

CHAPTER IX

DRESS ACCESSORIES

Introduction. The extremities of the body — head, feet, hands — are conspicuous points and their covering or adornment has a great deal to do with the beauty of the costume. Gloves, hat, shoes, etc., may hold great interest and cause the eyes to linger so that the after-image of the person is affected by their attractiveness. For this reason attention should be paid to the choice of shoes, hats, gloves, umbrella, parasol, fan, jewels, etc. — which are called accessories. When carefully selected they may cover up defects by pleasing after-images.

From the beginning of history great attention has been paid to dress accessories. In fact, accessories such as (1) jewels, (2) hand bags, (3) shoes, (4) parasols, and (5) headdress, are very important factors in dress.

Self-Adornment. Self-adornment is as old as time. As far back as the records of civilization go, there is evidence that the human being dressed up in beads, shining bits of stone, and trinkets.

Savage tribes everywhere show the same tendencies, and modern woman likes to do the same thing. Ancient peoples must have felt that hanging bright-colored objects about the neck, or fashioning bracelets for the wrists and ankles, or garlands of leaves or flowers for the hair somehow enhanced their personal charm.

With these customs, also, there was often some mystic or religious significance. Many people even nowadays carry a rabbit's foot or a coin as a sort of charm. Thus, often unconsciously, we moderns subscribe to ancient rites, ideas, and ceremonies.

Modern woman has made self-adornment a necessary art. Clothes and jewels have been a sort of passion with women for centuries. This does not apply solely to woman. Man is not exempt from self-adornment, although he is more conservative, changes style less often, and does not bedeck himself with jewels as much as his sisters. Savage males, however, are just as prone to succumb to self-adornment as savage females.

Like everything else, self-adornment can be overdone. When it is used in moderation or when a degree of artistry and refinement goes with it, it can be made a forceful asset. Every woman ought to work out her own particular problem of personal adornment individually, adopting only that which is becoming.

Jewelry. Jewelry may be composed of expensive stones like diamonds, pearls, etc. — called precious stones — and less expensive, although not necessarily cheap, stones like aquamarine, turquoise, amethyst, tourmaline, opal, moonstone, and topaz, — called semi-precious stones. The latter stones have distinct value in both dress and beauty, and are becoming to most women.

These stones are set in precious metals — either gold, platinum, or other expensive metals. Gold has been and is today the standard metal for jewelry. For some time platinum, due to greater value, has replaced gold in charms and rings, but because of the many imitations of platinum there has been a tendency to return to gold.

The style of jewelry changes as in clothing. Sometimes gold is popular, while at another period platinum will be very popular. Brilliancy may be the watchword, as in the case of current jewelry, while dullness may be popular at another period.

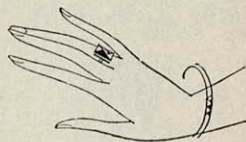
The Orient plays a major rôle in inspiring our new jewelry. Sapphires and emeralds, that combination of blue and green that relates itself so well to the modernistic costume, is Eastern in its origin.

The selection of the proper jewelry is very important, as it either adds to or detracts from the costume.

Shapes of Jewelry. Jewelry is made of different shapes to make "lines," and placed on different parts of the form to aid in securing artistic effect. For this purpose we have the following classes of jewelry:

Rings of different sizes and shapes, with diamonds or precious stones either to (a) illuminate the swift gestures or (b) add beauty by calling attention to an attractive hand. Rings may vary in size from a plain wedding ring to a dinner ring, sometimes reaching from knuckle to knuckle. Rings are placed on certain fingers according to custom or the best line of beauty.

The manner in which a stone is placed in the ring, called the "mounting" or "setting," determines to a large degree the value of a ring. The mounting proclaims the period or date of a ring, according to authorities in jewelry circles.



RING

Emphasizes the lines of the hand.

Mountings grow ultra-modern in the present age. The unimaginatively mounted solitaire has given place to a ring of greater elaboration. New designs are planned with the idea of giving full play to a single diamond, but smaller stones are likewise set with the main gem to add brilliancy and enhance its beauty. The very newest of modern rings of this kind is set in a square effect, but with a mounting so skillful and artistic that the cost of a large, square-cut diamond is not necessary.

Modernized examples of beautiful rings contain small stones of conventional cut and also an alliance of emeralds or sapphires with the long-accepted engagement gem — the diamond.

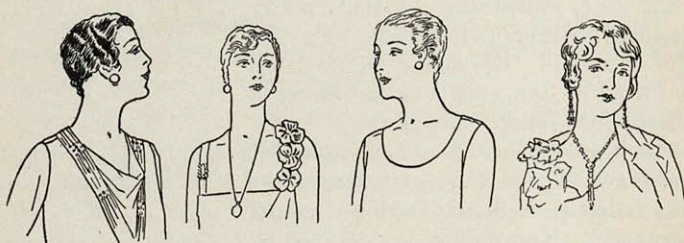
Color in jewelry pervades the mode. Many clever women are having their jewels of earlier periods brought up to date by combining small stones from long-treasured but fashion-valueless pieces. These, when skillfully remounted, result in jewels of striking beauty and no little interest.

Besides rings, jewelry is worn around the neck (necklaces), around the wrist (bracelets), and in the ears (earrings). Of course jewelry may be worn in other places — breast pins, bar pins, etc. Jewelry, like other dress accessories, has its style periods — some articles, like rings, have a permanent place, while bar pins come and go.

The *LaValliere* is an arrangement forming a chain about the neck, composed of jewels and precious metals — gold, platinum, etc. Strings of beads of varying lengths may take their place. Bar pins reached a craze with tunic dresses.

Bracelets have never gone out of fashion. They may vary in size, design, and composition. Wrist watches for a time took the place of bracelets.

Earrings are one of the oldest forms of jewelry. Originally they were held to the ear by piercing the lobe and riveting the earring to the ear through the opening. But today earrings are made with screw backs, which do away with the piercing of the ear. All



EARRINGS

Small, round earrings are best for thin faces; long earrings for stout faces.

earrings tend to lend width to the face, and therefore every type of earring is more becoming to the woman whose face is thin or narrow than to the woman whose face is round. The earring that adds the greatest apparent width to the face is the large round button type. This of course tends to make the narrow face appear pleasingly round and the wide face unpleasingly heavy looking.

The woman whose face is moderately wide may find long, slender, pendant earrings becoming through the illusion of the long line that they create in face and neck. The woman whose face is very wide and full will find her features looking coarser and her face even wider if she adopts this dainty type of long slender earring, and the very thin will find the type most unflattering.

Pendant earrings for the tall woman of thin face are much better when somewhat massive in effect, increasing the apparent width of face and neck. The long, heavy earring, however, is more often

extremely unbecoming to all types than it is becoming to the one type just mentioned.

The woman whose face is definitely round must avoid absolutely the large round disc or loop earring.

Artistic (Style) Value. Jewelry should be selected for color and line, and not for intrinsic worth, by emphasizing good and hiding poor points. That is, jewels should be selected either to complete the costume or to give the keynote upon which a costume is built. To illustrate: If one wears rubies and they are becoming, plan the costume for shade and setting. On the other hand, if a woman has a beautiful blue gown, the jewels should be some precious stone to carry out the color scheme and add to the attractiveness of the wearer. If they do not, they are useless. Since jewelry is an ornamental device, it must do one or more of the following things: (1) make lines, (2) emphasize good and hide poor points, (3) continue or terminate lines, (4) add a note of interest to a gown. The principles of beauty applied to all forms of clothing apply equally to jewelry.

There must be designs in jewels as well as in dress, hence a single jewel, if it is handsome and the keynote of color of the dress, is far more effective than necklaces, bracelets, and rings. To be effective there must be unity in jewelry display. Proportion is also another factor. Jewelry may be small, with delicate workmanship and with colored or colorless gems, or larger and heavier, set with stones of lighter or deeper tones.

Since there is a right time and place for all kinds of jewelry, it follows that a woman's artistic sense or value of beauty may be determined to a large degree by the jewels she wears. Jewels are different from clothing in that they have permanent value and are handed down from generation to generation. Because they have permanent value, they often represent personal family history, and have sentimental value to the person wearing them. They may represent sweet or bitter memories, or both, of family history. Hence, old jewelry is worn for sentiment.

Crude, gaudy jewelry may attract attention, but it also shows

a lack of refinement. Imitation jewelry costs little, and looks well only on the day it is purchased. One is always attracted to a window of cheap imitation jewelry because it is carefully lighted to show its luster.

Since jewels should match the eyes or "tone in" with the skin or hair, it follows that because of the excessive brilliancy and hardness of the light, diamonds are not becoming to many women. Practically one woman in a hundred can wear them in order to make her look attractive. Pale women should not wear diamonds at all.

Semi-Precious Stones. The history of dress shows that jewels are an important element because they light and soften the features, and blend and add beauty to the different parts of the costume. Therefore, semi-precious jewelry should have distinct artistic value. During the past few years semi-precious stones have become important factors in proper jewelry.

No longer is semi-precious jewelry to be ranked as a fad, for it has attained real fashion value and general acceptance. To those who are at all interested in the problem of being smartly dressed, the selection of the right kind of jewelry is increasingly important. Even those who ordinarily are averse to wearing it in any form now realize that it has become an important factor in style.

Of distinct importance in the selection is the item of color in the metal and the stones. Hence, as mentioned before, both should harmonize or blend with the frock to be worn, and in so doing care should be taken to see that they suit the complexion and general tone of the skin.

Types of Jewelry. Besides the varieties of shape there are three general classes of jewelry. One is rather delicate and fine, consisting of either real or imitation pearls, diamonds, and other precious stones. Another type is sometimes called costume jewelry, and is far heavier and more exotic.

A third type, which, while it belongs in the costume jewelry category, nevertheless might be classed by itself, is the jewelry of galalith, celluloid, and other mediums, usually designed around the slave-bracelet type of links.

The first class of jewelry requires the daintier and more feminine type of garments, and in the accepted order of things that means a more delicate type of woman, too. Exotic and rather expensive so-called costume jewelry suits the more extreme frock as well as woman. And the third type of jewelry, costume jewelry's step-child, is suitable only with sport wear, beach wear, and the like.

Pearls. Pearls have stood the test of time and return to favor at frequent intervals. They are usually used as a necklace in graded form. The real seed pearl is a genuine oriental pearl of such diminutive size as to be of little commercial value because it is too tiny for mounting in jewelry. It was an old custom to grade pearls as to size by passing through sieves of different meshes. Those which passed through the very finest mesh were termed seed pearls.

Glass Jewelry. New conceits in jewelry are aglimmer with beads of colored glass, which is now used to a greater extent than metals. Not that the latter are *de mode*, but atrocious copies in cheap alloys have put a ban on gold and silver pieces unless they can lay claim to intrinsic worth.

Glass, on the other hand, may be cut and handled skillfully to produce very lovely lights and colors, yet making no pretensions to kinship with the precious and semi-precious gems.

Headdress. Since headdress occupies one of the most conspicuous parts of the body, great care should be exercised in its selection. In the history of costume, one will find great stress laid on proper headdress. The Egyptians wore headdresses composed of heavy wigs, sometimes over a foot above the head. The Greeks and Romans, on the other hand, were very conservative in relation to their headdress — usually a simple ribbon on the top of the hair, which in many cases was beautifully curled and arranged.

During the Middle Ages the headdress became very elaborate, taking the form of a sharp-pointed cap in imitation of Gothic architecture. At the end of the eighteenth century headdresses were exaggerated, so that the waistline was in the center of the figure, which made a short and stout woman appear grotesque.

The pompadour style of hair was named after Madame Pompadour and became very popular in the early part of the twentieth century. An elaborate hat loaded with plumes, on the pompadour, was styled the Merry Widow hat.

A pompadour gives an elongated effect, while hair parted in the middle and brushed down gives a shortening effect, sometimes to the extent of two inches.

Hairpin. A very useful and yet sometimes ornamental hair decoration is the hairpin. It is a pin used to support braids or plaits of hair, or to maintain the headdress in its proper position. The simplest kind is of wire bent in the form of the letter U, but hairpins are also made of tortoise-shell, celluloid, rubber, and aluminum, and in various shapes, often with ornamental heads or tops. The common hairpin of today has been in use about seventy-five years, but hairpins in general are of extremely ancient origin. Those used by Egyptian women in Cleopatra's time were seven or eight inches in length, often with large gold heads.

Hat Pin. The hat pin, the old-fashioned instrument of feminine torture, has come back in a gleaming and decorative form. No longer is its purpose to keep the hat from blowing away, but to embellish the somber velours and felts. Architectural shapes are fashioned of diamonds and suggest the architecture of Egypt, Greece, and Rome, and present-day Paris and New York.

Comb. This is a thin strip of some hard substance, one or both edges of which are indented so as to form a series of teeth, used for arranging the hair in dressing it; also, in a great variety of ornamental forms for keeping women's hair in place after it is dressed. Combs are of a considerable variety of materials, the most common, however, being the horns of cattle, vulcanite or hardened rubber, tortoise-shell, celluloid, bone, and, to a small extent, German silver and other metals. Of these materials, horn and rubber are by far the most extensively employed, and the working of these substances illustrates all the peculiarities of the craft. If combs are to be finished as imitation tortoise-shell, they are at this stage dipped into a heated solution of nitric acid, which gives them a light yellow tinge like the ground color of real shell. The deep spotting is next produced by dropping over the surface of the combs a mixture of caustic soda, lime, and red lead or dragon's blood. After an hour or

more this is washed off and the combs dried, polished, and packed in pasteboard boxes.

With the advent of the automobile, women found it desirable to have the hair completely covered, so it would not be blown by the wind while the motor car was moving rapidly. The result was a hat used to cover the hair completely. Many found it desirable to cut the hair so as to be relieved of the care of long locks.

Hair Nets. An ornamental and useful device for the hair is the hair net, which keeps the hair in position. Hair nets were originally made of fine silk. In order to obtain a more nearly invisible material, women conceived the idea of utilizing human hair. Practically all of the hair nets used in the country are imported from China. The human hair used is imported in the raw state, to be dyed here and then shipped back to that country to be fashioned. The hair is derived from the combings of the women, who are content to accept a few pennies for the amount they have saved for many months. The combings are gathered at three collection points — Hongkong, Canton, and Hankow. The hair is then straightened, assorted in various lengths, and made ready for export to the United States and Europe. In this country the longer hair strands, ranging from 22 to 36 inches, are picked out and the American hair-preparers bleach and dye the strands with powerful chemical agents. The various colors are thus produced for hair net making; namely, light, medium, and dark brown, blond, black, auburn, and white. The hair is further processed through many chemical baths in order to render it perfectly sanitary. The finished hair is returned to North China and there distributed or sold to the natives for manufacture.

One of the notable things about the production of hair nets is that so far, even in this mechanical age, it has been found impossible to make them by machinery. Owing to the fine texture of human hair and the shortness of the strands, no machine has yet been invented that is able to knit the delicate nets. All of the fashioning must be done by hand, and 95 per cent of all the hair nets produced are knitted in the homes of Chinese natives.

Feathers. Feathers of different kinds are used frequently for the decoration of large hats. The principal one is the *ostrich feather*. The feathers of the ostrich have long been known and used as

ornaments for the hats and costumes of women and for the uniform hats of men. The feathers on the back, extremities, wings, and tail of the ostrich are the most valuable, the long white feathers on the wing bringing the highest price. Black-and-white, drab, and ivory are the natural colors. There are no black plumes on the birds, these being produced by dyeing the all-white ones. All of the plumes of commerce are really double plumes, made by uniting two (or more) of the natural feathers. This is accomplished by paring down the stems and sewing them together, back to back. Tips are also often composed of several small sections neatly joined together and trimmed.

After the sewing and wiring comes the steaming process, in which the feathers are passed over jets of steam from boiling kettles to render them soft and pliable. Following the steaming comes curling. This represents the most artistic part of the work, and experts command high wages. The next operation is that of bending or shaping the feathers, this being effected by means of a small knife which the workman deftly manipulates, bending the wire a trifle here and there, and gradually but gently coaxing the feather into a graceful form. From the bender the plumes and tips go to the buncher, who arranges them neatly in bunches of threes and sews them into pasteboard boxes, after which they are ready for shipment to the trade.

Aigrette. This is a French term denoting the plume or feathery tuft upon the heads of many species of birds, such as the heron and mountain grouse. Hence, the term came to be used to designate the long, delicate, white feathers which, when arranged upright in a lady's headdress, are calculated to give a majestic appearance to the person. More recently the usage has been still further extended and any headdress bearing an upright ornament similar in appearance to a plume, is termed an aigrette.

Flowers. Since the beginning of time flowers have played an important part in dress. In the famous French courts, flowers formed one of the most important of the decorative motifs and the blossom chosen became the fashionable flower of the day.

Artificial flowers are used on different occasions in the place of

natural flowers. Charles Le Maire, theatrical designer, believes that for the woman in moderate circumstances the artificial flower is a lovelier accessory than even the natural one, because she can always keep it fresh and bright with a little expenditure of money.

When dressed for the street in a smartly tailored suit, tailored flowers that are not too fancy should be used. Camelias, gardenias, flat asters, and very small clusters of hand-made flowers are in good taste, as are also the new flowers made of felt and all tailored materials. The hat and the handkerchief that peeps out of the pocket should harmonize in tone with the flower.

Fur coats require full and round flowers and even shaggy ones, and they should be either the exact shade of the fur or an absolute contrast. Chrysanthemums, asters, bunches of violets, and open roses are all excellent.

On evening gowns the flowers should be used in bunches, long sprays, or soft clusters. They are most effective when made of gauzy materials such as chiffon, marquisette, or voile. They should be formal and soft at the same time. Sprayed gardenias, mixed bouquets of roses and violets in periwinkle, fuchsia, or violet for white gowns are lovely. For white silk, water or calla lilies, flesh pink gardenias, pale orchid violets, or deep cerise roses are effective.

If your gown is yellow, orange, or vermillion, nasturtiums in natural colors and large chrysanthemums are the proper flowers to wear.

The dress of black is mysterious, and it calls for mysterious or uncommon flowers to bring out its full beauty. The hibiscus, white moon flower, red poppy, white gardenia, and lilies of the valley are all good.

The carnation is one of the most adaptable of all the artificial flowers. If it is small, it is suitable for a tailored costume or ensemble.

Ordinary dark complexions look best when bright yellows and reds of the chrysanthemum, yellows and vermilions of the nasturtium, rose, reddish purples, and yellowy greens are worn.

Those who have very fair complexions look lovely in orchid, pink and blue of the sweet pea, in white and pale yellow.

If you have a sallow complexion, you will find that the pastel pinks, orchids, and blues have a marvellous effect.

Gloves. The use of gloves is so old that relics of them have been found in the habitations of the cave dwellers. The Romans used them as decorative articles of dress and the Greeks to protect the hands when doing heavy work.

The gloves of ladies and gentlemen in the days of Queen Elizabeth, and before and after, were most beautiful in workmanship and embellishment, but they were usually shapeless things, and are not to be compared with the elegant style and artistic finish of the modern product.

When the social world was restricted in the number of its members who could afford some of life's luxuries, the use of the glove was confined largely to royalty, nobility, and the well-to-do. The trade not being extensive, prices were high — being added to by decorative elaboration in needlework in order that the manufacturer and his employees might extract as much money as possible from the ultimate buyer. While glove making is now one of the stabilities of modern manufacture, it is, nevertheless, constantly changing in style, due to eagerness for novelties and new fashions.

The early gloves, crude and clumsy, were cut with shears from leather by means of pasteboard patterns, and men did the cutting

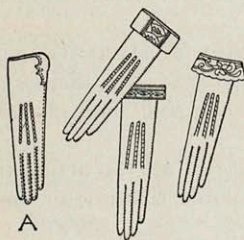
and women the sewing. A great step forward was taken when the sewing machine was introduced in 1852. With the advent of the sewing machine better-made gloves at reduced prices were placed on the market.

Gloves are manufactured as follows: The skins of the animal are treated in a tank where they are scoured and dyed. If the color is to be applied to but one side, it is done by hand with the aid of a brush while the skin is stretched out on a slab.

When the skins leave the dyehouse, they are rapidly dried in steam-heated lofts;

Broad hands should not wear heavy stitched gloves (A).

and while stiff and rough they are worked into softness and smooth-



GLOVES

ness over a wooden upright standard, called a stake, at the top of which is fitted a blunt semicircular knife. Over this the skin is drawn by hand, back and forth, until it becomes as pliable and delicate as silk. The next operation is to pare the skins to uniform thickness.

The skin is then cut into glove sizes. The shapeliness of the glove which a woman draws over her hand depends altogether upon the intelligence and skill of the cutter. A punch next cuts these glove pieces into shape, forming and dividing the fingers, slitting the buttonholes, providing side pieces for fingers and thumbs, and also the fragments used for strengthening the buttonholes. The sewing is now done on machines of capacity for an exceptionally fine quality of intricate stitching. When sewed, and the buttons or fastenings put on, they pass beneath the critical eye of an inspector for detection of imperfection.

The first and fourth fingers of a glove are completed by gussets, or strips, sewed only on the inner side; but the second and third fingers require gussets on both sides, to complete the fingers. In addition to these, small, diamond-shaped pieces are sewed in at the roots of the fingers. Special care is necessary in sewing in the thumb pieces, as poorly made gloves usually give way at this point. Gloves are of two types: washable and non-washable.

Mousquetaire is a style of ladies' kid glove, distinguished by its long loose top and a lengthwise slit at the wrist; so called from its resemblance to a military glove, or the glove of a musketeer (French, *mousquetaire*).

The question of just the right glove to be worn with each costume is a vital one, for the glove should be, above all things, inconspicuous, and it cannot harmonize with the ensemble unless it is of exactly the right shade and type. The most important point, and one on which all women who dress well are agreed, is that the color of the glove should correspond with the stockings. With this as a starting point, differences of individual taste may be indulged to a certain extent.

Street gloves are more than mere accessories of fashion. So far as the hands are concerned, gloves are truly the guardians of beauty.

It is fashionable to wear gloves somewhat loose, so that they wrinkle slightly. One should have several pairs, as at least one pair

will be always in the process of being cleaned or washed. Clean gloves not only denote fastidiousness and *chic*, but they are necessary to beautiful hands.

Mitts are a sort of glove without fingers, or with very short fingers. Mitts sometimes cover the hand only, and sometimes the forearm to the elbow. A common material is black and colored lace; they are also knitted of silk of various colors. They were especially worn by women during the early part of the nineteenth century, the fashion dying out about 1830. Then the custom slumbered for 50 years, and was revived in 1880, or thereabouts, since which time they have not formed a staple article of dry goods throughout the country.

Umbrellas. Umbrellas are used for decoration as well as utility. Hence care should be exercised in selecting the proper shape and color. Umbrellas are made of different sizes, materials, and colors. Silk is the most expensive and shows the colors to best advantage.

The umbrella lays claim to a pedigree of the highest antiquity, having had its origin in very remote times in the Far East, and in some Asiatic countries it was, and still is, regarded as an emblem of royalty, or a mark of distinction. In ancient Greece its use was familiar among women for protection from the sun, and it is frequently represented in paintings and sculptures. As a defense from rain or snow, it was not used in England till early in the eighteenth century.

In the first days of the manufacture, the elaborate structures of gingham or oiled silk, whalebone or cane, were very heavy, sometimes weighing as much as five pounds. Each successive advance has been primarily devoted to securing lightness, and after that to improving materials and mechanism. For a hundred years after their introduction into Europe, there was little or no improvement until alpaca was substituted as a covering instead of oiled cotton. In those days the ribs were made of whalebone or cane. If distended when wet, and if permitted to remain until dry, this substance would permanently assume a bent shape. Steel ribs came into use about 1852, and in 1860 the concave paragon rib was introduced.

To describe the process of umbrella making is simply to explain how the component parts are put together. The sticks come

from all parts of the earth. They are usually in two pieces, for the ornamental handles are generally parts of rough, knotty shrubs, while the main stem should be straight, smooth, and strong. As they arrive at the factory in a comparatively unfinished state, the first thing to be done is to cut them to the required length, then to fix in the springs which are required to hold the umbrella when open or closed. This operation is performed by a small circular saw, against which the workman presses the stick, and by intuition apparently the slot is made to the exact depth required. The springs are then riveted, and the next process is the adjustment of the frame-work. The frame-work of silk umbrellas consists (usually) of ten ribs and ten stretchers, while cotton umbrellas have from eight to sixteen ribs. Each has a runner which slides over the stick, and a ferrule which secures the ribs to the stick. The ferrule and runner are slipped over the stick, while each rib and each stretcher has an eye through which wire is passed and drawn up to the runner and fastened. The ribs are secured in the same way to the ferrule, the latter is riveted to the stick, and the frame-work is complete. The frames are then handed over to girls, who cover the joints with small bits of cloth.

In preparing the covers the first thing is to hem the silk; afterward the portions of the cover are cut and sent to the machine room to be stitched together. When complete, the cover is slipped over the frame-work and sewed fast to the ribs, the cap or metal top piece is affixed, and the umbrella is finished. Umbrella silk is of special make and is usually sold by the inch of width for every yard length. All-silk covering sells for from two and one-half to five cents per inch. Piece-dyed cotton and silk covering is made in this country, but yarn-dyed mixtures are imported. Umbrellas range in size from 26 to 36 inches. A size of an umbrella is one inch of the length of the rib.

Handbags. Handbags are made of leather, fabrics, tapestries, etc., of different sizes and shapes and colors. The bag may harmonize in style and color with the costume or, as at the present time, match the shoes.

Tapestry is used for bags as well as for coats and other wearing apparel. This does not mean, of course, that any kind of tapestry is appropriate, for only the finely woven kind seems to be sought

after. The patterns include designs copied from the rare tapestries of Belgium, France, and Italy.

Felt has been used and is a close rival to leather in handbags, and bears the distinction of being much newer and markedly different. Felt is easily cut and sewed, and a stunning bag may be built around a frame purchased separately. Pouch bags of felt are more easily made and often depend on simple stitching or a modernistic applique for their *chic*.

There is always a vogue for the beaded bag. As long as it retains a sparkling outer surface, it is a valuable asset to any wardrobe. It is a simple matter to keep these lovely and useful articles in perfect condition. The necessary equipment consists of plenty of soft cloths, soap, and some lukewarm water. Place the bag on a cloth laid out flat on the table. With another cloth dipped in soapy water, go quickly and briskly over the surface of the beads. Rinse off the soap by rubbing with a cloth squeezed out of clear warm water. Try not to allow any more moisture than is necessary to soak into the threads on which the bag is strung or into the lining of the bag. An electric fan will aid the drying process. When dry, polish by rubbing briskly, but lightly, with a fresh, dry cloth. This treatment will not destroy the luster or remove the color from the beads unless, of course, they are painted with a color which is soluble in water. This, however, rarely happens with bags of the better kind.

Footwear. The feet must have for outer covering more substantial clothing or material than the rest of the body because they come in contact with the ground. The outer foot covering should be strong, pliable, porous to some degree, etc. The one material that meets these requirements is the skin of animals, deprived of the hair and fat and made into leather. In stormy weather or on wet ground a water-proof covering called rubbers supplements the shoes.

Shoes should be adapted to the purpose or occasion. Those with high heels and pointed toes are intended for dress affairs and are not adapted for business purposes.

Tanning. There are two different kinds of tanning, the vegetable and the chemical. In the vegetable processes the tanning is accom-

plished by tannin, which is found in various barks and woods of trees and leaves of plants. In the so-called chemical processes the tanning is done with mineral salts and acids.

The materials used to tan hides and skins act upon the fibers in such a way that they are rendered proof against decay and become pliable and strong. There are many vegetable tans; they are used for sole leather, upper leather, and colored leather for numerous purposes.

To a large extent the so-called chemical processes have supplanted the vegetable processes, that is, old tan bark and sumac processes. In the old bark process the tan bark is ground coarse and is then treated in leaches with hot water until the tanning substance is drawn out. The liquor so obtained is used at various strengths as needed. In the newer method the tan liquor is displaced by a solution of potassium bichromate, which produces the results in much shorter time.

Kinds of Leather. Leather used in shoes is divided into two classes: sole leather and upper leather. Sole leather is a heavy, solid, stiff leather, and may be bent without cracking. Upper or dressed leather is made from skins of calves, alligators, crocodiles, and other animals. It is tanned and finished like all other forms of leather by variations of the foregoing processes. The parts of the leather from the hair side are most valuable and are called "grain" leather; the inner parts or "flesh splits" are made into a variety of different kinds of leather by waxing, oiling, and polishing.

Glazed kid or goat leather is colored after it is tanned by submerging it in the dye — a very important process. The glossy surface is obtained by "striking" or burnishing on the grain side. It is made in black and colors, particularly tan, and is known by about as many names as there are manufacturers of it. Glazed kid is used in the uppers of shoes, making a fine, soft shoe that is particularly comfortable in warm weather, and is said to prevent cold feet in winter, owing to unrestricted circulation.

Mat kid is a soft, dull black kid, the softness being the result of treatment with beeswax or olive oil. It is finished on the grain side the same as glazed kid, and is used principally for shoe toppings. It is similar in appearance to *mat calf* and is often used in preference to it, as it is of much lighter weight and about as strong.

Suede kid is not tanned, but is subjected to a feeding process in an egg solution, called "tawing," to make it soft and pliable. The skin is stretched and the color is applied with a brush. The color does not permeate the skin, but is merely on the surface. Suedes are made from carbarettas and split sheepskins. They are used very extensively in making slippers, and come in a great variety of colors.

Castor kid is a Persian lambskin finished the same as a suede, and is used in making very soft, fine-appearing glove leather. The skin is of such a light weight that it has to be "backed up" before being made into shoes.

Cloth is often used in the tops of fancy shoes.

Leather Clothing. Leather from time to time has been an important part of the costume. You will find touches of it where you least expect — a leather band about a hat, for instance. It may be suede, or it may be leather that is finished with a shiny surface, but it should be the same color as the hat itself.

Then there are leather belts, so designed that they form really the central interest of the costume. There are leather coats with soft color and superlative tailoring. Some of them are long and have soft fur linings. Short leather jackets are very good for sports and have almost entirely taken the place of the heavier sport sweaters and windbreakers which used to be popular for this sort of wear. There are also hats made entirely of leather, and leather separate skirts have also been featured by some designers. Leather trimmings are to be found in all types of sport clothes, for edgings, for pocket flaps, for any touch, in fact, which is part of the modern sport dress. Crocodile leathers and those from all kinds of reptiles are most interestingly used for shoes and bags, and oftentimes for trimming.

Rubber Shoes. Examine the rubbers we wear during the winter and stormy weather. Rubber shoe coverings are made to protect the shoe from water and snow and may be in the form of either slippers or arctics. The covering is rendered waterproof by means of a compound rubber or an emulsion solution of some oil.

Rubber is the name given to a coagulated milky juice obtained from many different trees and shrubs that grow in the regions extending some three or four hundred miles on either side of the equator.

The fluid rubber obtained from Brazil is called Para and is used principally in the manufacture of rubber footwear. The native first clears a space under a number of trees and proceeds to tap the trees with a short-handled ax, having a small blade, by cutting gashes in the bark. A cup is fixed under each cut to catch the fluid as it flows out. As fast as the cups are filled, they are emptied into a large vessel and carried to the camp to be coagulated. A fire is started in a shallow hole in the ground, and palm nuts, which make a dense smoke, are thrown on. An earthen cover which has a small opening on top is placed over the fire, allowing the smoke to escape through the opening. A wooden paddle is first dipped in clay water and then into the latex and then held over the smoke. The heat coagulates a thin layer of rubber on the paddle. It is dipped again and again in the latex and smoked each time. After being dipped many times a lump (called biscuit) of rubber is formed. A cut is made in the biscuit and the paddle removed. Then the rubber is ready for market.

Few people realize the number of operations necessary to produce from the crude biscuit of India rubber the highly finished rubber shoe of today. Briefly stated, the various steps are washing, drying, compounding, calendering, cutting the various parts, putting these parts together, varnishing, vulcanizing, and packing. Each of these processes requires a distinct and separate department, and many of these processes are subdivided into minor operations.

Rubber shoes should not be expected to give satisfactory service unless properly fitted. If too short or too narrow, or if worn over leathers with extra heavy taps, or unusually thick, wide soles, strains will be brought upon parts not designed to stand them and the rubber will give way. Rubber goods, particularly boots, if too large will wrinkle, and a continued wrinkling and bending is liable to cause cracking.

Extreme heat or cold should be avoided. Rubber boots or shoes should never be dried by placing them near a heater of any kind. If left near a stove, register, or radiator, the rubber is liable to dry

and crack. If left out of doors in winter, or in an extremely cold place, they will freeze. Then when the warm foot is put into them and they are worn, the rubber will crack.

Oil, grease, milk, or blood will cause rubber to decay in a very short time. If spattered with any of these, the rubber should be promptly and thoroughly cleaned with warm water and soap.

Fans. An accessory that comes and goes with fashion is a fan, which is used for cooling the face and person by agitating the air. The first fans were composed of feathers, representing the joining of two fowl wings, and are of oriental origin. The present use of the gorgeous peacock fans by the attendants of the Pope on ceremonial occasions is a survival of the custom of the slave waving a fan before a priest of Isis. The fans that stir the air before the rulers of Asia are of the shape noted above. The most ancient Egyptian fan known is over 3500 years old. It is a bas-relief of Nimrod, which represents a slave in the act of cooling a liquid contained in a pitcher, with a fan shaped like a palm leaf. This is a frequent subject of Egyptian decoration.

Whether Catherine de Medici obtained the folding fan from the East, or not, is unknown; but at any rate it was she who introduced it into France in 1580, and covered it with painting and jewels. A little later (1591) one set with diamonds of great cost and beauty was presented to Queen Elizabeth of England. Possibly the fan came into Spain from Mexico; if it did not, its use was greatly increased with the coming of Mexican wealth, as the Emperor Montezuma had several fans of gold and the wondrous featherwork of his country, beautiful as any painting. But from whatever source it came, the Spanish señorita adopted it.

In Japan, the fan is as universal as a garment, constituting as truly as any other article one of the necessities of life. It is at all seasons an inseparable part of the Japanese dress. It is a shelter from the sun, a protection from the rain, a notebook, and a plaything. The umpire at wrestling and fencing matches uses a heavy one, shaped like a huge butterfly, the handle being the body, and rendered imposing by heavy cords of silk. The various motions of the fan constitute a language, which the wrestlers fully understand and appreciate. Formerly in times of war, the Japanese commander used a large fan formed of a frame of iron covered with

thick paper. In case of danger it could be shut, and a blow from its iron bones was no light affair. The originality of design and unique ideas used by the Japanese in making fans are proverbial. One notable variety is made of waterproof paper, which can be dipped in water, creating coolness by evaporation, without wetting the clothes. The fan made of rough paper is used as a grain winnow, to blow the charcoal fires, and as a dust fan. The Japanese gentleman of the old school, who never wears a hat, uses a fan to shield his eyes from the sun. His head, bare from childhood, hardly needs shade, and when it does he spreads an umbrella, and with his fan he directs his servants and saves talking. The varieties of these fans would form a curious collection in respect to form as well as quality. Paper enters largely into their composition. Bamboo forms a material for the frame-work of the cheaper kinds. The paper is either decorated with paintings in the different styles of Japanese art or else brightly colored and sprinkled over with silver and gold leaves.

The most costly fans for general use are made of ostrich feathers and mother-of-pearl sticks.

QUESTIONS

1. (a) What is meant by dress accessories? (b) Why are they important? (c) Name the principal accessories.
2. (a) What is jewelry? (b) Why is it an important part of dress?
3. (a) On what grounds should jewels be selected? (b) Illustrate your answer with concrete cases.
4. (a) What must jewelry do to a costume in order to be effective? (b) If jewelry is (1) small, or (2) large, what should be the artistic qualities?
5. (a) Name the different kinds of jewelry. (b) State the appropriateness of each kind.
6. What is the value of old jewelry?
7. State the disadvantages of crude and gaudy jewelry.
8. What is the style value of a ring?
9. (a) Why are diamonds popular? (b) Are they always artistic?
- (c) State the type that can wear diamonds to best advantage.
10. What is the artistic value of a La Valliere?
11. (a) Why is platinum jewelry popular? (b) Why is gold coming back again in preference to platinum?

12. State the artistic value of bracelets and bar pins.
13. Why is the headdress an important factor in the costume?
14. What are the principal devices used in hair decoration? State the artistic value of each.
15. What are the principal decorations for hats?
16. (a) What is an aigrette? (b) What are the artistic or style values of feathers or aigrettes?
17. What is the style or artistic value of flowers?
18. State the most effective style effects for different flowers and colors.
19. What is the artistic and style value of gloves?
20. What is the artistic and style value of an umbrella?
21. What is the style and artistic value of a handbag?
22. (a) What is the purpose of shoe clothing? (b) What materials meet these requirements to best advantage?
23. Describe the manufacture of rubber.
24. What care should be taken in selecting rubbers?
25. How may rubbers and shoes be conserved to the greatest extent?
26. (a) Describe the useful and style values of fans. (b) How are they made?