so exact that at the distance of a foot or two they cannot be distinguished from the real blossom.

As soon as this perfection was reached decorators saw their possibilities. In elaborate decoration part of the work must often be done the day before the event that calls for the display, and for these occasions the really artistic paper flower is in demand. Handsome chrysanthemums, for instance, sell for 30 cents apiece, and at this price there is money in the making of them. But they must be exact copies of the natural flower. In this as in other things only the best succeed, and let it be understood that the natural flower should be before the learner, and that for help she should turn to it on every occasion.

Every conceivable color is represented in flower papers, but the beginner needs few. A quire of white paper, one quire each of three shades of yellow, one quire each of rose pink and coral pink, one of olive green, a pound of siem wire and a gross of rose leaves will be a sufficient hoard for a medium-sized flower, a little dark red gives a fine effect when placed over a light. Aside from the paper one needs a couple of spools of coarse linen thread, a pot of white paste, a little cotton batting, a dull knife and a small cushion nicely filled with bran. This last is to curl chrysanthemums on.

Later on a few rose centers, some callyxes and cutlets for the carnations and rubber tubing for covering rose stems may be indulged in. One can even find thorns ready to glue along the stems. Pond lilies have special stamens and pistils, and poppies have a natural seed cup and made petals.

One thing may be mentioned as being a great addition to any scheme of decoration, and that is to purchase a good-sized bunch of maidenhair fern and dip it into a kettle of hot water where an ounce of beeswax has been melted, lifting it out slowly. This coats it and preserves it indefinitely. A spray of this with any kind of flower adds greatly to its delicate beauty.

Without diagrams it is not easy to teach any one how to make all flowers of tissue paper, but there are three so easy to do that simple directions can be given, and as the beginner succeeds with these she will be able to branch out with others. Lampshades and candle-shades are far easier to make than one can imagine until the work is tried. It looks so complicated that women are afraid to venture.

To make a chrysanthemum take one sheet of paper and fold it so that it will form six-inch squares. Cut these into circles, a dozen folds at a time. Then cut the petals down to within one inch from the center and point them as they are in nature. It requires 12 of these folds for a medium-sized flower, and 15 for a large one.

Take three of the clipped circles and place them together on the cushion and with an instrument like the pointed handle of a toothbrush begin at the tip of the petals and bend down hard on the instrument, drawing it toward you to the center. The petals will curl up and be beautifully veined. Do this until all are curled.

Take a wire 10 inches long and wind one end around a bunch of yellow cotton so that it is very solid. On this depends the solidity of the finished flower. Then pull the curled circles apart, taking care not to uncurl them, and punch a hole in the middle of each. Paste the cotton all over and string one circle, holding the flower in the left hand upside down and working the curled petals up against the cotton. After this no more paste is needed until the center is put on. String all the others, working each gently with the hand until the petals all curl inward.

When they are all on, cut a round piece of olive green paper and notch the edges; paste the inside and push that up against

the center of the flower.



SKETCHED ON FIFTH AVENUE.

the center of the flower.