

THE ACCESSORIES OF DRESS

By Emma M. Hooper

ONE little omission or unfortunate addition may greatly affect the success or failure of a toilette, which fact makes the minor details of dress as important as the costume itself. These various accessories change as often as the fashions for gowns, and by their help many old dresses may be freshened for further wear. Care must be taken to keep the accessories in harmony with the costume. A ribbon collar at a dollar a yard would not be suitable for a twenty-cent gingham, while one at forty cents would. Wear a frill of real lace over the top of the collar of a silk gown if you have it, but do not put it on a fifteen-cent dainty. Expensive accessories are out of place on inexpensive materials.

THE SEASON'S GLOVES

A WOMAN should always be well gloved and well shod. She cannot be too careful in her selection of either gloves or shoes. For walking, traveling and general outing wear, four hook or button gloves are correct in glacé or piqué kid, the latter being heavier than the usual dressed kid. These are in tan, brown and gray shades. Chamois gloves in white are very stylish for wear with cotton or piqué costumes, and as they wash and clean easily are not expensive. These chamois gloves come in four hook or button length and in the longer mousquetaire style with three hooks. Such is the popularity of these gloves that several retail merchants displayed them as early as March for the summer season. The bicycle gloves are legion; some have extra heavy palms, others large buttons that are closed by pressing over a knob, but the most practical are of chevette, a heavy skin, stitched with saddlers' silk and having four large hooks. These are preferred in tan, brown and the reddish or English tan. Black gloves are well favored in Paris with light toilettes trimmed in black, but here they are chiefly noticed with mourning gowns, or with evening gowns of black and some brilliant contrast. White and ficelle, very pale straw, suède are the fashionable evening colors for full dress, with pearl-gray, lavender and pale tan following. White glacé and suède gloves in four hooks or buttons, plain or stitched on the back with black, are worn for visiting, concerts, driving, etc. There is much favor shown to such gloves in white glacé or dressed kid with hook fastenings. A buttoned glove should always be fastened with a glove-buttoner. Dressed kid is more worn than suède, though the latter is never out of style. After white the tan and brown shades are favored. Cheap gloves will not wear, fit nor look as well as the better grades, though purchasers often expect wonders from a glove costing but a dollar. Put gloves on carefully, to keep them in shape, and remove by turning the wrist over the fingers. Always air them before putting away, and keep a little sachet powder in your glove-box.

HOSIERY AND SHOES

BLACK hose and ties having a moderately pointed toe and medium heel are correct with any summer costume, though tan ties and hose are cooler looking and very stylish with thin street or house gowns. A colored shoe makes the foot appear two sizes larger—a fact that makes many hesitate in buying either tan or white ties. The latter in canvas are worn with white hose at summer resorts and chiefly with white suits. They are certainly entirely out of place on the streets of a large city. Patent leather ties are said to draw the feet and also to easily stretch out of shape, but they are, nevertheless, much worn for dressy street wear. White glacé kid slippers keep their shape better than those of suède kid. White slippers and hose should be worn with a white evening costume, but black ties and hose are worn with a white day toilette unless white canvas ties are preferred. High buttoned shoes have kid or cloth tops and patent leather tips, with the razor-pointed, moderate or square toe and a flat, moderate or high heel. Wipe shoes when taking them off; air and stuff them with soft paper when not in use. Wearing shoes on alternate days keeps them in better trim besides resting the feet. Russet ties may be cleaned with paste that is sold for that purpose, and white canvas ties with French chalk or naphtha; the latter is very explosive when exposed to either light or fire, consequently great care must be exercised while using it. Black shoes and hose are worn with any costume; tan hose and shoes with brown dresses. Dressy black kid slippers for the house have bead-embroidered toes in open or close work.

THE USEFUL PETTICOAT

NOWADAYS we seem to hear more of petticoats than in the days gone by. Both black and white moreen petticoats in the godet shape are much worn to keep the dress skirt flaring, but I cannot advise them on account of the weight. Black, white and colored silk petticoats are of plain, striped and figured taffeta; they are usually three yards wide, though the extreme ones are over four, well ruffled, and finished with a velvet binding. Alpaca and sateen are also made up with ruffles of the same or of silk, but sateen is apt to cling so unpleasantly that the moiré percaline is preferred. This is sufficiently stiff to stand out, is light in weight and has the soft rustle of silk. The transparent summer gowns are usually worn over a petticoat and corset-cover of white or colored percaline or sateen, as taffeta silk is too expensive for general wear. French dressmakers make princess slips of white silk for such purposes. The cheapest petticoats are those of striped seersucker. Lustre wool of a wiry nature makes a serviceable petticoat for traveling and outing, as it shakes the dust and will not crush. White muslin and cambric petticoats are only worn in the house with thin summer gowns, so their use is rather limited, but they are very dainty with their trimmings of lace and embroidery. Some of these are five yards wide and ruffled to the knees, with the faintest bit of starch, as a white skirt must not rustle, though one of silk or percaline should have this faint sound.

THE DISCUSSED CORSET

NO ONE article of feminine attire has been more discussed than the corset, and none can give more comfort or prove more injurious. If the latter proves the result it is the fault of the wearer who selects a stiff-boned, unusually long corset, and then laces it until she can hardly breathe, and when a wreck the cry is raised that it was the fault of the corset. There are corsets suitable for every figure, and each figure must have what it requires in the way of a corset. A corset should measure two inches less than the waist measure over the dress. In lacing it two flat laces should be used, beginning with each at the waist-line, one lacing up to tie at the top and the other down. Never draw laces around the waist to tie in front, as it breaks the bones at the waist-line. If of a large abdomen, bust or hips buy a gored corset; only slender figures can wear corsets without the extra gores or gussets. Do not wear a heavy-weight corset at any time. Black corsets are still very fashionable, but they will not answer for thin gowns. If you cannot draw a full breath from the abdomen, or move the body in the corset, you have not selected the proper corset for your figure and the sooner you rectify the mistake the better. Some figures require corset-waists, and these are bought from the same measurements as the corset. Remember that the flesh must go somewhere, and rather distribute it than throw it above or below the corset, where it must go if the wearer laces.

THE DAINTY HANDKERCHIEF

ALTHOUGH the handkerchief is not as much in evidence as it used to be ladies are just as dainty in regard to the kind carried. A well-dressed woman never wears a handkerchief thrust in her belt or the front of her waist, which habit arose from the carelessness of dressmakers in omitting pockets in the very tight-fitting skirts some years ago. Since real lace handkerchiefs are no longer carried all others are put in the pocket or in the little satin bag so often hung on the arm. The nicest designs are decorated with very fine embroidery in a little vine or corner piece, with a scallop or narrow hemstitched edge. Always select a fine centre rather than a coarse one and heavy work. Very sheer designs having a narrow hem are bought, and real Valenciennes lace, an inch wide, is then put on the edge slightly full. Drawn-work corners and borders are in favor, and hemstitched hems a quarter, a half and a whole inch in width. A pure white handkerchief is always in good taste, but a bit of color is often seen and allowed in the cheaper grades. Handkerchiefs with pale-colored centres are shown to match summer toilettes; others have the border in colored lines or white figures over a wider, colored border. Silk handkerchiefs are entirely out of style. Those that are prettily embroidered and sold so cheaply around the holiday times make inexpensive sachets for bureau drawers, which is the only use to which they should be put.

A VEIL protects the face from dust, gives a stylish finish to the headgear, and improves the looks of the wearer if the right kind is worn. A dotted veil is usually more becoming than a plain one, but the dots should be far apart so as not to come within the line of the eyes. Black veils are the first choice, then black with white figures and border. A bordered veil must be worn with the border below the chin. A double-width veil, having loose, easy folds under the chin, is the most becoming to a slender face. A few gathers run in the top of a veil at the centre make it set better over a wide-brimmed hat. Never draw a veil tightly over the face, and carefully avoid any folds in the veil across the face, where each one resembles a deep wrinkle. Black veils are worn with any color of hat, but brown and blue ones only look well with hat or trimming of the same color. Gray is worn with any hat, and gray chiffon veiling is very stylish this season for traveling wear. Cream-white veils are becoming to young and fresh faces even up to middle life, but clear white nets are trying to any woman over twenty-five. Veils are not properly worn to evening entertainments, but are always used for church, for visiting, driving, shopping, traveling—in fact, for all day functions. Elderly ladies wear plain Brussels net veils.

THE FLUFFY NECKWEAR

THERE is only one word which will describe the present styles in neckwear, which word includes everything from a crush collar to a *collet* (a tiny cape), and that is, "fluffy." Women with full faces and short necks cannot wear the "fluffy" neckwear, but they can wear the lovely turn-over collars of grass linen, batiste and embroidery, which a long, thin neck must avoid. After ribbon collars are laid around the neck in easy folds, and a bow tied at the back, they are still further adorned by a thick frill of lace two inches wide that falls over the top as it will. Another one will have two or four lace, grass linen or batiste points turned over the top, but none are caught down. Another idea is to finish the top with an erect box-plaiting of chiffon, and still another design shows a frill of two-inch lace caught up in festoons around the top. Often the collar is a perfectly straight band, with the fullness all at the top in lace or chiffon frills or plaits. Yokes either form a square collar or point, in lace insertion, embroidery, etc., and the newest have the pointed or square epaulette effect. Many of them entirely cover the shoulders and end with a narrow vest or full plastron to the waist-line. Black silk mousseline yokes, collars and points have vines and figures of white lace appliquéd on, carrying out the black and white rage; even large fichus are made in this manner. Other fichus to tie over the bust or with ends to the back of the waist-line are of chiffon, dotted Swiss, point d'esprit, etc. The short ones are trimmed elaborately with shoulder bows of satin ribbon. Boas or neck ruffs are of black, white or light-colored chiffon or net, with a ribbon bow in front only, or in back and front. Others have a deep frill of lace like a collar over the shoulders, and flowers on each side in the neck *ruche*, and they are dignified with the name of *collet*.

THE MIDSUMMER HATS

LARGE Leghorn flats from seventy-five cents to four dollars apiece are plentiful after the first of June. Of course, at the first price they are not the genuine Italian straw, but they look very well, for a season, trimmed in one of the four styles which are fashionable. One is with white or black ostrich tips, chiffon and flowers; another with a wreath of wild flowers; another with a trimming of immense loops and many pert ends of light Persian ribbon and white wings sticking out in every direction, while a fourth has the back turned up with a mass of pink roses against it; an immense rosette of white net is placed on either side of the crown near the back, with a large Valkyrie wing of white, and across the front a half wreath of roses in their own foliage and a soft drapery of the net. All hats are worn tip-tilted over the face, which is said to make women look younger, but this style requires a fluffy coiffure. The ever-popular sailor hats shine in simplicity, or are trimmed so that the shape is almost hidden. The first named have a simple band of ribbon or one of white leather—the former in a bow on the side and the latter fastened under a gold buckle. A novel sailor brim has a full crown similar to a Tam o' Shanter, and has a bow on the left side and a bunch of flowers on the right. Medium crowns are preferred. Large rosettes of tulle in one or up to five colors trim sailors, with flowers or wings added. Bicycle sailors have a crown band and two quills at the side. A sailor hat for dressy wear has a wreath of roses in a quantity of leaves, with two erect stems of flowers at the back and a lot of smaller roses crushed under the brim. The severe sailor without a bit of trimming should not be attempted by the woman over twenty-five, unless she happens to be very youthful in appearance.

EDITOR'S NOTE—Miss Hooper's answers to her correspondents, under the title of "The Home Dressmaker," will be found on page 31 of this issue of the JOURNAL.